FILMS RADIO VIDEO MUSIC STAGE

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VARIETY

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TV PUTS RADIO STARS 'ON SPOT'

AGVA Drops Court Action Vs. AFM As Prelim to Petrillo Peace Talks

American Guild of Variety Artists president Gus Van early this week ordered the AGVA suit against the American Federation of Musicians dropped at the behest of James C. Petrillo, AFM president. Petrillo told Van that he would not meet with the union to effect a settlement unless the court suit was dropped.

Van and Henry Dunn, AGVA treasurer, on Monday (31) got permission from the signers of the AGVA complaint to drop the court suit which was slated for trial on Nov. 9. An exchange of papers on case's discontinuation was made yesterday (Tues.).

As a result of the discontinuation Petrillo agreed to meet with AGVA yesterday.

First meeting with Petrillo was described as exploratory, but atmosphere was termed "cordial and cooperative." Talks will resume today (Wed.).

Dropping of the AGVA injunction suit against AFM came as a climax to a week of feverish activity by AGVA at the behest of Van and Dunn. Executive board was convened last week which empowered Van to act on union's behalf to attempt an out-of-court settlement. As a prelude to attempting to reach Petrillo, exec board okayed a move wherein the $50 initiation fee paid by Lee

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H'wood Press Group Would Softpedal Film Scandal

Los Angeles, Nov. 1.

Publicity Directors Committee, headed by Norman Siegel, is calling on Los Angeles newspaper editors and chiefs of wire services in an effort to tone down stories derogatory to the film business. Chief complaint is that femmes who get into trouble with the law are often listed as picture actresses, although few of them have ever been inside a film lot except as tourists or extras.

Committee, in addition to Siegel, is composed of Alex Evelove, Arch Reeves and Duke Wales.

Oldtimers Shake Off H'wood Dust To Reenter Vaude

Hollywood, Nov. 1.

Vaudeville, which for the past four years hasn't exactly disappeared but just changed its name to unemployment insurance, is raising hob with Hollywood and Vine. The former two-a-day addicts who were reluctant to leave the sunshine and orange juice are all packing their fright wigs and slap shoes, looking at time-tables or already enroute east.

Last week Bert Hanlon, long a standard in two-a-day, left for New York and the revived interest in vaude. So did Tom Dugan, with Frank Scannell as his straight man. James Conlin (and Glass) and Jim Burk (and Durkin) are both planning trips east. Walter Catlett is looking for a straight man.

Three New York agents have offered time to 80-year-old Roger Imhoff, who is dusting off the old set for "The Penthouse." Jim Toney (and Norman) has spent two weeks practicing his shuffle dance, with his eyes towards the east. Harry

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Ia. Pastor Fills Church And His Film Theatre; 'Purpose of Both Same'

Minneapolis, Nov. 1.

Here for the National Allied States convention last week, Dr. John C. Eichorn, pastor of the Federated church, Waucoma, Ia., reveals that "conducting a church and operating a motion picture theatre are definitely parallel."

Dr. Eichorn not only preaches from his pulpit, but also operates the Calmar theatre in nearby Calmar, Ia. His wife helps him run the filmery.

"The theatre and the church have the same purpose—making people happy," Dr. Eichorn points out. "A two-hour show lifts them out of themselves, and worship does the same thing."

Dr. Eichorn also upholds Sunday motion pictures. "People only worship well once on Sunday," he says.

For three years, Dr. Eichorn tells of how he preached to more or less empty seats in his church while at the same time film theatres were crowded. "I decided motion picture theatres had something I should find out about," says Dr. Eichorn. So he did and became so interested that he and his wife, a former schoolteacher, took over the Calmar theatre.

"And now we preach, teach and entertain," Dr. Eichorn points up. "And pews in my church are filled."

AUSSIE SOLON SUBJECT OF SHOW GAG; HE WALKS

Melbourne, Nov. 1.

Premier Tom Hollway of Victoria State walked out of the King's theatre here with his wife when an oldtime gag was pulled on him during debut of the Olsen and Johnson show, "Hellzapoppin."

During a blackout a femme member of the chorus took a seat next to the Premier. Comic came along when lights came up and said to Hollway: "You dirty, double-crossing rat. You came in to my life and marriage. I'm going to kill you." Comic then pulled a

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AUDIENCES HAVE GREATER CHOICE

By GEORGE ROSEN

The highly competitive situation existing in radio today, particularly now that key cities have the alternative of switching to television, has had the effect of putting the top air comics and personalities on the spot.

The era when a Jack Benny, Edgar Bergen or Bing Crosby was assured of a loyal following and an automatic top Hooper simply because they were a Benny, Bergen or Crosby, no longer exists.

The two-way AM-TV programming competition is becoming tough. Audiences for the first time are now in a position to be selective. Where once it was accepted that "force of habit" was a sufficient guarantee to bring an audience back week after week, the same doesn't hold true any more.

Trying to get by with a reprise of standard formulas, whether it's a Benny, Hope, Crosby or Skelton, is to invite a tuneout, it's conceded. The "casualty list" has already set in, although the full impact of the new era of competition probably won't fully assert itself for another year or two.

Even at this stage of the game

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'Walkin' Preacher' Asks $1,000,000 For 'Libelous' Disking

St. Louis, Nov. 1.

Radio Corp. of America, Capitol Records Distributing Co. and Decca Records Distributing Corp. were made defendants in a $1,000,000 damage suit filed in U. S. district court last week by Rev. Guy Howard of Branson, Mo., for recording and distribution of a ditty titled "The Missouri Walking Preacher."

Rev. Howard's petition charges that the tune's distribution has caused him financial loss through the cancellation of orders for his new book, "Give Me Thy Vineyard," and has done irreparable harm to his work and reputation by falsely depicting him as insincere and lacking in moral character.

The petition also stated that Rev. Howard came to Missouri from Iowa in 1933 and since then through his walking through the Ozarks has become widely known as "The Walkin' Preacher," "The Walkin' Preacher of the Ozarks" and "The Missouri Walkin' Preacher." In 1944 he wrote a book called "Walkin' Preacher of the Ozarks," biographical in nature. The ditty called "The Walking Preacher," the petition states, was written late in 1948 or early in 1949 for commercial gain without the pastor's consent and wholly without regard for the effect it would have on him and his work.

Music of the song was described in the petition as of "a brassy, jazzy variety," and the wording of "a swingy, humorous nature."

Arthur Miller's $6,000 Royalties From 'Salesman'; Logan's 8½G Wkly.

By HOBE MORRISON

With two companies of his "Death of a Salesman" playing to smash business, Arthur Miller is now in the top royalty brackets for legit authors. Playwright is getting an estimated $4,800 a week from the Broadway and Chicago productions of the drama, excluding his return from the successful London edition. His royalties from both the Chicago and London companies will probably increase soon, when the respective production costs are repaid.

Miller gets a straight 10% of the gross from the Broadway original, which is clocking a steady $24,100 a week. His royalty from the Chicago troupe, which has been grossing about $27,000, is 7% of the first $10,000 and 10% on the balance. When the $60,000 production cost of the latter edition is regained, the author's royalty will go to a straight 10%.

On the London version, Miller's regular royalty (at the devalued rate of $2.80 to the pound) comes out of original production's share. That's 17% of the gross until the production is paid off, after which it goes to 23%. The show, playing to capacity trade at the Phoenix in the West End, has been grossing $3,400. Altogether, his earnings on the play may amount to about $6,000 a week.

Elia Kazan, as director of both

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Tune by N.Y. Cabbie On Publisher Plug List

A New York cabdriver wrote the song that Shapiro-Bernstein has scheduled as its next plug, following its current hit, "Dreamer's Holiday." Though virtually all major music publishers reject tunes by amateur writers without going over them, the cabbie got a break with S-B execs because he's a favorite pilot for singer Vic Damone.

Cabbie Paul Inaetta penned both lyric and melody. It's titled "I'm Sitting by the Window."

Publishing Tie Seen as Hurting Vocalist Shows

The boys responsible for the production of some of the commercial airers featuring vocal stars are reported disturbed over the growing tendency of the top-coin vocalists to latch on to their own publishing houses as either part or sole owners.

Not that there are any quiverks as to the legitimacy of such ties. Rather, it's felt that the tendency toward plugging their own numbers or songs, that may redound to the profit-columns of their publishing ventures, frequently runs counter to good programming.

Such topflight air personalities as Frank Sinatra, Dick Haymes, Dennis Day, etc., are involved in such publishing ventures. Only in recent weeks Perry Como exited from his publishing house partnership but he has since resumed as a pub. While there is no finger-pointing at any specific individual, critics of the vocalists dual-spreading argue that programs frequently suffer through an unnecessary and sometimes deliberate tendency to favor tunes from "within the house."

SINATRA YENS N.Y. CAFE DOUBLE WITH AIRSHOW

Frank Sinatra is hankering for a New York cafe engagement to coincide with the time his airshow moves into New York. The Lucky Strike program on which he appears with Dorothy Kirsten will originate from NBC in N. Y. because of Miss Kirsten's commitments with the Metropolitan Opera.

Swooner is considering offers from the Copacabana, Wedgwood Room or Persian Room of the Plaza. No deal has been set yet.

Sadler's Setting Ballet All-Time Gross of 256G; Road Gripes on Bookings

Sadler's Wells Ballet of London, winding up a four-week engagement at the Metropolitan Opera House, N. Y., Sunday (6), will have racked up a gross of $256,000, exclusive of tax, to set an amazing record. The 256G covers 34 performances, all at a $4.20 top except opening night, when it was $9.60. Gross represents the highest of all time for ballet in the U. S. for a corresponding number of performances, well exceeding even the halcyon days of Anna Pavlowa or when Otto H. Kahn backed the Diaghilev Ballet.

Opening night, Oct. 9, the gross was $12,000. The first week's gross, including the opener, was $60,000. There was an unusually heavy press list the first night and top balcony seats didn't go well. The first week. Thereafter, house was strictly SRO, with standees packed to the limit. Second and third weeks' grosses were $59,000 each. This week, which will total 11 performances, covering two Sunday and an extra Thursday matinee, gross is estimated to reach $78,000.

Terrific press publicity that Sadler's received had double fines at the boxoffice for days during the run. The Sol Hurok office ranked its daily ads last week, because

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Gus Sun Says Name Talent Is Requisite for Full Vaude Comeback

By DON CARLE GILLETTE

Vaudeville's chances of achieving again the scope and splendor of the pre-talker era depend chiefly on the availability of name talent comparable to the oldtime array of headliners. So says Gus Sun, president of the Gus Sun booking agency, who in vaude's heyday was the undisputed tycoon of the small-time, booking up to 1,000 acts weekly and handing out routes that ran for 100 weeks or longer.

Because of the fierce competition for talent today among stage, screen, radio and television—and the greatly reduced sources for developing new material, such as the several thousand vaudeville houses, stock companies, minstrel shows, tabloid troupes and other entertainment forms that flourished up to two decades ago—Sun foresees a tough uphill fight for the current vaude revival. But he thinks it is a fight worth making.

His views are shared by the Sun agency's general manager Bob Shaw, with 41 years of show business under his belt, and the younger Gus Sun, Jr., vice-president of the agency, who shares his father's enthusiasm for the business.

A point made by Shaw is that vaude headliners of the old days had their large and loyal fan followings, just like film stars of today, and rebuilding this situation

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GRAUMAN TESTIMONIAL SRO IN HOLLYWOOD

Hollywood, Nov. 1.

Hollywood took time out last Thursday night (27) to leave a few imprints on the heart of the man whose idea of implanting footprints of stars in cement has spread his name and fame throughout the world. It was a testimonial dinner for Sid Grauman. The event, held at the Hollywood Roosevelt hotel, was sponsored by the Hollywood Chamber of Commerce.

The affair had all the flavor of a fullblown film preem as autograph seekers started gathering outside the hotel hours before the 7:30 p.m. starting hour. The Blossom Room of the hotel was too small to accomodate those seeking tickets (at $7.50 per). Room held only 300 but before the frantic ticket-buyers had been stopped over 350 jammed into the room.

A sample of the crowd will best describe the calibre of those there to pay tribute. There were Gov. Earl Warren, Mayor Fletcher T. Bowron and Sheriff Eugene Biscailuz from the political ranks. From the exec branch of the industry there were Joseph M. Schenck, Jack Warner, Darryl Zanuck, Jean Hersholt, Jesse Lasky, Mack Sennett, Harry Popkin and scores of other bigs. From the star roster was Ginger Rogers, Marie Wilson, Jimmy Durante, Jack Benny, Sophie Tucker, etc. The celeb lineup seemingly was endless.

Hollywood CC prexy John Kingsley handled introductions on political figures. Gov. Warren took the stand to call Grauman one of the important builders of the State. Mayor Bowron named Grauman one of California's first citizens. Biscailuz added personal bouquets.

Frank Fay emceed.

Auld Lang Kaye

Pittsburgh, Nov. 1.

Something happened at Stanley theatre last Thursday night (27) that town has never seen before.

After Danny Kaye's final show, house band on stage stood up, played 'Auld Lang Syne' and almost as if by prearrangement, capacity crowd of 4,000 rose to their feet and sang it as Kaye just stood there, too moved to speak.

Coast Friars' Salute to Soph

Hollywood, Nov. 1.

The Friars, some 400 strong, paid tribute to Sophie Tucker at their monastery Monday night (31). Alternately toasting and roasting the beloved "Red Hot Mama" with good-natured barbs, and although they were 400-to-one they didn't put anything over on Soph, who in all her glory came right back at them and gave as much as she received.

Abbot George Jessel, introduced by board chairman Harry Cohn, emceed the occasion. It was a milestone in Friars' history, Jessel said, in that while the Friars have tossed banquets for such celebrities in the past, from Woodrow Wilson to Will Rogers, this was the first time that it had ever so honored a woman.

In explaining why Soph was the femme finally selected for honor, he declared they had the choice of giving Belle Baker a dinner, but Belle could manage to get only as far as the steps; Ethel Barrymore could get only as far as the clubroom, but Sophie got all the way without any help and found herself on the rostrum, to be crowned queen of all she surveys.

Tribute in the loving words of those who had known her for years was the order of the evening.

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When Will Berle Get Chance to Rehearse His Ad Lib Material?

The Strand, Broadway, will close down for one day on Nov. 22 for a benefit showing by Milton Berle in conjunction with the opening of his Warner Bros. film, "Always Leave 'Em Laughing." Ducats at $50 will be for the Damon Runyon Memorial Cancer Fund. Berle will personal at the preem. Regular stage show will comprise "Salute to Havana" with Desi Arnaz and Dinsa Costello.

Picture's preem is slated to make Berle one of the busiest comics extant. In addition to preparing his regular Texaco video show and appearing cuffo at the Strand, he'll be guest of honor at a testimonial dinner by the Friars at the Latin Quarter, N. Y., on the same day of his Strand stint. He's also slated to do some clowning at a trick preview for post-midnight Broadway "characters" to be given at Lindy's restaurant at 4 a.m. Date for that shindig is tentatively slated for Nov. 23.

WILL MAHONEY

VARIETY reviewing Will Mahoney's recent TV debut, said: "On his own the vet Mahoney ... scored resoundingly." Mahoney has been absent for some 16 years from the States but apparently lost none of his know-how.

Rep. JACK DAVIES
48 West 48th Street, New York 19

4A Move Effects Truce With SAG Over TVA Issue

The battle between the Screen Actors Guild and eastern talent guilds over the setup of a Television Authority has been temporarily called off on basis of a truce which the warring factions inside the Associated Actors & Artistes of America agreed upon at a 4A's board meeting in New York. Faced by SAG's flat nix of the TVA, and implied threat of jurisdictional war if it were formed, the 4A's board averted an immediate showdown via a three-week postponement of its plan to formally create the TVA organization.

Truce formula, which will end at the Nov. 16 meet of the 4A's board, will be accompanied by an intensive campaign to win the rank and file of all the talent unions into pro and con camps in the dispute. Within the next couple of days, the 4A's fixed the first of a series of membership meetings in 12 key cities for Los Angeles on Nov. 10. Meetings will be held in N. Y., Los Angeles, Chicago, San Francisco, Detroit, Philadelphia, Boston, Washington, Cincinnati, St. Louis, Pittsburgh and Seattle.

The key city in the itinerant debate will be L. A., stronghold of the SAG which the eastern talent unions hope to penetrate via discussion with the ranks. Pro-TVA faction will aim at breaking down the SAG's exec board firm refusal to grant the overall video body control of the full field, including pix made for TV. SAG has declared its opposition to TVA's encroachment into films and has also refused to mediate this crucial question.

N.Y. TIMES' 8TH ANNUAL FASHION SHOWMANSHIP

Growing trend of fashion shows, dozens of which are held every week in Gotham, to use theatrical techniques was pointed up by the eighth annual spring style show of the N. Y. Times yesterday (Tues.) afternoon. Presentation was in two acts and 14 scenes and slickly staged with the production values of a Broadway musical. Created by fashion editor Virginia Pope, it was produced and directed by Nat Karson. Book was by Judith and David Bublick, music direction by Alfred Cherrington Evans, and choreography by Edward Noll.

Six male dancers were used to set scenes, terping as circus clowns, baseball players, etc., to convey the themes before the models came on stage. Unlike typical fashion shows, no runway was used. Instead, the mannikins and dancers took part in pantomime routines and tableaux. To display college clothes, for example, the sextet did a cheerleader number which intrued the university togs.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, CBS-TV, Paramount News Sportscaster)

COLLEGE

EAST

* Games	Selection	† Points
Army-Fordham	Army	21
Fordham a wonderful surprise, but this is The Army.		
Boston U.-Temple	Boston U.	14
Harry Agganis leading undefeated BU to another win.		
Brooklyn College-City College (nite)	CCNY	6
The Army-Navy battle of New York.		
Yale-Brown	Yale	7
Yale getting better each week.		
Holy Cross-Colgate	Holy Cross	7
Colgate bogged down after a good start.		
Columbia-Dartmouth	Dartmouth	13
Light Blue battered after Yale, Penn, Army, Cornell.		
Cornell-Syracuse	Cornell	21
Big Red has too much.		
Georgetown-Villanova (Fri. nite)	Villanova	13
Wildcats have one of the best running attacks in the East.		
Maryland-George Washington	Maryland	14
Maryland still in Southern Conference race.		
Harvard-Princeton	Princeton	7
Princeton again the Big Three champion.		
Lafayette-Rutgers	Rutgers	13
Rutgers blows hot and cold; this week hot.		
West Virginia-Penn State	Penn State	20
Nittany Lion has better running backs.		
Pennsylvania-Virginia	Pennsylvania	7
Penn down after Pitt loss, could be an upset.		
Pittsburgh-Ohio State	Ohio State	14
Buckeyes heading for the Rose Bowl.		

SOUTH

* Games	Selection	† Points
Rice-Arkansas	Rice	7
Owls can win Southwest crown.		
Auburn-Mississippi State	Auburn	13
State having an exceedingly bad season.		
Baylor-Texas	Baylor	7
Bears of Baylor over the disappointed Longhorns.		
Clemson-Boston College	Boston College	6
BC in rebound.		
Duke-Wake Forest	Duke	13
Blue Devils now showing pre-season promise.		
Florida-Georgia	Georgia	7
Bulldogs building for next season.		
Tennessee-Georgia Tech	Tennessee	6
Toss-up! Both beaten but mighty good.		
LSU-Vanderbilt (nite)	LSU	13
LSU is going to be a power next season.		
William & Mary-North Carolina	North Carolina	7
Tarheels have run in bad luck.		
Texas A&M-SMU	SMU	20
Doak Walker back for fulltime duty.		
Tulane-Navy	Tulane	13
For Navy it's rough every Saturday.		

MIDWEST

* Games	Selection	† Points
Illinois-Indiana	Illinois	14
Karras and Steber mighty good running backs.		
Minnesota-Iowa	Minnesota	7
Whatever happened to the Gophers?		
Nebraska-Kansas	Nebraska	7
Cornhuskers finally beginning to roll.		
Kansas State-Oklahoma	Oklahoma	35
Sooners rate right alongside Notre Dame and Army.		
Michigan-Purdue	Michigan	14
Wolverines once again power of the Big Nine.		
Michigan State-Notre Dame	Notre Dame	13
The Ramblers toughest opponent to date.		
Colorado-Missouri	Missouri	20
Don Faurot's split T very pretty, very tough.		
Northwestern-Wisconsin	Wisconsin	7
Upset! Wildcats an unhappy group.		
Oklahoma A&M-Tulsa	Oklahoma A&M	6
Close ball game, can decide Missouri Valley crown.		

FAR WEST

* Games	Selection	† Points
California-Washington State	California	20
Golden Bears polishing up for Rose Bowl.		
Oregon-Washington	Oregon	7
Washington hard hit with injuries.		
Southern Cal-Stanford	Southern Cal	14
Trojans rate with California as best in the west.		

PROFESSIONAL

NATIONAL LEAGUE

* Games	Selection	† Points
N.Y. Giants-N.Y. Bulldogs	Giants	17
Steve Owen's team getting better with each game.		
Chicago Bears-Green Bay Packers	Bears	7
Packers always tough on George Halas.		
Detroit Lions-Chicago Cardinals	Cardinals	10
Angsman, Harder and Trippi too explosive for Lions.		
Philadelphia Eagles-Los Angeles Rams	Eagles	7
Rams let down after Bears game.		
Washington Redskins-Pittsburgh Steelers	Steelers	14
Skins due for a complete scrubbing after season ends.		

ALL-AMERICA CONFERENCE

* Games	Selection	† Points
N.Y. Yankees-Buffalo Bills	Yankees	14
Yankees lack only a passer to be great.		
Baltimore Colts-San Francisco	San Francisco	10
Ya Ya Tittle can cause slumping 49ers trouble.		
Cleveland Browns-Chicago Rockets	Browns	14
Paul Brown has his club back up again.		

SEASON'S RECORD

Won, 185; Lost, 70; Ties, 10; Pct., .726

* Home teams listed first.
† Points are selector's prediction, not the gambling odds.
College games are held Saturday unless otherwise stated; pro games on Sunday unless otherwise stated.

Schwartz Just Missed Being on Fatal Plane

Sol A. Schwartz, RKO theatre veepee, narrowly escaped being in the Air France plane crash last week which killed 48. Plane on which Schwartz was originally slated to leave Paris was initially seven hours late and then another delay made it 20 hours late. Kay Kamen then urged Schwartz to make the trip with him citing the wonderful steak dinner customary on the late Air France flight.

However, Schwartz decided that he could make use of the extra time in France and stuck to his original reservation.

Kamen together with his wife were among those killed in the crash.

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UP RELEASES 20% NEXT 6 MONTHS

London Tells Johnston U.S. Pix In 1950 Will Be 'Lucky' to Get $17,000,000

London, Nov. 1.

American film companies will be lucky to come out next year with the $17,000,000 annually they're now getting from England. Eric Johnston was given to understand in his talks here last week, it has been learned. Motion Picture Assn. of America prexy was understood pitching for an increase to $25,000,000, while the British indicated that economic conditions dictate the sum must be much lower than even the $17,000,000. Result is seen as a possible compromise on the present figure when conferees get together on renewal of the present Anglo-American pact expiring next June.

One of the British proposals suggested to Johnston, it is understood, calls for no guarantee at all of $17,000,000 or any other figure. Instead, the government proposes to liberalize the uses of the coin frozen here for production and other purposes—a sort of sporting chance proposition that might give the Yanks an opportunity to get less or more of their money out via other methods than they are now getting directly.

(Johnston declared through a spokesman, in Washington Monday (31), following his return from six weeks abroad, that he had "made no deals." He will report to the MPAA board of directors on his activities and findings at a session in New York Friday (4).

(Johnston said on his arrival at New York airport last Friday that he expects to be back in England within two or three months. He was accompanied by his aide, Edward L. Cheyfitz, and his secretary and family.

(John G. McCarthy, MPAA's international division topper, who was in Europe with John-

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DeMille's British Prod.?

Hollywood, Nov. 1.

Paramount producer Cecil B. DeMille is planning an early trip to England. DeMille wants to look over the possibilities of doing a production in that country with frozen currency.

Paramount has several millions of dollars on ice which the producer of epic-proportioned pix may put to work.

R.R. and Cabbage Kings' Lettuce For Indie Prod.

Advance of $300,000 made by the Rock Island railroad toward the production cost of "Rock Island Trail," recently completed by indie Paul Malvern for Republic release, is indicative of the distance afield indies are currently going for financing. Producer Stanley Kramer recently aligned himself with a California lettuce tycoon, while United Artists at the moment is negotiating for a bundle of produce and textile coin to float its indie filmmakers.

Texas oil money, as represented by Jack Wrather, Howard Hughes and Glenn McCarthy, has been for some time an important source of indie funds. Speculative money from outside the industry is necessarily being sought more and more with the drying up of the usual sources of pic funds. Latter in the past few years have found the going too risky and have preferred to let the indies reach for what would ordinarily be tax money to extra-well-heeled angels in other fields.

Rock Island pic is about the building of that railroad back in the 1850s from Chicago to Rock Island, Ill. It was shot in Trucolor with Forrest Tucker, Adele Mara, Bruce Cabot and Chill Wills in top roles. It is understood that the $300,000 advanced by the railroad is in the nature of an unsecured

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NO SHORTAGE OF 'A' FILM PRODUCT

Easing exhib fears over a famine of top product during the coming season, the eight major companies are geared to pour a steady flow of "A" pix into distrib channels until next summer. Roundup of the majors' releasing schedules shows a minimum of 125 feature pix, with a possible maximum of 135, set to go during the next six months. Total represents a 20% increase over releases during the past six months and a slight boost over the same period last year.

Hike in the number of available pix in the next period reflects the speedup in studio operations which got underway last year. Dictated by economy factors, step-up in production was aimed at cutting down overhead costs by spreading the fixed charges over a greater number of features. Among the smaller companies, there is a trend away from B pix in favor of higher-budgeters which will be sold as top features.

Five theatre-owning majors have uniformly boosted their production pace as direct result of the Government's successful divorcement proceedings. The "Big Five" have set on a course of expanding their production-distribution wings to make up for the loss in revenue from their theatre operations after

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French May Exit BFPA for Rank

London, Nov. 1.

Sir Henry French reportedly will resign shortly as director general of the British Film Producers Assn. He leaves in December for a world tour and it is understood that on his return to England he will join the J. Arthur Rank organization.

French has been reported several times during the past few weeks as being in the U. S., but actually has never left London. He had apparently been planning a visit to America and made a Cunard line reservation that landed his name on the passenger list a few weeks ago and led to the misunderstanding.

As BFPA topper, French's spot is equivalent to that of Eric Johnston as president of the Motion Picture Assn. of America.

3 Warner Bros. Probe Gov't OK On Which Branch of Biz to Choose; See 2 on Distrib-Prod., 3d With Theatres

Washington, Nov. 1.

Warner Bros. is offering the Government a theatre divorcement plan which would give the three toppers in the company, Harry, Jack and Major Albert Warner, freedom to choose which end of the business to stay with, reliable reports here indicate. In effect, WB has worked out a formula to permit Major Albert Warner, treasurer and veepee of the parent outfit, to take over the Warner circuit and sell his stock holdings in the production-distribution wing.

Harry and Jack, it is said, would be empowered under the plan to unload their theatre shares and continue running the studio and sales unit. Guarantees are proffered in the plan to insure the complete separation of the two units. In that respect, an ironclad clause would be directed at the breakup of the famous brother partnership which has existed from the birth of the company.

Three Warner brothers hold over 1,200,000 shares of common among them. Holdings of each exceed

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Mayer Back to Coast

Hollywood, Nov. 1.

Louis B. Mayer, Howard Strickling and Spencer Tracy planed in from N. Y. Monday (31) after Mayer's attendance at N. Y. discussions of divorcement with Nick Schenck, William Rodgers and other company execs.

Understood production format under divorcement was discussed, although no final decisions were reached regarding studio operation under divorcement.

Theatre Grosses Reverse Uptrend; Now Dipping 7%

Theatre grosses, which had been coming up slowly but steadily since the low point was touched last spring, suddenly hit a snag about two weeks ago and reversed their trend, a check of major theatre circuit business reveals. B.o. appears currently to be off about 7% from a year ago.

There's no apparent explanation of the sudden stymie that has sent grosses back down in comparison to what they were in 1948. Speculation is that the steel and coal strikes may have struck a fear into the public that is being reflected in a slowdown on spending.

Theatres in the strike zones have definitely felt seriously the effects of the major industry walkouts. But what is mystifying film execs is that grosses in other areas

(Continued on page 27)

Pix Even More A Bargain Buy

If "movies were your best buy" in September, as the Motion Picture Assn. of America has been publicly asserting, they promise to be even a more substantial bargain in November. While U. S. Bureau of Labor Statistics figures released over the weekend showed a further rise in the general cost of living, theatres continued to reverse that trend by cutting the average admission price.

Because of this increasing divergence between overall cost-of-living and b.o. prices, MPAA is

(Continued on page 25)

$6,000,000 Metro Net Profit Seen

First of the Big Five to complete its fiscal year which ended Aug. 31, Metro will show a net profit in excess of $6,000,000 when the company's financial statement is released. As such, it will be the second major to show a gain in the net take over the 1948 figure of $5,300,650 since Columbia has already disclosed a net of $1,007,514 against $565,221 in the preceding semester.

With final figures in, Metro grossed $181,250,000 during '49 representing a minor decline from a peak of $185,816,446 in '48 and $183,948,900 in the year before. Final quarter of the year, covering the hot-weather months of June, July and August, brought in a slightly greater return than the spring. Estimated take is $43,702,000 in the windup stanza against $41,427,000 in the third quarter.

Nine-month net for Metro is $5,160,773. It is expected that another $1,000,000 or so will result from the final quarter's gross. Gain in net over last year is credited to the delayed impact of studio economies which were inaugurated two years ago.

Metro Eases Nix on TV For 'Battleground' Preem

In what may presage an eventual about-face by Metro on its long-standing shun of television, the company this week okayed a video pickup of the preem ceremonies from the Astor theatre, N. Y., of "Battleground," scheduled for Nov. 10.

Indicating how strong Metro's rule was against appearance of its stars on television, company earlier nixed a request by the Arthritis and Rheumatism Foundation that Lionel Barrymore join in the opening of this year's fund-raising drive. Foundation wanted

(Continued on page 6)

J. L. WARNER EAST FOR BUDGETARY POWWOWS

Jack L. Warner's arrival in New York from the Coast over last weekend signalized the start of the company's regular fall policy confabs between studio and homeoffice echelons. He joined the two other Warner brothers, Harry M. and Albert, for basic discussions on amount of product, type of productions and utilization of WB's stable of stars in forthcoming pix. The Warner fceres will also touch upon the Government anti-trust suit but that issue is not the top point on the current agenda.

Figures detailing the company's financial condition will be placed before the Warners by Samuel Schneider, WB vice prexy and treasurer. Ben Kalmenson, general sales manager, will outline sales plans on finished product. The big brass huddles are slated to end Sunday (5) when Jack L. Warner will return to the Coast.

Arthur Loew Back

Arthur M. Loew, Metro's foreign chief, planed back to the U. S. over the weekend after a one-month trek through England and the Continent. Loew, it is said, looked over the possibilities of Metro taking on a number of foreign-produced pix for release by his company here and abroad.

M-G biggie also visited Germany to ready the full-scale entry of his company into distribution, Jan. 1.

Grandma Comes Next

Hollywood, Nov. 1.

Paramount is adding another generation to the family series that started with "Dear Ruth" and followed up with "Dear Wife."

Next is "Dear Mom," and if "Mom" clicks at the boxoffice she will be followed with "Dear Granny."

National Boxoffice Survey

Indian Summer, Strikes Bop Biz — 'Jolson' Again First; 'Ribbon' Bright Second; 'Tokyo' 3d

Coal and steel strikes and tendency of biz in nearly all lines to lag behind a year ago are being reflected this week at film theatre wickets all over the country. Only the biggest pictures, with apparently too few of them to go around, are continuing to hit high figures. And even some recent sock grossers are faltering.

"Jolson Sings Again" (Col) is holding first place for third successive week, with around $300,000 total gross in keys covered by VARIETY. That is virtually same figure annexed in preceding week.

"Wore Yellow Ribbon" (RKO), with launching in some eight keys, is strong second-place winner, with trim to terrific results. Third money goes to "Tokyo Joe" (Col), which hit some air-pockets this frame. "Pinky" (20th) is dropping from second to fourth with only a few new dates.

"Beyond the Forest" (WB) is finishing fifth, although not big in many spots. "Everybody Does It" (20th) is not cashing in this round on its uniformly high critical praise, but shows enough to win sixth position. "Friend Irma" (Par), "Ichabod" (RKO) and "Under Capricorn" (WB) round out the Big Nine this week, in that order.

Runnerup pix are "Red Danube" (M-G), "Task Force" (WB) and "Father Was Fullback" (20th). "Danube," dull in Seattle and average in Cincinnati, looks nice in Denver and big in Philly, intensive campaign helping in last named.

New product generally is having tough sledding. "Beautiful Doll" (20th) is rated good in Detroit. However, "Without Honor" (UA) looks to smash figures in Boston. "Chicago Deadline" (Par), which opens today at N. Y. Paramount, is okay in Washington, D. C., but hit sour biz in Pitt. Pic is nice in Chi with stageshow. "Live By Night" (RKO) suffered similarly in Pitt but is good in Chi.

"Lost Boundaries" (FC), hot in Philly, is doing record trade in D. C. "Fighting Man of Plains" (20th) looms socko in Portland, Ore., fair in Denver. "Savage Splendor" (RKO) is okay in Chi.

"Grant Takes Richmond" (Col), thin in Seattle and mild in St. Louis, is okay in Providence. "Gal Who Took West" (U) shapes up well in Boston. "Song of Surrender" (Par) is doing much better this frame.

"Doctor and Girl" (M-G), slow in Seattle, looms okay in N. Y. "Soft Touch" (Col), trim in Denver, looks light in Philly.

(*Complete Boxoffice Reports on Pages 14-15*)

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PREDICT ALLIED-TOA MERGER LIKELY; GROWING SIMILARITY OF INTERESTS

By HERB GOLDEN

Minneapolis, Nov. 1.

Prediction of a merger within five to 10 years of Allied States Assn. and the Theatre Owners of America into one national exhibitor organization was made by Allied leaders here last week. Growing similarity of the interests of the two groups as result of divorcement is already in evidence, it was said, and will be accelerated as the remaining affiliated companies shed their theatres.

Merger prophecy was informally made following Allied's three-day convention which ended Wednesday (26) and drew approximately 650 exhibs, the greatest number in the organization's 21-year history. It is also believed to have been the second largest theatremen's conclave on record, exceeded only by the 750 attendance at the TOA meet in Los Angeles in September.

Battle between Bennie Berger and Trueman T. Rembusch for the presidency of Allied looms as an aftermath of the convention. Election will be held by the board of directors in January. New prexy will serve a two-year term to succeed the present topper, William L. Ainsworth, of the Independent Theatre Owners of Wisconsin.

Berger, who was chairman of the convention, has long been an important figure in Allied's affairs. He was a protege of the late Al Steffes, who founded the organization. Despite this, he has never served as its prexy and is known to be anxious for the post. Rembusch, who is treasurer of the organization, is much younger but has also been very active in recent years.

Both men are popular with indie exhibs. Favoring the nod going to Berger, however, is his long record of service. Rembusch might well be voted down by the board on the basis that considering his comparative youth a two-year wait until the next election would be in order. Berger is presently serving his fifth term as prez of North Central Allied, with headquarters in Minneapolis. Rembusch is president of Associated Theatre Owners of Indiana.

Pitt Next Conv. Site?

Another fight that looms for January's board meet is the site for next year's convention, with Pittsburgh and Chicago both vying for it. It is thought likely that Pittsburgh will be the choice since it is farther east and would be a concession to the exhibs who

Continued on page 24

No Mono 60%

With upped admission pictures and competitive bidding the prime targets of indie exhibs at Allied States Association's convention in Minneapolis last week, Monogram sales chief Morey Goldstein snared a load of laughs with the opening remarks of his speech. He declared:

"I promise Monogram will not ask 60% terms for any of its releases during the coming season. I also promise that we will not go in for competitive bidding—since that presupposes that there are at least two theatres that want our pictures."

Majors May Aid Religioso Film To Roll in Europe

Some of the eight U. S. majors may participate in the financing as well as the distribution of "The Divine Tragedy," a full-length religious film which is scheduled to go before the cameras next January in France, Morocco and Italy. Full details of the $2,200,000 budgeter are to be laid before company representatives by the picture's producer, Georges de la Grandiere. French indie, at a meeting soon to be held at New York offices of the Motion Picture Assn. of America. Conclave originally was set for yesterday (Tues.) but was postponed.

If the majors agree to come in on the deal, it's believed that the transaction will mark the first time in history that the companies have ever worked together on a cooperative basis for a single film abroad. Full backing won't be required from the American firms since the producer hopes that $1,200,000 of "Tragedy's" anticipated cost will be defrayed by public subscription throughout the world. Quota from the U. S. public has been set at $300,000, and Grandiere is seeking all or part of the additional $1,000,000 needed from the Yank majors.

Multi-Lingual Versions

Grandiere, who also produced the prize-winning "Monsieur Vincent," financed that film entirely by public subscription. "Tragedy's" script of more than 500 pages deals with the Passion of Christ and attempts to show that the forces of evil which existed 2,000 years ago are the same that are ravaging the world today. In order to insure the widest possible market, versions will be made in French, English and Spanish.

Grandiere, who expects to be in the U. S. for about three weeks, declared this week that neither actors, producer or technicians would receive screen credit for "Tragedy," since it's believed the purpose of the picture would best be served by cloaking those responsible for its production in anonymity. He also predicted that three techniques evolved by Abel Gance will likely result in a 50% budgetary saving.

EL's 2 From Eng., 'Winslow,' 'Day'

Eagle Lion has acquired U. S. distribution rights to Sir Alexander Korda's "The Winslow Boy" with £100,000 advanced to the company by David Loew. Coin comprises receipts frozen in England of the now defunct Enterprise unit in which Loew was partnered with Charles Einfeld.

EL took another step to ease its tight product situation during the past week by acquiring American distribution rights to "Give Us This Day," filmization of Pietro Di Donato's novel, "Christ in Concrete." Pic, which is being released in England by J. Arthur Rank's General Film Distributors, was produced by Rod Geiger, Nat A. Bronsten and Edward Dmytryk. Dmytryk directed, with Sam Wanamaker and Lea Padovani starred.

Korda's American rep, Morris Helprin, has been negotiating with various companies and individuals for more than a year in an effort to make a deal on "Winslow," but has been balked because Korda refused to come down any on the £100,000 price. Most distribs felt that too high, despite the success of the Robert Donat-starrer in England.

Devaluation of the pound finally turned the trick, since the £100,000 now represents only $280,000, instead of the $403,000 previously. Actually, with discounts available for conversion of large quantities of sterling, Loew's advance to EL is said to represent about $250,000.

At the time that devaluation was announced, Helprin declared the price in pounds for "Winslow" was being increased 30% to compensate for the revision in currency value. However, with the Loew deal offered by EL, Korda backed down on that point.

Clipping 2 Scenes Eases 'Pinky' Into Deep South Dates

Elimination of the attempted rape scene from "Pinky" was the price 20th-Fox was forced to pay last week to obtain approval of the local Atlanta censor for the film. The okay gives 20th its first wedge in pushing "Pinky" through the south where it is expected to encounter considerably more difficulty because of its scenes between Negroes and whites than did its two predecessors—"Home of the Brave" and "Lost Boundaries."

Some 50 feet in all were censored from the final version approved by Atlanta's one-woman censor board, Christine Smith. Also clipped were scenes showing Miss Crain and William Lundigan in a clinch after she had told him she was colored. Twentieth, immediately after Miss Smith's decision was handed down, set the film to open at the Ross theatre, Atlanta, Nov. 17.

Atlanta okay might mean an additional 13-15% of the total domestic gross on the film for 20th. That is generally conceded to be the percentage of the national revenue derived for an "A" film from the south. Company spokesmen frankly admit, however, they still have a long way to go to get the picture accepted throughout the region, even though the two earlier films on the same theme helped pave the way. "Boundaries," however, still has not got past Memphis censor Lloyd Binford.

Miss Smith, in a statement quoted by 20th this week, summed up the trouble anticipated for "Pinky" south of the Mason-Dixon line. Declaring she was sorry that Hollywood had started to make "racial pictures," she said: "I know this picture is going to be painful to a great many southerners. It will make them squirm, but at the same time it will make them realize how unlovely their attitudes are. However, I hope the public will understand and view this picture as entertainment which mirrors both the darker side and the progressive side, which all good entertainment should have."

Loses False-Arrest Suit vs. Paramount

Chicago, Nov. 1.

Jury in Chi Federal district court handed out a "not guilty" verdict yesterday (31) to Harold Stevens, branch manager of Paramount here, and Paramount Pictures in the $100,000 false-arrest suit filed by former projectionist Harold Fine in 1946.

Fine had attempted to sell Paramount a print of Par's "Going My Way" in 1945, which he claimed he bought from an express company, but he was met with arrest charges from Par. Court dismissed charges in 1946, with Fine filing his counter suit immediately after.

U'A Reverses Its Role In 'Simple Girl' Release

United Artists has about-faced with "Une Grand Filles Tout Simple," French pic which it has imported for release here under the tag, "Just a Big Simple Girl." Company has reversed its usual role as distrib and taken the position of producer in making a deal with Famous Films, N. Y., for distribution of the picture.

UA did not participate in the booking of the pic but acquired it for blocked francs in a deal made by exec v.p. Arthur W. Kelly. Kelly also recently obtained for the company an Italian pic, "Under the Sun of Rome," for frozen lire. UA is distributing that one itself.

Sam and Harry Goldstone, who operate the Famous Films outfit, teed off the release of "Simple Girl" with a preem at the Arcadia, N. Y., last week.

Reported Pic Divvies Off In '49 by $13,000,000

Washington, Nov. 1.

Publicly reported cash dividends in the motion picture industry for the first three-quarters of 1949 ran a bad $13,000,000 behind the same nine months of 1948, according to figures over the weekend by U. S. Department of Commerce.

This year the stockholders received $31,200,000, whereas last year the total for the period ran to $44,147,000. September, however, was an encouraging month running ahead of September of last year. This September, the motion amounted to $7,419,000, last year it was $7,280,000.

COAST PARITES BACK AFTER SPLITUP MEET

Paramount h.o. huddles on the physical disposition of studio assets under the planned splitup came to an end this week. Sidney Justin, studio legal chief, returns to the Coast today (Wed.). Morris Simpson, Coast controller, who also participated in the talks, heads west Friday (4).

Two studioites were in N. Y. to convince h.o. execs that assets could be transferred without taking a detailed inventory. They also worked out paper details for transfer.

Exhibs Film Corp. Also Has Problem Floating Bankroll

Big circuit operators who are backing the National Exhibitors Film Co. are turning to indie exhibs of lesser chains in a heightened drive to hit the $2,000,000 stock subscription quota of the new outfit. Within the next couple of weeks a series of meetings will be staged in a number of big cities with a mass turnout of exhibs expected for the presentation of the NEFC program. Unit which Si Fabian and Samuel Pinanski head proposes to bankroll indie production in Hollywood.

Fabian, for one, heads for Detroit next week to address a gathering of exhibs. Lou Wisper, exec with Michigan Cooperative theatres, is handling the meet and has invited some 50 big and small exhibs in the Detroit sector. Good sized turnout is predicted.

Edwin Silverman, head of the S&S circuit in Chicago, is tackling the same sort of powwow in the Windy City. Exhibs will assemble in Chi during the same week. Meanwhile, Pinanski is doing the same chores in Boston.

No minimum has been set for stock subscriptions in NEFC, so the door is open to the small-fry. However, it is unlikely that any purchase less than $5,000 would be accepted.

NEFC backers hope to raise $250,000 at the Detroit conclave alone.

'Boundaries' Gets Nearby OK After Memphis Nix

W. Memphis, Ark., Nov. 1.

This little hamlet of some 20,000 pop once again "gets into the act," as the greenlight was given here to play Louis de Rochement's "Lost Boundaries." The pic was given the proverbial Lloyd T. Binford Memphis "heave" several weeks ago and also was nixed from appearing on WMCT, Memphis video outlet. It opened Sunday (30) for week's run at Joy theatre.

The Film Classics pic was banned from Memphis by censor czar Binford as being "inimical to the public welfare." The Memphis censor chief also stopped a scheduled private showing for Memphis clergymen and their wives on advice of former Mayor James J. Pleasants, now city attorney.

Despite the Memphis censor brushoff, Joy theatre manager Fred Jaynes held a private screening for clergymen and newsmen on Friday (28) and invited Memphis and West Memphis ministers. Several Memphis clergymen responded to the invitation by making the 10-mile trip.

N. Y. to L. A.

Caroline Burke
Selmer Chalif
Steve Ellis
Abner J. Greshler
Henry Hathaway
Joseph Justman
Sidney Justin
Alfred Palca
Milton Pickman
Norton V. Ritchey
David Rose
Grad Sears
Morris Simpson

N. Y. to Europe

Hugh Beaumont
Maria Felix
Prince Littler
Nicole Francis
Terence Rattigan

O'Donnell Would Encourage More Provocative Pix

After pioneering the pro-Negro pictures "Home of the Brave" and "Lost Boundaries" in the south via his big Texas Interstate circuit, Robert J. O'Donnell comes up with the answer: "There are a lot of people in show business creating barriers that don't exist." Barring sex, O'Donnell would like to see more controversial films making the theatre rounds. His experience with "Home" and "Boundaries" convinces him that adult films pay off where it counts—at the box-office.

"In my section, we've played colored minstrel shows for 40 years without any trouble," says O'Donnell. "We did very big business with 'Home of the Brave' without a peep from anyone. 'Lost Boundaries' is playing now to fine business and without excitement. It just proves that we showpeople raise barriers frequently which the public never had."

O'Donnell believes his circuit has hit upon the right system to overcome possible squawks from parents over pix unsuitable for the kids. "Under our system, it is the parents' fault if children see the wrong kind of films for them," he said. "We use Parents magazine film ratings in all our ads. Frankly, it takes the heat off us."

The mag O'Donnell notes classifies films as to being adult fare only or suitable for family groups. Before the system was adopted by Interstate circuit had the usual quota of complaints from parents. Chain has had few kickbacks since the ad policy was put into effect.

Agin' Upped Prices

O'Donnell has his views on upped admission scales, currently the hottest intra-industry feud. "It is a handicap for a picture when the price of tickets are boosted. If they will give me the picture at regular prices, I'll get more money for them. I can throw the book for them by giving extended playing time, going all-out on campaigns and giving the distributor the choicest dates. The payoff, in the end, is considerably more."

O'Donnell has advised local exhibs in his territory that he is willing to go to court for uniform clearances. A group of exhibitors headed by Col. H. A. Cole (pres of Texas Allied), came to me and seemed to take the position that I was patrolling clearances. I told them that I was as interested in uniform availabilities as they

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L. A. to N. Y.

Ben Berk
John Bettero
Mort Blumenstock
Leon Brandt
Harold Brecher
Ned Brown
Denise Darcel
John Derek
Carl Dudley
Mr. and Mrs. Jose Ferrer
L. Wolfe Gilbert
Hugo Grimaldi
Joe Harris
John Hodiak
Jerry Hoffman
Fanny Holtzmann
Lulu Kollsman
John Lavery
Janet Leigh
Louis Mandel
Ray Milland
Joseph H. Moskowitz
George Murphy
David Niven
Ben Oakland
Robert Pirosh
John Reinhardt
Dore Schary
L. Jack Schlaifer
Charles P. Skouras
George Skouras
Mark Stevens
James T. Vaughn

Europe to N. Y.

Rudolf Bing
Alexander Brailowsky
Ralph Clanton
Desire Defauw
Jack Gordean
Dr. Renato Gualino
Ilya E. Lopert
Joe Magee
Maurice Martenet
Nathan Milstein
Capt. Edward Molyneux
Lilli Palmer
Phil Reisman
Dorothy Stewart

EXHIBS MASS FOR THEATRE TV

Many a Slip Between the Crix' Raves and B.O. Payoff—Zanuck

Hollywood, Nov. 1.

Following a similar move by Metro last year, 20th-Fox production chief Darryl F. Zanuck recently had all the producers and directors on the lot in his office for a lengthy seminar on the economics of current-day filmmaking. Zanuck spread the complete record of every top-budgeter made at the studio since 1943 before the assembled execs. His point was that many a film that gets critical raves doesn't always pay off in the same ratio.

Production chief used the figures on cost and income to show how many pix lost money or came too close to the borderline. Most of the producers and directors had never seen the whole six-year lineup before and there was considerable surprise at small profits turned in by many films, such as "Miracle on 34th Street," which had been considered in the hit category.

Zanuck and the group proceeded to analyze many of the pix. Except for a few notable exceptions, such as "Snake Pit," and "Gentleman's Agreement," it was found that the pure escapist fare—the surefire happy ending stuff—did best. Those pix which left doubt in the patrons' minds as to whether the principal characters were going to "live happily ever after" appeared generally weaker than the others.

While these conclusions are ex-

(Continued on page 24)

Hearing on Dec. 6

Federal Circuit Judge Learned Hand has ordered oral argument on the anti-trust decree to be held Dec. 6 following request for that date by the Government. Important hearing will determine the method required by the court to implement its decision in favor of complete divorcement. Involved in the argument will be 20th-Fox, Warner Bros. and Metro as well as the non-theatre owning defendants, Universal, Columbia and United Artists.

Both sides have until Nov. 17 to file proposed decrees and briefs.

Big 5 Legalites To Weigh Fate Of Arbitration

Life-or-death of the existing film arbitration system will be weighed by the top legal counsel of the Big Five in a meeting slated to be called within the next 10 days. Sitting in on the talks will undoubtedly be the American Arbitration Assn., administrator of the present setup for the past decade. If the system survives the conclave, it is expected to operate in a drastically revised format.

Understood the AAA has been urging the conference for a number of months now, but distribs have demurred because of a desire to wait out a final decree in the Government anti-trust action. However, present budget expires Nov. 30 without the possibility of a decree being inked by that time. Since the attorneys do not want the system to expire by default, the upcoming confab will be called to set a future policy.

With National Allied and the Theatre Owners of America both within the past week sounding off for arbitration, prolongation of some sort of system is now regarded as more likely. If so, it would undoubtedly be shaped on a voluntary basis. Big Five has been participating in the present opera-

(Continued on page 25)

SEEK EXCLUSIVES FOR B.O. SUCCESS

Group consisting of some of the most powerful circuit operators in the country are now preparing separate petitions to be filed with the Federal Communications Commission asking for a hearing on large-screen theatre television. Within the next couple of weeks, individual briefs will be lodged with the FCC by Charles P. Skouras, Sl. Fabian, Robert J. O'Donnell, Samuel Pinanski, Mitchell Wolfson, Arthur Lockwood and others. All these circuit ops will ask for the allocation of channels to their theatres.

Weight of the individual petitions will be added to those of 26 local affiliates of the Theatre Owners of America. Moreover, TOA is mobilizing a cross-section of indie exhibs throughout the country. In all, more than 100 petitions from exhibitors will pile up on FCC desks to hypo the campaign.

Paradoxically, the mild setback experienced in large-screen video because of the tepid attendance at the five theatres that showed the recent World Series is building the drive rather than cooling off exhibs. Demonstration that the public will not buy anything which it can get cuffo elsewhere has convinced circuit ops that only exclusive channels allocated to theatres will be the answer. Because of this confirmed belief, greatly increased pressure is being aimed at the FCC.

Combined with the drive on the FCC, Gael Sullivan, TOA exec di-

(Continued on page 27)

See Col and Par Modifying a Bit On Terms for 'Jolson' and 'Samson'

Montague's Fatigue

Theatre Owners of America's bid for an immediate confab with Abe Montague, Columbia's distribution veepee, on claimed forcing of upped admissions on "Jolson Sings Again" may be slowed to a walk because of Montague's personal plans. Col's sales head has been ailing of late and his schedule calls for a four-week vacation at Palm Springs, Calif.

Unless Montague breaks up his schedule because of the crisis to fly to New York for the meeting, TOA may have to mark time for over a month. Montague planed to the Coast several weeks ago for studio powwows with prexy Harry Cohn and other production execs.

With both the Theatre Owners of America and Allied vociferously squawking Columbia is seen by industry insiders as likely to modify its policy somewhat on the selling of "Jolson Sings Again." Paramount is thought likely to follow suit on "Samson and Delilah." In both cases the modification will probably mean a reduction in the number of situations to which the pix are offered at 60% terms or the equivalent.

Any softening of policy is expected to result as much from a desire to halt the swelling roar of exhib objection to Columbia's demands than fear of Dept. of Justice action, which is being sought by Allied. Most industry attorneys feel that the company is on fairly safe legal ground—if it keeps a careful check, as it undoubtedly will, on the manner of presentation by its employes of the sales terms on the film.

Exhibs are protesting that Col's policy is designed to force them into upping admission prices for "Jolson." New York statutory court-decree, upheld by the U. S. Supreme Court, ruled that distribs may not fix admission prices.

Paramount has not officially announced its policy on "Samson" yet, but it is known that sales chief Al Schwalberg's plan has been to seek 70% terms from an initial 1,000 accounts—terms which, as in the case of Col, will bring the same squawk from exhibs that they must raise

(Continued on page 24)

Par's Script Prowl For Its Top 4 Stars; Also May B.R. Legits

Paramount's story scouts have been given the sign to go all-out in locating suitable stories for Betty Hutton, Bing Crosby, Bob Hope and Alan Ladd, who head the studio's contract list. Word went out during the Coast visit from which they returned last week to eastern studio rep Russell Holman, story editor Alan Jackson and play editor John Byram.

It was also indicated that Par is still open to making investments in legit productions or negotiating preproduction deals for screen rights to Broadway plays, although no such pacts have been entered into this season. Company, it is said, "is not reaching out" for such deals, as it did before economy demands hit Hollywood, but is still interested.

Meantime, the studio has taken an option on a recent Literary Guild novel, "Live With Lightning," by Mitchell Wilson. It has about another four weeks to go on the option and is expected to lift it. Option was $3,500 against $35,000 purchase price, with another $10,000 added under the contract when the Literary Guild made the book one of its selections.

Novel concerns an atomic physicist who is faced with the problem of working for a big industrial combine and the accompanying money and glory or devoting his life to research for the benefit of humanity.

FTC STUDYING BEEFS BY EXHIBS ON BIDS

Los Angeles, Nov. 1.

Federal Trade Commission is studying numerous kicks from film exhibitors about the present mode of competitive bidding adopted by major distributors. Marco Wolff, head of South Side Theatres, Inc., who recently made complaints against RKO and Paramount, announced the reception of a letter from James A. Horton, director of the FTC bureau, promising appropriate action.

Wolff has also been advised by other exhibs that they have taken similar action. Some of them declare that after submitting a bid on a specific film they learned that the picture was awarded even before the bid was received.

Justman's UA Deal Looks Set

United Artists prexy Grad Sears, who planed for the Coast from New York yesterday (Tuesday), to wrap up the company's new financing deal with Joseph Justman, hopes to have the chore concluded and the pact ready for signing within 10 days. It is expected that exec v.p. Arthur W. Kelly will be back from Europe by that time and a board meet late next week might be able to put the final UA imprimatur on the deal.

Justman, who as a principal owner of the Motion Picture Centre studio is a prime cog in the new financing, left for the Coast last Friday (28) after seven weeks in New York working on the setup. Selmer (Sunny) Chalif, Coast financial aide to Sears and a relative of owner Mary Pickford, is staying east a few more days to wash up details. Chalif is credited with conception of much of the ingenious financing plan and contributing largely to the successful negotiations.

Scheme provides for financing of indie production without use of

(Continued on page 27)

TOA Tabling (But Not Nixing) Columbia Suit

While the Theatre Owners of America's powwow which came out with a blast against Columbia's selling policy on "Jolson Sings Again" discussed the possibility of hauling the distrib into court, no verdict one way or the other was reached on the question. Several of the more peeved TOAers at the Hotel Astor meet in N. Y. urged that course but were voted down by the moderates. Alternatives open to exhibs, if Col nixes the demand for changed selling, however, are admittedly few.

On the hassle with Col, as well as TOA's campaign for a code of selling practices, it is a question of backing down on demands or going to court if the distribs refuse to give way. After hours of study, no other recipe was developed which could duck the court issue while implementing the TOA program. Hence, the coming full-dress meeting of TOA's exhib-distrib committee, now set for Nov. 16 by prexy Samuel Pinanski, may develop a split on the question.

Unlike National Allied, TOA is put in a peculiar position by the court issue since the group has always inveighed against running to lawyers on intra-trade squabbles.

(Continued on page 24)

Busy Sked for Schary In His D.C.-N.Y. Personal Pitch for 'Battleground'

Dore Schary, Metro's production head, will steam through a crowded schedule of speeches and fetes during his two-week stay in the east following his arrival Monday (7). Primary reason for Schary's journey is to attend the preems of "Battleground" in Washington on Wednesday (9), and New York the day after and to accept personally a number of awards for the pic.

During his DC stay, M-G exec will be guested by Eric Johnston, Motion Picture Assn. of America, at a luncheon in the MPAA's offices with film biggies, politicos and military figures on hand. Schary is also slated to speak at the Women's National Press club Tuesday (8) afternoon and then take to the mike in the evening on the U. S. Army's "Time for Defense" airer over the ABC network.

His Washington chores end with a reception at the Willard hotel, Wednesday evening, hosted by Carter Barron, Loew's theatre division manager, with more Government officials, newspapermen and Army personnel attending.

In N. Y., Schary will speak before a seminar at Town Hall for the Jewish Theological Seminary of America and take part in a Town Hall Meeting on another visit. His Gotham plans also call for several trade and general press interviews.

Robert Pirosh, scripter of "Battleground," George Murphy, Denise Darrel and John Hodiak, starred in the film, will also be on hand. William Wellman, film's director, has cancelled his plans to attend.

BLUMBERG DECIDES U PROD. UPPING TO 30

Hollywood, Nov. 1.

The swing towards upped production during the coming year took another shove today (Tues.) when Universal announced a boost in the number of films planned for 1950. Following a series of studio huddles which have carried through the past 10 days, U's top-echelon has set next year's total productions at 30. Company made 25 films during the current semester.

Decision was made by Nate Blumberg, U's prexy, William Goetz, production head, Leo Spitz, studio topper, and William A. Scully, distribution veepee. Talks are continuing and Scully has delayed his return east for another week. Maurice Bergman, aide to Blumberg, is also sitting in.

Of the 30 on next year's lineup, 12 will be aimed at extended runs. Top dozen consists of "Harvey," "Song of Norway," "The World in His Arms" from the Rex Beach novel, "Up Front with Mauldin," "Desert Legion," "The Milkman," "Frenchie," Technicolor western, "Air Cadet," "I Love Louisa," "Tomahawk," another Technicolor oater, "Winchester 73" and "Deported."

None of the films except "Deported" have yet hit the cameras. Background shots for "Deported" have already been filmed in Italy.

RKO'S GOVT. HUDDLE ON DECREE EXTENSION

RKO lawyers will meet this week with Herbert Bergson, assistant U. S. attorney-general, who heads the anti-trust division, to present a request for the Government's okay to an extension of time for the company to cut the ties on partnership theatres and to divest a number of wholly-owned houses, including the three first-runs in Cincinnati. Present deadline runs out Tuesday (8) when the company will be in technical default under its consent decree.

No difficulty is expected, since the RKOers will show bona fide efforts to comply with the decree. Company has been meeting with resistance from Walter Reade and George Skouras, circuit's chief remaining pards.

It is expected a five-month extension, similar to that obtained for the reorganization plan, will be granted.

MPAA TO FORMALLY OK P.R. PROGRAM ON FRI.

Motion Picture Assn. is expected to stamp its official okay on the all-industry public relations program at the meeting of its board scheduled for New York Friday (4). Decision is also expected to be made this week or next on the date of the conclave to be held in Washington of the nine groups which will set up a permanent public relations program for the industry.

MPAA will be the last of the nine organizations that participated in the Chicago all-industry meet in August to approve the plans laid out there. Its okay is taken as a foregone conclusion, since it spearheaded the Chicago powwow and has been pushing the other eight organizations for their approval.

Decision lies with RKO prexy Ned E. Depinet who was named chairman of the interim committee set up in Chi to name the Washington date. That offers something of a problem, however, since November—during which month Depinet has instructions to call the session—is filled with a combination of holidays and various other industry meetings. Nov. 8 is election day, Nov. 11 Armistice day and Nov. 24 Thanksgiving.

B. P. SCHULBERG GETS BRITISH JOB OFFER

Hollywood, Nov. 1.

B. P. Schulberg's recent ad in DAILY VARIETY asking for a job in the film industry, where he once was one of the leading figures, drew a response from the London Daily Express.

By transatlantic phone the motion picture edition of that newspaper said British producers would like to get him over there to make "What Makes Sammy Run," based on a novel by his son, Budd Schulberg. He said he will consider the offer.

Lots of Show Biz Revolved Around The Broadway Paramount in 23 Years

By JACK McINERNEY

Where were you on the night of Nov. 19, 1926?

If you were in show business there was only one place you could have been. That was at the New York Paramount theatre's formal opening to a distinguished first night audience which included Mayor James J. Walker, Thomas A. Edison, Otto H. Kahn, Florenz Ziegfeld, Jr. and C. B. Dillingham. Talk about "South Pacific"! Tickets were at a premium. A gal told a guy taking duents at the door that she paid $200 for a pair. The gal was Texas Guinan and the guy Bob Weitman, who went on to become the theatre's managing director.

With the screen attraction "Chicago Deadline" opening today (Nov. 2) the Paramount will celebrate its 23d anniversary.

The Paramount is 23 years old and a press agent a little older may be pardoned for a touch of nostalgia. Since that opening night almost a quarter of a century ago he has mimeographed hundreds of stories and seen show business grow. He has seen the screen become audible, stars fade, other stars figuratively born on the stage, policies change, jitterbugs become battle heroes, vaudeville die and be reborn. In 23 years a great industry has become greater, surmounting and circumventing radio and television, depression and war. And all through this growth of an industry the Paramount theatre, the dream of an incomparable showman, Adolph Zukor, has played a vital role.

Located at the Crossroads of the World, the Paramount stands on the site of the former Putnam building. The Putnam building, which harbored a host of booking agents and fight managers, is well remembered by this press agent. With others on VARIETY and the old Clipper he tramped miles of its halls. Below decks was the famous Shanley's. It was on this site that General Israel Putnam rejoined General Washington after slipping through the British cordon on Sept. 15, 1776. The cordon had been drawn about the p trior army to prevent it from escaping after Washington's masterly retreat from Long Island to Fort Washington in Washington Heights. The land was owned 416 years by the Astors, and in 1919 was sold by Vincent Astor. This historical event is recorded for posterity on a plaque in the Paramount building. There is no truth, however, in the rumor that at the laying of the cornerstone a p.a. slipped his picture in with current memorabilia for the edification of archeologists in some distant generation.

In 1922 Adolph Zukor bought the property for the purpose of erecting the building and using the theatre as a flagship for Paramount pictures on Broadway. It was in November, 1925, that the drills began boring into the solid rock for the foundation of the building and theatre. Within 12 months the theatre opened. In size it ran second to the Capitol. The Roxy and Music Hall came later.

Four Different Policies

The operation of the Paramount for its opening and several years after was in the hands of Harold B. Franklin. During its 23-year history it has gone through four different phases or policies of operation. The first phase was the combination of screen attractions and stage presentations, somewhat similar to the presentations offered currently at the Radio City Music Hall. These stage shows for several years were routed around the country on the Paramount-Publix chain of theatres. They were put on by such well-known producers of Broadway musical comedies as John Murray Anderson, R. H. Burnside, who at one time staged the elaborate C. B. Dillingham spectacles at the Hippodrome, Andre Charlot, who first introduced Beatrice Lillie and Gertrude Lawrence to America, and other producers not so well known.

When Wall Street laid an egg the resultant depression put a slight dent in show business. Vaudeville had passed on and soon most of the big picture houses went straight sound.

The straight sound policy at the Paramount was effected with "Cleopatra," a Cecil B. DeMille epic. Incidentally, his "Samson and D[illegible]" opens at the Paramount Dec. 21. After six months of straight pix, during which the Paramount hit its record low take of $13,000, Bob Weitman came into the picture. Weitman, manager of the Paramount after a term at the Brooklyn Paramount, was appointed managing director. He instituted the band policy type of entertainment under which the Paramount never suffered a losing week. The policy has been widely copied from coast to coast.

When Weitman kicked off the band policy Christmas week, 1935, with the Glen Gray Casa Loma orchestra, some observed it would last six months. Not enough bands. At the time these were few. The following year as a publicity stunt the public was invited to ballot for the most popular band. The poll resulted in a three-way dead heat with Gray, Fred Waring and Guy Lombardo. Votes were cast for 27 bands.

The band poll was continued as a feature for the next two years. The third year, with Benny Goodman the winner, ballots were cast

(Continued on page 27)

Revenue Bureau Asked To Rescind 'Unfair' Rule On 20% 16m Tariff

Washington, Nov. 1.

Bureau of Internal Revenue was called upon over the weekend to change its "unfair and discriminatory ruling" whereby taverns showing video are not subject to the 20% cabaret tax, while those screening 16m films must pay the bite. The call came from the National Assn. of Visual Education Dealers, trade organization of the dealers who sell and lease 16m sound pix to taverns, churches, clubs, factories, etc.

In a scrappy statement directed to the Commissioner of Internal Revenue, the 16m people charged they were getting a bad deal which was seriously injuring their business, whereas their competitors faced no such tax problem. The young but growing business of renting 16m features to eating and drinking places has dropped off sharply since the Revenue Bureau's ruling of a few months ago. Since a number of Hollywood distributors were beginning to make money from selling their old features for the purpose, they, too, will feel the loss.

Revenue Bureau ruled that any establishment showing the pictures made all food and drink checks subject to the 20% tax, just as though there were live entertainment. On the other hand, video was exempted from the tax as was the new business of coin-operated films.

VOGEL VS. RKO BLUES OVER 'YELLOW RIBBON'

RKO and John Ford's Argosy Productions unit are in a hassle with the Jerry Vogel Music Co. that appears likely to end up in court. Vogel claims unauthorized use of his tune, "Round Her Neck She Wears a Yeller Ribbon," in Argosy's pic, distributed by RKO, "She Wore a Yellow Ribbon."

Suit is also being prepared by Vogel's counsel, O'Brien, Driscoll, Raftery & Lawler, against Regent Music Corp., which is publishing what is labeled the title song from the film, "Round Her Neck She Wore a Yellow Ribbon." Regent is owned by Harry Goodman, brother of bandleader Benny Goodman, who also holds a piece of it. RKO has reportedly indemnified Regent against damages.

RKO and Argosy claim that they are in the clear because both tunes emanate from an old folk song that is in the public domain. Vogel maintains that there is no folk song with that precise title and there is nothing musically or lyrically very close.

Words and music of the Vogel number were written by George A. Norton and copyrighted 1917 by publisher Theron C. Bennett. Tune was later acquired by Feist but assigned to Vogel on a renewal in 1[illegible]. Regent credits its song to [illegible] with additional lyrics [illegible] Parker.

October's Big Ten

1. "Jolson Sings" (Col).
2. "Friend Irma" (Par).
3. "Male Bride" (20th).
4. "Task Force" (WB).
5. "Father Fullback" (20th).
6. "Fl'ting K'nt'ckian" (Rep).
7. "Under Capricorn" (WB).
8. "Ichabod" (RKO).
9. "Doctor and Girl" (M-G).
10. "Thieves H'way" (20th).

ECA to Pay 15-25G Per Pic for Reich

American film companies may expect to get between $15,000 and $25,000 in royalties for each picture they distribute in Germany next year, plus their out-of-pocket expenses. That was the estimate given foreign managers last week in a meeting in New York with Sidney Mellen, of the Economic Cooperation Administration's convertibility division.

Royalties which the distribs will get are based on a pro rata of American earnings in Germany against the industry's world earnings. Exact amount will hinge partially on how many pix are selected by the ECA as meeting the requirements for payoff by the Government under terms of the $10,000,000 grant by Congress for various media in Germany.

Share to each pic will also depend on how much of that $10,000,000 is allocated to films. Mellen said he expected it would be between $2,000,000 and $4,000,000, but it hasn't been determined as yet.

Although there has been some talk of upping the ceiling of 15 pix per year each which the Motion Picture Assn. of America member companies have voluntarily imposed upon themselves, for Germany this angle was not discussed at last week's session. Whether the figure is increased to 25, as has been suggested, may depend on the size of the ECA allocation. A number of companies have strong objection to increasing the ceiling, fearing that this may flood the market and result in German governmental restrictions.

Yank companies are planning to keep the maximum number of dollars allotted by the ECA by dubbing the pix in Germany and using rawstock made there. This will mean the use of marks rather than U. S. currency.

Col's Sale to Krivicky

Frankfort, Nov. 1.

Columbia Pictures has sold distribution rights in Germany to all of its product to Serge Krivicky, a Belgian financier of Balt extraction. He has given the American company $100,000 in cash against 60% of the earnings.

Col hopes to convert part of its 60% share into dollars via the Economic Cooperation Administration fund which is being made available. It is also understood to have advanced to Krivicky marks which it has earned on previous operations for the purpose of dubbing the pix.

5 HIGH-BUDGETERS STARTING AT WARNERS

Hollywood, Nov. 1.

November is the busiest production month at Warners in five years, with five high-budgeters going into work in addition to four holdovers from October.

Starters are "Storm Center," "Bright Leaf," "Lightning Strikes Twice," "Pretty Baby" and "Colt 45." Continuing from last month are "The Glass Menagerie," "The Hawk and the Arrow," "The Victim" and "Rock Bottom."

Towne Corp., M'w'kee, Asks 350G in Suit

Chicago, Nov. 1.

Towne Theatre Corp., Milwaukee, started its anti-trust case against the majors before Chi Federal Judge John P. Barnes on Thursday (27), seeking treble damages.

Towne claims damages of $350,000 through alleged conspiracy by the distribs, depriving it of first-run product from May 1, 1946, to July 20, 1948. Corporation also seeks an injunction to restrain distribs from refusing to license the Towne for first-run showings.

'Jolson,' 'Irma,' 'War Bride' Rate 1-2-3 in October B.O. Sweepstakes

"Jolson Sings Again" (Col) is spelling such sweet boxoffice music currently that it took national boxoffice laurels for October, according to VARIETY reports from some 24 key cities last month. Jolson opus, fourth in September, pushed up to second in the second week of October and then finished first the following two weeks in succession. It will show better than $730,000 gross for the four weeks, biggest for any picture of the month despite the fact that Columbia has no theatre outlets.

"Friend Irma" (Par), with the advantage of countless affiliated theatre dates, took second place although tending to slip in its second weeks. Mass of playdates and generally excellent opening weeks spelled the trick. Third place is going to "Male War Bride" (20th), which was a strong second in September, and is continuing to rack up sock trade as October closed.

Fourth money is going to "Task Force" (WB), with the popularity of Gary Cooper being the biggest single item in selling the picture. Fifth position was landed by "Father Was Fullback" (20th), mainly through getting such smash trade the first week out. It has been a bit uneven in recent sessions.

'Kentuckian' Seventh

Sixth place was captured by "Fighting Kentuckian" (Rep), which finished seventh in September. Although a bit spotty some weeks, "Under Capricorn" (WB) is displaying sufficient stability to place seventh.

"Ichabod," new Disney-RKO special, landed in eighth while "Doctor and Girl" (M-G) is winding up ninth. "Thieves' Highway" (20th) is showing enough stamina to take tenth position.

Runner-up pictures finished in this order: "Sword in Desert" (U), "Rope of Sand" (Par), sixth in September; "Come to Stable" (20th), finished fifth in September; "Midnight Kiss" (M-G), also a September runner-up; "Easy Living" (RKO) and "Roseanna McCoy" (RKO), took ninth in previous month.

The past month was notorious for the number of half-good films that were out on release, with even many newcomers failing to measure up. However, "The Heiress" (Par), "Wore Yellow Ribbon" (RKO), "Tokyo Joe" (Col) and "Pinky" (20th) hold great promise judging from initial dates. "Ribbon," which repeated its earlier K. C. success with smash Philadelphia biz, is forging ahead currently. "Tokyo Joe" is starting out strongly and "Pinky" seems surefire on basis on terrific weeks played to date. "Love Happy" (UA) also checked in with a sock session after an initial playdate a month or so ago.

'Beyond Forest' Spotty

"Beyond Forest" (WB) thus far has inclined to be spotty but is beginning to show strength. Of lesser boxoffice pull is "Red, Hot and Blue" (Par), but it has been hardly tested fully thus far. Same is true of "Everybody Does It" (20th), with really only two dates under its belt.

"Lost Boundaries" (FC) continued racking up sizable grosses for an indie, with some prior major circuit bookings likely to add to its overall total this month. "White Heat" (WB) tended to simmer down after copping third September rating. "Fallen Idol" (RKO) made some strong showings but no big coin because playing smaller houses.

"Mighty Joe Young" (RKO), sometimes put on the pan by critics, still is proving a hearty boxoffice winner. "Fighting Man of Plains" (20th) apparently is suffering from the fact that too many western epics have been out lately. "Grant Took Richmond" (Col) is not taking in too many pesos.

"Song of Surrender" (Par) has proved quite desultory. "Brimstone" (Rep) has picked up some nice biz despite being an independent. "Madame Bovary" (M-G) continues a rather uneven pace. "That's My Baby" (U) checked in with some more okay trade. "Savage Splendor" (RKO), trimly billhooked, is making fine profit.

UWP's $200,000 Net

Although its parent company, Universal, will be in the red for an estimated $350,000 during fiscal 1949, which ended Monday (31), United World Pictures, 16m and television subsid, racked up an estimated $200,000 profit during the 12-month stretch. Company had its best year since its formation in 1946. It grossed a peak $6,000,000 derived mainly from the rental of feature films.

Exact amount of the net will not be determined until UWP's toppers decide what writeoffs on capital outlay must be taken. Company is amortizing the purchase of the Bell & Howell film library and the acquisition of Castle Films.

WB Probe

Continued from page 3

400,000 shares and the total represents 16% of the outstanding issue. Because of their ownings, Warners falls into the same category as RKO, where Howard Hughes holds 24% of the stock. Hughes was given the choice of selling either his production-distribution or theatre stock under the RKO consent decree.

Treated as 'Individuals'

It is the Warner argument that they should be treated as separate individuals and each granted the choice of action given Hughes. Insiders here are dubious whether the Dept. of Justice will go along with the proposal. Harry M. Warner, company prez, visited the DofJ last week on a quickie session with Government attorneys. Lawyers for the company have held a number of meetings.

There are indications that a settlement may be reached before the case comes up in the N. Y. Federal court for argument, Dec. 6. As for 20th-Fox and Metro, other two remaining defendants subject to the divorcement order, no plan has been offered nor are there any tangible efforts on their part to win a deal with the Government. This would indicate that the two companies intend to appeal without preliminary negotiations.

Twentieth has been dealing with the DofJ but only to obtain additional time to break up partnership arrangements which Fox-West Coast has with a number of outside exhibs. Charles P. Skouras, National Theatres head, his aide, John Lavery, and John Bertero, Coast attorney, huddled with Herbert Bergson, Assistant Attorney General in charge of the anti-trust division, Friday (28).

Metro Eases

Continued from page 3

Barrymore, an arthritic invalid, to appear on "We, the People" video show this week which plugs the campaign.

Metro mulled a proposal that Barrymore be kinescoped in his home for the airer. Company came up with the no-soap response because it did not want to make any exceptions to the ban.

Show, to be aired on all NBC-TV interconnected stations from 8 to 9 p.m., will permit M-G stars for the first time to appear on video. Metro prez Nicholas M. Schenck reportedly would okay the setup originally only if the cameras would point in another direction when one of the stars appeared but subsequently changed his mind when it was pointed out how much of a trailer the pickup could represent. Show will cost Metro nothing, with NBC paying for all pickup and cable charges.

Among those scheduled to make their TV debuts via the show are George Murphy, John Hodiak and Denise Darcel. In addition, production vepee Dore Schary and studio publicity chief Howard Strickling will also be on hand.

Metro previously had paced the film industry in its complete avoidance of video. Whether the Astor pickup means the company will now cooperate remains to be seen, but NBC, for one, considers it a step in the right direction—although the Barrymore ban indicates cooperation only for trailer-ing purposes.

A

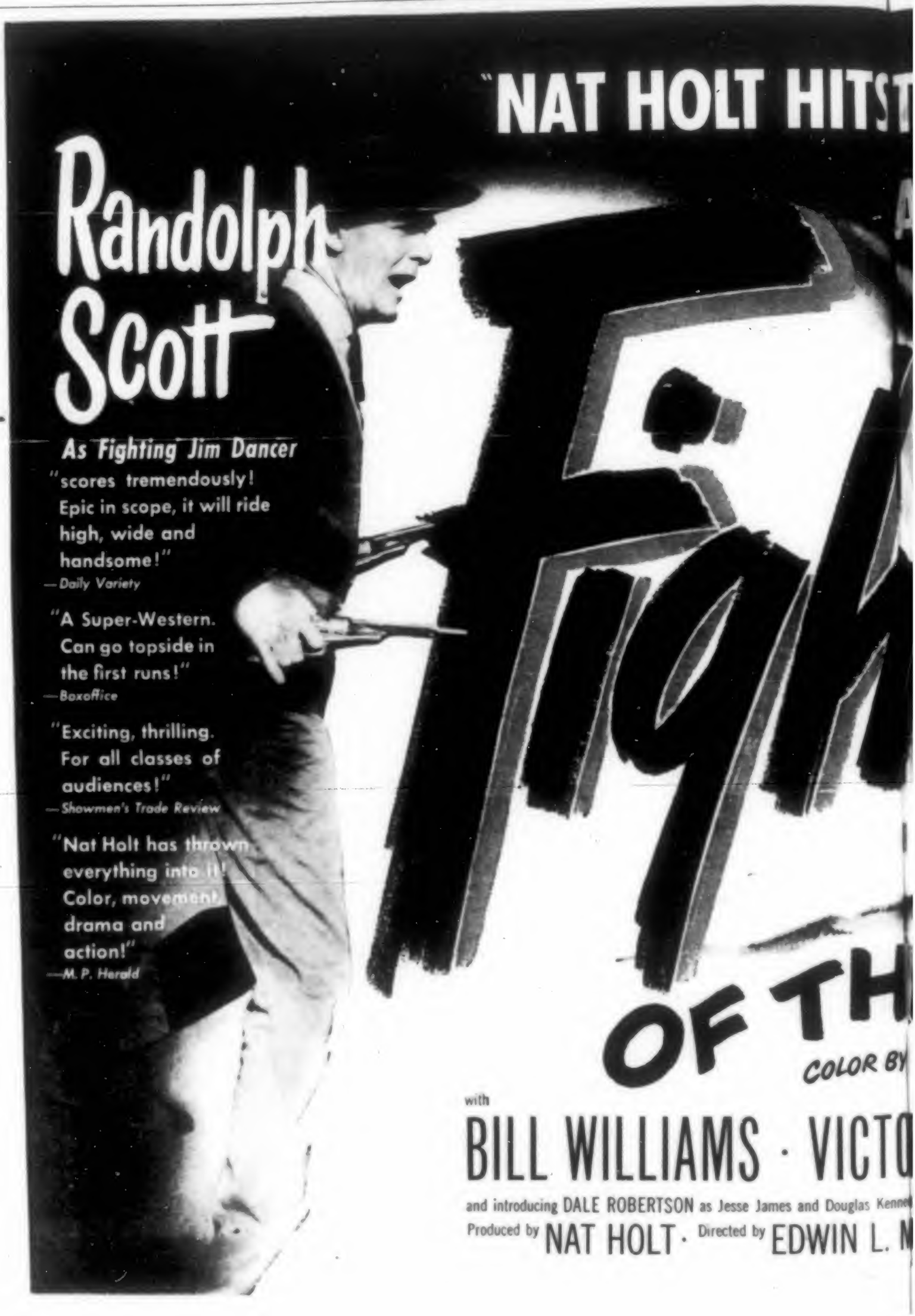
GREAT

NEW

FIGURE

COMES

OUT OF THE WEST.....


"NAT HOLT HITS
Randolph Scott
As Fighting Jim Dancer
"scores tremendously! Epic in scope, it will ride high, wide and handsome!"
—Daily Variety
"A Super-Western. Can go topside in the first runs!"
—Boxoffice
"Exciting, thrilling. For all classes of audiences!"
—Showmen's Trade Review
"Nat Holt has thrown everything into it! Color, movement, drama and action!"
—M. P. Herald
OF TH
COLOR BY
with
BILL WILLIAMS · VICTO
and introducing DALE ROBERTSON as Jesse James and Douglas Kenne
Produced by NAT HOLT · Directed by EDWIN L. M

THE JACKPOT AGAIN!"
—Hollywood Reporter
AND HOW! "Nat Holt's latest picture is outstanding. It opened in Topeka, Kansas to two capacity audiences. Congratulations for having another outstanding Boxoffice Picture!" —Elmer C. Rhoden
AND IT'S THE SAME STORY IN L. A., PHOENIX, SPOKANE, SAN DIEGO AND DENVER!
E PLAINS
CINECOLOR
R JORY · JANE NIGH
Joan Taylor · James Todd · Rhys Williams · Barry Kelley
ARIN · Original Story and Screenplay by Frank Gruber · A Nat Holt Production · Released by 20th Century-Fox
20 CENTURY-FOX

Adam's Rib

(SONG)

Hollywood, Oct. 28.

Metro release of Lawrence Weingarten production. Stars Spencer Tracy, Katharine Hepburn; features Judy Holliday, Tom Ewell, David Wayne, Jean Hagen. Directed by George Cukor. Screenplay, Ruth Gordon, Garson Kanin; camera, George J. Folsey; music, Miklos Rozsa; song, Cole Porter; editor, George Boemler. Tradeshown Oct. 26, '49. Running time, 101 MINS.

Adam Bonner .... Spencer Tracy
Amanda Bonner .... Katharine Hepburn
Doris Attinger .... Judy Holliday
Warren Attinger .... Tom Ewell
Kip Lurie .... David Wayne
Beryl Caighn .... Jean Hagen
Olympia La Pere .... Hope Emerson
Grace .... Eve March
Judge Reiser .... Clarence Kolb
Jules Frikke .... Emerson Treacy
Mrs. McGrath .... Polly Moran
Judge Marcasson .... Will Wright
Dr. Margaret Brodeigh .... Elisabeth Flournoy

"Adam's Rib" is a bright comedy success. Belting over a succession of sophisticated laughs, it is certain to find a big audience in the key situations and word-of-mouth will follow through the remainder of the market. Combination of Spencer Tracy and Katharine Hepburn for the marquees, a slick Metro production dress, and glib deliveries by all concerned shape this one for a smooth payoff.

Ruth Gordon and Garson Kanin fashioned their amusing screenplay around the age-old battle of the sexes. Principal opponents are man and wife, cozy clutchers around their hearth but tough fighters when the double standard question is turned loose on a courtroom floor. It's a knowing script that gets away with a lot because of the comedy treatment and is full of a great deal of sharp dialog that will never be heard. Subtitles or hearing aids are needed to break through the wall of audience laughter that will greet most of the byplay.

Setup has Tracy as an assistant d.a., married to femme attorney Miss Hepburn. He's a stickler for law and believes no woman has the right to take shots at another femme, even if the latter is husband-chasing. Miss Hepburn believes a woman has the same right to invoke the unwritten law as a man. They have opportunity to do courtroom battle over their theories when Tracy is assigned to prosecute Judy Holliday for attempting a "Frankie and Johnny" and Miss Hepburn signs on to defend her. Windup has the marital couple agreeing there is some differences between the sexes and, as Tracy says, "Vive la difference."

The comedy is artfully shaped under George Cukor's direction. His is sure, strong handling of the choice script characters and the unusually able playing of an exceptional cast. However, there may be some quarrel with his occasional lapses into broad slapstick when the story is doing a very effective job of telling itself on a more sophisticated plane, though the frenetics do add a more general level of appeal to balance the topHat type of comedy.

This is the sixth Metro teaming of Tracy and Miss Hepburn, and their approach to marital relations around their own hearth is delightfully saucy. As attorneys, their legalistic battling over whether or not Miss Holliday had a right to take pot shots at hubby Tom Ewell and girl-friend Jean Hagen attacks the risibilities with well-flung punches. It's sock pairing of two able performers.

The Lawrence Weingarten production supervision has been just as select in choosing all cast members. A better realization on type than Miss Holliday's portrayal of a dumb Brooklyn femme doesn't seem possible. It's a personal hit that adds much to the overall wallop that this picture has. Going down the casting list, it is the same apt scoring. Ewell's shot-at husband character, Miss Hagen's other woman, David Wayne, an impetuous tunesmith wearing a crew cut, Hope Emerson, Eve March, Clarence Kolb and all the others fit their parts and know how to get them over.

A tricky music score by Miklos Rozsa is in tune with the film's laughs and there's one song, "Farewell, Amanda," which Wayne torches to Miss Hepburn as symbolic of his yen for her. Class lensing by George J. Folsey dresses the tones art direction and set decorations that make up the physical values. Footage is long, 101 minutes, but doesn't appear lengthy. *Brog.*

Prisoner-Composer Subject of Film

Hollywood, Nov. 1.

Douglas Morrow, author of "The Stratton Story," is writing a screenplay about Frank Grandstaff, prisoner in the Tennessee penitentiary, who wrote "Big Spring Cantata."

Grandstaff was recently granted a six-day leave of absence from the prison to attend the premiere of his cantata.

Miniature Reviews

"Adam's Rib" (Song) (M-G). Suave, sophisticated comedy with Spencer Tracy, Katharine Hepburn and bright b.o. possibilities.

"Thelma Jordon" (Wallis-Par). Melodramatic study of a good man taken in by an evil woman with Barbara Stanwyck, Wendell Corey; okay b.o.

"Captain China" (Song) (Par). High-seas action melodrama for the general situation.

"The Story of Seabiscuit" (Color) (WB). Interesting screen treatment based on career of the turf thoroughbred. For most spots.

"Challenge to Lassie" (Color) (M-G). Very strong entry in Metro's Lassie series.

"Deadly Is the Female" (Song) (UA). Meller of gun-crazy kid and the femme who turns him into gangster. Moderate b.o.

"Free for All" (U). Mild topical farce-comedy, okay for duals.

"The Cowboy and the Indians" (Col.) (Songs). Gene Autry galloper should do moderately well in dualers.

"Facts of Love" (British). Farce-comedy loaded with laughs; OK for arty spots and possible in other locations.

"Disillusion" (Italian) (Indie). Ruggero Ruggeri in typical romantic drama; okay for Italian-language houses.

Thelma Jordon

Hollywood, Oct. 28.

Paramount release of Hal B. Wallis production. Stars Barbara Stanwyck, Wendell Corey; features Paul Kelly, Joan Tetzel. Directed by Robert Siodmak. Screenplay, Ketti Frings, from story by Marty Holland; camera, George Barnes; music, Victor Young; editor, Warren Low. Tradeshown Oct. 28, '49. Running time, 100 MINS.

Thelma Jordon .... Barbara Stanwyck
Cleve Marshall .... Wendell Corey
Miles Scott .... Paul Kelly
Pamela Marshall .... Joan Tetzel
Kingsley Willis .... Stanley Ridges
Tony Laredo .... Richard Rober
Judge Calvin Blackwell .... Minor Watson
Dist. Atty. Pierce .... Barry Kelley
Dolly .... Laura Elliot
Judge Hancock .... Basil Ruysdael
Mrs. Blackwell .... Jane Novak
Aunt Vera Edwards .... Gertrude W. Hoffman
Sidney .... Harry Antrim
Clara .... Kate Lawson
Esther .... Theresa Harris
McCary .... Byron Barr
Matron .... Geraldine Wall
Timmy Marshall .... Jonathan Corey
Joan Marshall .... Robin Corey

"Thelma Jordon" unfolds as an interesting, femme-slanted melodrama, told with a lot of restrained excitement that will help it through the majority of situations. Barbara Stanwyck's name on the marquee insures a thoroughly competent acting stint and she is backed up by co-star Wendell Corey and others in the cast. An Hal B. Wallis production for Paramount release, it is in keeping with the standard he has set by his other entries, all of which have paid off at the boxoffice. This one should be no exception.

The plotting is grooved to Robert Siodmak's particular suspense-developing technique. He starts his story smoothly and holds the interest throughout. There are a number of scenes that come over with the wallop of masterful craftsmanship, thoroughly conscious of tension-building without becoming too obvious. This feeling gets over despite some too-tightly trimmed scenes that shift the action abruptly. Scripting is very forthright, up to the contrived conclusion, and even that is carried off successfully because of the sympathy developed for the misguided and misused character played by Corey. It's a sop towards censorship codes, but leaves no doubt that Corey will eventually come out on top after he has paid for his sin of loving the calculating woman played by Miss Stanwyck.

Wallis' production supervision has the polish of the combination of top talent in all departments and frames the excellent Ketti Frings script, based on a story by Marty Holland, with expertly valued emphasis. In the plot, Corey is seen as an assistant d.a., a husband and father. One night, after a quarrel with wife Joan Tetzel, he is intrigued by the Stanwyck character. It leads him to further pursuit and a hot amour.

Miss Stanwyck is pretending to be a poor cousin to her rich aunt. When the latter is killed by a house-breaker, Corey attempts to remove evidence which would point towards Miss Stanwyck. Despite this, she is charged with murder and Corey prosecutes her. He defeats his case by supplying defense attorney Stanley Ridges with the proper angles. Willing to give up wife and children for his love, he is slapped down with her acknowledgment that it was all a well-framed plot. However, some of Corey's depth of feeling has awakened Miss Stanwyck and in the end she causes the death of her paramour and herself, leaving Corey free to confess his part in the farce and take his punishment.

The two stars are equally effective in getting over their assignments. As noted, Miss Stanwyck delivers up to her usual high standard. Corey brings his part off with tremendous effectiveness, advancing his film importance. Paul Kelly never really gets a chance to stretch his legs and show just what he is capable of, but his role of the d.a. investigator is thoroughly realized upon. Miss Tetzel pleases very well as Corey's castoff wife and Richard Rober strongly sells his part as the evil man behind Miss Stanwyck's sin.

Siodmak's direction pinpoints many scenes of extreme tension. Perhaps the best is the sequence showing Miss Stanwyck being brought from her jail cell, across a small-town square up to the court room to hear the jury verdict. George Barnes' very mobile camera and Siodmak's tight direction make it a tense, anticipatory sequence.

Backing the melodramatic mood is Victor Young's score, the low-key lighting used for the scenes, and other technical factors. *Brog.*

Captain China

(SONG)

Hollywood, Oct. 28.

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne, Gail Russell, Jeffrey Lynn, Lon Chaney, Edgar Bergen, Michael O'Shea; features Ellen Corby, Robert Armstrong. Directed by Lewis R. Foster. Screenplay, Foster and Gwen Bagni; camera, John Alton; song, Josef Marais; editor, Howard Smith. Tradeshown Oct. 27, '49. Running time, 97 MINS.

Captain China .... John Payne
Kim Mitchell .... Gail Russell
Captain Brendensen .... Jeffrey Lynn
Red Lynch .... Lon Chaney
Mr. Haasvelt .... Edgar Bergen
Trask .... Michael O'Shea
Miss Endicott .... Ellen Corby
Keegan .... Robert Armstrong
Gooch .... John Qualen
Mrs. Haasvelt .... Ilka Gruning
Alberto .... Keith Richards
Sparks .... John Bagni
Michaels .... Ray Hyke

"Captain China" takes to the high seas to tell its action yarn and should garner average results in the general market. It burdens itself unduly with excessive footage, much of which is repetitious, and some decisive trimming will brighten the okay plot and other good points. However, for the general market, reception will be favorable.

Picture makes much of savage storms at sea and one big blow proves the means of reinstating the plot's hero in a captain's uniform after he had been broken for drunkenness and supposed neglect of ship. Lewis R. Foster's direction gets a salty flavor as he guides the story and players about their business. Sea scenes are very good, adding considerable value to the dramatics.

John Payne tackles the title role, portraying a tough sea dog who has lost a ship while on a binge over the loss of his girl. False testimony while he is still missing indicates Payne piled his vessel on the rocks during a typhoon. Seeking to clear himself, the broken captain takes passage on a ship now captained by his ex-first mate, Jeffrey Lynn. Aboard are assorted passengers, none of whom have much to do but Gail Russell, adventure-minded femme who makes a play for Payne.

Payne's chance to clear his name comes with another typhoon that shows Lynn's incompetency to command. The hero moves in, brings the ship through safely and wins the girl. In working up to the climax, footage spots several good rough-and-tumble sequences, best of which is Payne's knockdown fight with Lon Chaney, one of his former crew members and a party to the double-cross played on him.

Miss Russell teams nicely with Payne and Lynn's role comes over excellently by virtue of his competent playing. Chaney is an expert heavy. Michael O'Shea is along for the ride as a mate taking to drink. Edgar Bergen and Ilka Gruning haven't much to do but add a few comedy scenes, as does Ellen Corby, a wacky novelist. Robert Armstrong is okay as a ship's officer and balance of cast are adequate.

Lewis did the screenplay with Gwen Bagni. The plot is a good basis for the action but scripting chore could have tightened things for a better effect. William H. Pine and William C. Thomas provide acceptable production backing for the picture's aims and technical talent is up to snuff, including John Alton's lensing and special effects. Score has one tune, "Oh Brandy Leave Me Alone," written and sung by Josef Marais. *Brog.*

Fame Is the Spur

"Fame Is the Spur," British-made, opening at the Little Cinemet, New York, Monday (7), was reviewed in VARIETY from London, Oct. 8, 1947. Cane noted that film, dealing with a self-made politician who rises from the slums, "will most likely find its way into the arty theatres in the U. S." In closing, review stated, "production and direction are first-rate and for those who want a thoughtful adult picture, this can be recommended."

Review also mentioned that pic "lacks humor, and now and again is pedestrian, yet Michael Redgrave's playing of the principal part—a blend of many labor politicians with a strong dash of Ramsay MacDonald—is powerful enough to hold attention all through."

The Story of Seabiscuit

(COLOR)

Hollywood, Oct. 25.

Warners release of William Jacobs production. Stars Shirley Temple, Barry Fitzgerald, Lon McCallister; features Rosemary DeCamp, Donald MacBride, Pierre Watkin, William Forrest. Directed by David Butler. Screenplay, John Taintor Foote; camera (Technicolor), Wilfrid M. Cline; music, David Buttolph; editor, Irene Morra. Tradeshown Oct. 24, '49. Running time, 92 MINS.

Margaret O'Hara .... Shirley Temple
Shawn O'Hara .... Barry Fitzgerald
Ted Knowles .... Lon McCallister
Mrs. Chas. S. Howard .... Rosemary DeCamp
George Carson .... Donald MacBride
Charles S. Howard .... Pierre Watkin
Thomas Milford .... William Forrest
Murphy .... "Sugarfoot" Anderson
Jockey George Woolf .... Wm. J. Cartledge

The Biscuit runs again and gives "The Story of Seabiscuit," racing pride of the west, a good chance in the general film market. A horse picture in the true sense, told in beautiful color, its reception in the average situation should please.

The novelty of including in the footage some actual races makes a good talking point. Two of these inclusions are in black and white, while the third, an actual running at Santa Anita for the big handicap, is in color. Race scenes generate plenty of excitement to add authenticity to the John Taintor Foote script, and David Butler's direction makes the most of it, as well as feeling his way around the heart tugs in the Horatio Alger story of an undersized, ugly nag who rose from a poor start to a glorious end.

Barry Fitzgerald ingratiatingly plays the Irish trainer, Shawn O'Hara, whose faith in the Biscuit is steadfast, despite the poor appearance and beginning of the horse's racing career. Fitzgerald gives plenty of lift to the side of the story dealing with humans, helping to gloss over the barely adequate work of some of the other players. Shirley Temple, as the Irishman's niece, is involved in a trite romantic tangle with Lon McCallister, portraying Ted Knowles. The motivation of the romance is a poor part of the otherwise okay script.

California's racing Howards are competently performed by Rosemary DeCamp and Pierre Watkin. It was the Howards' love for the horse and belief in its trainer that brought Seabiscuit back to win California's largest racing prize after an accident that would have kept any other thoroughbred on the farm. Donald MacBride gets in some comedy licks with Fitzgerald. William Forrest, as Thomas Millford, owner of the Millford farm, handles the part ably. William J. Cartledge's impersonation of the late jockey, George Woolf, who rode Seabiscuit in a number of triumphs, is good.

The $15,000 match race between Seabiscuit and War Admiral at Pimlico is a high spot, as is the Santa Anita Handicap of March 2, 1940. This and other production touches by William Jacobs make the picture one that will be liked by horse fans anywhere. Technicolor cameras have been used to advantage by Wilfrid M. Cline. David Buttolph's music score is good, and other technical credits measure up in presenting the horsey flavor that gives the picture the proper amount of charm. *Brog.*

Challenge to Lassie

(COLOR)

Hollywood, Oct. 13.

Metro release of Robert Sisk production. Stars Edmund Gwenn, Donald Crisp, Geraldine Brooks. Directed by Richard Thorpe. Screenplay, William Ludwig, based on novel "Greyfriars Bobby," by Eleanor Atkinson; camera (Technicolor), Charles Schoenbaum; score, Andre Previn; editor, George White. Tradeshown Oct. 12, '49. Running time, 76 MINS.

John Traill .... Edmund Gwenn
Jock Gray .... Donald Crisp
Susan Brown .... Geraldine Brooks
Sergeant Davie .... Reginald Owen
James Brown .... Alan Webb
William Traill .... Ross Ford
Sir Charles Loring .... Henry Stephenson
Lord Provost .... Alan Napier
Mrs. MacFarland .... Sara Allgood
Magistrate .... Edmond Breon
Dr. Lee .... Arthur Shields
MacFarland .... Lumsden Hare
Sergeant Major .... Charles Irwin

This one looks like the sleeper in the string of boxoffice successes in the Lassie series. With a better title and the right ballyhoo it could end up one of the better grossers of the year for Metro. While most of the Lassie yarns are in the groove, formula-wise, this one has a solid story that combines heart with suspense.

Metro's canine star has never been seen to better advantage than it is in this adaptation of Eleanor Atkinson's "Greyfriars Bobby." Screenplay writer William Ludwig has penned a tight-knit tearjerker that holds for the full 76 minutes.

Yarn is set in Edinburgh in the 1800's. Donald Crisp plays the role of a Scot sheepherder who rescues Lassie as a puppy and makes him into a firstrate sheep dog. When Crisp is killed after being attacked by thugs he is buried in the churchyard at Greyfriars. Lassie becomes the sentinel of the grave. Edmund Gwenn, an old innkeeper and friend of Crisp, takes over the dog's care. It's against the law for dogs to run loose and more strict against them entering a graveyard but try as they will Lassie remains staunch to her dead master. An over zealous policeman, beautifully enacted by Reginald Owen, finally brings Lassie to bar. Half the town, including most of the children, come to Lassie's defense which until last moment of film looks like futile effort.

Geraldine Brooks, as daughter of cemetery and church caretaker, and Ross Ford, as son of the innkeeper, handle romantic roles in nice fashion. Rounding out cast are vet actors who kick through with smooth performances. Among these are Alan Webb, Henry Stephenson, Alan Napier, Sara Allgood, Edmond Breon, Arthur Shields, Lumsden Hare and Charles Irwin.

While cast doesn't add up to much name-power they are all solid performers and word-of-mouth on pic should help box-office.

Producer Robert Sisk has skillfully blended the elements in this one to rack up an above average credit for himself. Richard Thorpe's direction is a happy casting, megger coming through with one of his better stints.

Camerawork of Charles Schoenbaum, aided by Technicolor color consultants Henri Jaffa and James Gooch, is easy on the eyes. Art direction of Cedric Gibbons and Eddie Imazu is tasteful. George White has sheared the film tighter than a "B" budget. Other technical credits are in keeping with the high quality of the film.

One credit which must stand apart, however, is that of the score which was handled by Andre Previn. Much of the success of this one will be due to the score which keys emotions to the tempo of the pic. *Comp.*

Deadly Is the Female

(SONG)

Hollywood, Oct. 29.

United Artists release of Frank and Maurice King production. Stars Peggy Cummins, John Dall; features Berry Kroeger, Morris Carnovsky, Anabel Shaw, Harry Lewis, Nedrick Young, Trevor Bardette, Mickey Little, Rusty Tamblyn. Directed by Joseph H. Lewis. Screenplay, MacKinlay Kantor, Millard Kaufman, from Satevepost story, "Gun Crazy," by Kantor; camera, Russell Harlan; music score, Victor Young; song, Young and Ned Washington; editor, Harry Gerstad. Previewed Oct. 28, '49. Running time, 87 MINS.

Annie Laurie Starr .... Peggy Cummins
Bart Tare .... John Dall
Packett .... Berry Kroeger
Judge Willoughby .... Morris Carnovsky
Ruby Tare .... Anabel Shaw
Clyde Boston .... Harry Lewis
Dave Allister .... Nedrick Young
Sheriff Boston .... Trevor Bardette
Bart Tare (Age 7) .... Mickey Little
Bart Tare (Age 14) .... Rusty Tamblyn
Clyde Boston (Age 14) .... Paul Frison
Dave Allister (Age 14) .... Dave Bair
Bluey-Bluey .... Stanley Prager
Miss Wynn .... Virginia Farmer
Miss Sifert .... Anne O'Neal
Dancehall Singer .... Frances Irwin
Man from Chicago .... Don Beddoe
Hampton Policeman .... Robert Osterloh
Cab Driver .... Shimen Ruskin
Mr. Mallenberg .... Harry Hayden

MacKinlay Kantor's Sat Eve Post story, "Gun Crazy," comes to the screen under the odd title of "Deadly Is the Female." Hiding behind that ordinary tag is a shoot-'em-up story of desperate love and crime. Its chances in the general market are fair and b.o. returns will be moderate, depending upon the type of selling used to get it over.

The King Bros., usually releasing through Monogram, turned this one out for the United Artists banner. It hews closely to the general crime theme of their previous efforts and, after a slow beginning, generates considerable excitement in telling a story of a young man fascinated by guns, who turns criminal to keep the love of a girl with no scruples. It's not a pleasant story, nor is the telling, but John Dall builds some sympathy as the male. Opposite him is Peggy Cummins, a sideshow Annie Oakley without morals. She is not too convincing.

The script by Kantor and Millard Kaufman takes a long time estab-

(Continued on page 22)

Ralph Hall Caine, 'Father' of Brit. Film Quota, Envisioned 25% Ceiling

Ralph Hall Caine, former member of Parliament who is regarded generally in England as the father of the British film quota act, thinks the current Labor government has gone haywire in its upped restrictions against the playing of American pix. In the U. S. on a short visit, Caine declared that it was never contemplated when first drafted that the quota would exceed a maximum of 25%. Present 40% quota is "much too high" in his eyes.

Britisher, a son of the famed author Hall Caine, was instrumental in the drafting of the first quota in 1924 and then served as a government rep on the administrating committee for 10 years. In 1936 he was chairman of the legislative committee which drafted the amended act.

Present government of Britain, Caine said, "has gone crazy on the subject." "They've gone further than anyone of us contemplated when we drafted the original bills. We thought at that time that 15% was pretty high but our intention then was to foster the gradual growth of British production."

"The strangest part of the whole business," Caine continued, "is that Labor fought us tooth-and-nail when we first introduced the bill. I spoke for it on 35 different occasions to overcome Labor opposition. Now they are pushing the quota beyond all intentions."

England Now Fed Up

The quota, he said, was intended to protect good British pictures and insure their being played in home theatres. Its results at the inflated 40% level has been to foster a stream of poor films "that people in England are getting fed up on. Attempts to meet the quota have proved disastrous," he added. "By turning out volume, British producers are getting back to a modified form of the quickie."

Quota was intended to start at 15% and then to be scaled upwards at a rate of 2½% each year, Caine explained. Original planners thought that 20% or possibly 25% would be the maximum ever reached.

Caine would either cut the quota drastically or dispense with it entirely in return for some agreement by American companies to give British films added playing time in the U. S. He feels certain that the quota cannot insure profitable production of pix in Britain since the market there is too limited. He credits international art, including films, as the most important guarantee of mutual understanding and the continuance of peace.

Craft Skills Being Registered for Pix

Hollywood, Nov. 1.

Charles Boren, veepee in charge of industrial relations for the Motion Pictures Producers Assn., mailed registration forms for industrial experience to nine crafts in the film industry. Forms explain that the purpose is to give preference of employment to eligible workers. List includes all workers who have been employed for 30 days or more by a major studio since Jan. 1, 1947, in any of the job classifications in nine crafts.

Crafts consist of grips, electrical technicians, film editors, costumers, laborers, property men, make-up men, projectionists and first aid. Other forms will be sent out later to laboratory and sound technicians, and cameramen.

Reisman Due Back From Overseas O.O.; Lopert In

Phil Reisman, RKO's foreign chief, is scheduled to return from a survey of the European market tomorrow (Thurs.) on the Queen Elizabeth. Abroad since Oct. 11, he visited Britain, Belgium, Italy and France.

Also arriving on the same ship is Ilya E. Lopert, prez of Lopert Films, Inc., who has been in France and Italy for the past six months. During his stay, Lopert produced "Women of Sabina," and also acquired U. S. distribution rights to the Italian pic, "The Difficult Years," which Luigi Zampa directed.

Film Salesmen Resuming Contract Negotiations

Contract negotiations between the major distribs and the Coloseum of Film Salesmen, which were suspended in New Orleans last month, will reopen in Chicago in two weeks. Representing 1,000 salesmen in 32 exchange centers, Colosseum is asking for renewal of its previous pact with the industry plus a $10 weekly pay boost, increased travel expenses and a pension setup.

Former bargaining sessions were stalled by the companies' refusal to increase payroll loads at the present time. Colosseum, meantime, is delaying start of negotiations with several minor companies until the majors set an industry pattern. Clarence A. Hill, labor relations chief for 20th-Fox's distrib division, is spokesmen for the majors while David Bernor, Colosseum attorney, will head the union delegation.

RKO JEFFERSON, N.Y., HELD UP FOR $1,800

Two armed robbers stuck up the RKO Jefferson on East 14th street, N. Y., Sunday night (30) about 8 p.m., and made off with more than $1,800. Two gunmen quietly slipped into the theatre office and cornered John Nolan, assistant manager. After forcing him to open the safe, they tied him up and quietly left the place.

The two holdup men took only bills, leaving behind wrapped silver.

IA Flacks Join AFL Film Council vs. SPG

Hollywood, Nov. 1.

Motion Picture Publicists Assn., Local 818 of the International Alliance of Theatrical Stage Employees, was admitted Monday (31) to membership in AFL film council, composed of unions repping more than 20,000 studio workers. Move strengthens head of group seeking breakaway from Screen Publicists Guild.

National Labor Relations Board election is pending in contest between IA flacks and SPG, with neither group having contract with producers presently.

Form Co. to Distrib Scandia Pix in U. S.

Rudy Carlson, distrib of Scandinavian pix, and Mark Marvin, legit and documentary film producer, have organized Elsinore Picture Co. in New York to handle U. S. release of Norwegian, Danish and Swedish pix. Their initialer will be "Ditte Child of Man," produced by AS Nordisk Films Kompagni of Copenhagen, Denmark, and directed by Bjarne Henning-Jensen.

Film, made in 1946, has had lengthy runs in the Scandinavian capitals and in London last spring, getting top reviews. Critics in England were especially enthusiastic about Tove Maes, femme star of the pic, in her initial film.

Variety Clubs' N.O. Conv.

N. L. (Turk) Carter, chief aide to circuit operator E. V. Richards, has been named chairman of the Variety Clubs executive committee for the organization's 14th international convention. Annual conclave will be staged in New Orleans April 26-29, at the Roosevelt hotel.

Col. Seymour Weiss, director of the hotel, has been tapped as vice-chairman. He will also chair the Humanitarian Award banquet which winds the convention. Weiss and Carter will immediately organize local show biz personnel to man the committee.

Chick Lewis, convention director, and Winifred Cutler, exec secretary to chief barker Robert J. O'Donnell, will meet the committee in New Orleans early in January.

Would Buy Back Novel

Ralph Hall Caine and his brother, Sir Derwent, recently were turned down by Metro in an attempt to buy back the film rights to "The Christian," a novel which Hall Caine, father of the duo, authored many years ago. Caine said that a number of British producers have been wanting to make the pic but that "innumerable efforts by us to get back the rights from Metro have proved unsuccessful."

M-G, according to Caine, owns the silent rights and filmed the novel in 1923. Company cannot turn out a sound film without approval of the Caine brothers, while no one else can make one unless Metro agrees.

See EK's Bid For 35m Color Market

Full-scale invasion of the 35m color field was launched this week by Eastman Kodak in a strong bid to market a newly perfected adaptation of the Kodachrome method. After 10 years of experimentation, EK is advising the major companies that it is now able to meet 35m demands for both negative and positive prints with the three-color process. All majors have been invited to make their own tests of the system.

For the process, EK is claiming that no special cameras are required. Moreover, in its notice to the film companies, the outfit is touting the fact that the negatives can be developed in ordinary labs without special equipment. Printing also can be run off without extra-curricular processing.

No rawstock rate has been fixed as yet by EK but industryites expect the footage charge to be less than that of Technicolor. Technically, it is said, the 35m film has the same clarity and brilliance of the Kodachrome stock.

Kodachrome process is confined to 16m pix. EK's experimentation in the past decade has been directed at perfecting a method of using the basic system for 35m film without the intermediary stage of blowing up the narrow-gauge stock to standard theatrical film.

London Tells

Continued from page 3

ston, contracted a form of dysentery and was bedded for part of his stay abroad. He returned to the U. S. early last week, prior to Johnston, but was unable to appear at his desk until Monday (31).

It is understood that there was universal agreement against widening the membership of the Joint Anglo-American Film Council at this time, although that may be considered following the next meeting, tentatively set for London in two or three months.

Widening of the Council, which now consists of three members of the MPAA and three of the British Film Producers Assn., has been suggested by exhibitor Sir Alexander King, with Wilson Johnston confabbed while here. King's proposal is to take in exhibs, independents and labor.

Reportedly, Johnston and the American group had some leanings toward going along with such a plan, but the MPAA flipper was apparently talked out of it in conversations he had here with J. Arthur Rank and Sir Henry French, BFPA managing director.

Whether or not the Council talks are resumed in the near future, Johnston and American industry mahouts will be returning to London early in the new year to start talks with Harold Wilson, president of the Board of Trade, on the new monetary agreement. It is certain that the talks will have to be carried out here, since with a general election impending, there is no likelihood of Wilson making a trip abroad.

Johnston was greeted on his arrival with an editorial in the Daily Express in which Wilson was advised to stand firm and resist proposals to let in any more American films or to allow American companies to take out more dollars.

Yates Finds British Film Prod. 'Collapsed' Through Govt. Waste

British film production has collapsed, according to Republic Pictures' prez, Herbert J. Yates, because government subsidy means a great deal of waste. Both British Lion and and the Rank Organization, he maintained, are weighted with indebtedness and, in his opinion, will never be able to repay creditors. On the other hand, he scouted nationalization of the industry, since the government has seen how "tough it is to make pictures there."

Yates, who returned to New York Wednesday (26) after a five-week European trip, asserted that British Lion is $20,000,000 in the hole and has another $10,000,000 tied up in production. That the Anglo industry's situation is such a dark one, he added, may also be attributed to the fact that the British don't have the world market. He revealed that Republic's distribution contract with British Lion has been resumed for another two years, but noted that the new agreement "allows us 10 special sales representatives."

"These representatives," Yates said, "will be spotted in branch cities throughout Britain to look after our interests, and they'll work directly under our supervision. Britain is the world's second largest film market," he continued, "and I don't believe British Lion is capable of taking full advantage of the opportunities available." The 10 individuals will have authority to sell exhibitors even after the latter have been dealt with by regular BL salesmen. Meanwhile, Republic International veepee C. Bruce Newbery will oversee company operations in Britain.

Pointing out that Republic now has $500,000 frozen in Britain, which will likely touch $1,000,000 by the first of the year, Yates declared that the company is anxious to make two Roy Rogers pictures in Scotland. "We already have liquidated some block remittances by shooting an animal picture in Africa," he recalled, "and our company may also produce a film in Switzerland and one in Italy as well as in Egypt." Latter project, although suggested by Orson Welles, will probably star one of the firm's top western players.

Elsewhere on the Continent 12 of Republic's bigger pictures have been sent to France for dubbing, while the company also established a branch in Brussels several months ago. "We're concentrating on England, France, Belgium and Italy," Yates emphasized, "and are passing up Germany at the moment, since it's a confused situation."

In line with the company's production plans abroad, Yates said, Rep's Hollywood shooting schedule probably will be reduced. When reminded of labor's attitude toward overseas filming, he opined that the unions "have a great deal of money—they can buy our blocked funds." Turning to the shelving of Orson Welles' "Macbeth," he disclosed that a new version of the picture will be ready early next year. Dialog was re-done, since the public "couldn't understand" the players' accents. Film will be sold as an art pic until the market is exhausted then grooved for general release.

Weissman Charges 20th 'Deliberately' Used Name

20th-Fox "deliberately injured" him by using his name in the film, "Gentleman's Agreement," because he had pressed a copyright infringement suit against the company several years ago. That's the basis of a $100,000 damage action songwriter Irving Weissman is bringing in N. Y. supreme court through his attorney, I. W. Bader.

Although there was no character in the Laura Z. Hobson novel called "Weissman," the complaint alleges, 20th prevailed upon scripter Moss Hart to use the name in the screen version. Unauthorized use of his handle, Weissman claims, represents an invasion of his privacy and defames his character.

Suit was revealed yesterday (Tues.) when the court granted Weissman's motion to file an amended complaint in order to name Hart as a party defendant. Weissman, incidentally, lost the infringement action. He had charged that his "Hubba, Hubba" song was pirated in the number "Dig You Later," used in the 20th musical, "Doll Face."

LASTFOGEL STAYS OVER FOR USO BOARD MEET

Abe Lastfogel, William Morris agency general manager, is slated to return to the Coast Saturday (5) following a USO board of directors meeting. While in New York, Lastfogel conferred with Danny Kaye, who wound up a vaude date at the Stanley theatre, Pittsburgh, last week, and Ed Gardner of "Duffy's Tavern," who planed in last week from Puerto Rico, where show is permanently based.

USO board meet was originally slotted for last Thursday (27) but was postponed for a week shortly before Lastfogel was scheduled to go. He decided to go on to New York anyway. He'll return to New York again later this year for his regular annual visit.

Lorre, Charell Called For 'Casbah' Hearing

Los Angeles, Nov. 1.

Peter Lorre, currently in Germany, and Eric Charell, now in N. Y., have been summoned to appear as witnesses in U. S. District court here in Marston Pictures' appeal against the Superior court verdict favoring Universal in recent case involving "Casbah."

Marston, headed by Tony Martin and Nat Goldstone, had sued Universal, charging improper distribution of their indie picture. New hearing was set for Dec. 12.

3-Year Suit Extension Ruled in Chi Trust Case

Chicago, Nov. 1.

Exhibitors involved in anti-trust suits may end up collecting damages for three additional years under the ruling of Judge Willard J. La Buy in Chi district Federal court last week. In the case of Tiffin theatre vs. the majors and Balaban & Katz, Judge La Buy ruled that the suspension of statute of limitations in civil action for the period of 1942-45 also applies to anti-trust action.

Thus in Illinois, where a five-year limitation period exists, exhibs can now sue for damages as far back as 1942.

Feldman's 'Sun'

Agent Charles K. Feldman staked claim last week to the title "Sun Also Rises." That is the tag on the Ernest Hemingway yarn which the flicker owns. His unit, Charles K. Feldman Group Productions, Inc., also filed with the Motion Picture Assn. of America title registration bureau two other film tags, bringing to 34 the number that it has registered in the past two weeks.

The others, both copyrighted stories, are "Lie Down in Darkness" by Hoffman R. Hayes and "Message from a Stranger," by

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USO board meet was originally slotted for last Thursday (27) but was postponed for a week shortly before Lastfogel was scheduled to go. He decided to go on to New York anyway. He'll return to New York again later this year for his regular annual visit.

Par Hosts Newsmen To N.Y. for 'Samson'

Gearing its ballyhoo on "Samson and Delilah" into high, Paramount will junket drama and film editors of nine cities in a series of trips to New York. Critics will be brought in Nov. 28-Dec. 2 for previews of the Technicolor epic and to interview producer Cecil B. DeMille.

Newspaper contingents will hail from Buffalo, Albany, Boston, New Haven, Philadelphia, Baltimore, Washington, Cincinnati and Cleveland.

Bert Bloch's Op

Bert Bloch, 20th-Fox's eastern story editor, was operated on for an internal disorder at Mt. Sinai hospital, N. Y., Monday (31). He'll be convalescing for about a month.

Henry Klinger, his aide, is in charge during Bloch's absence.

From the desk of

THOMAS G. ROCKWELL

Dear Jo:

The reviews on your first concert tour, just concluded, are so wonderful that I thought the trade should see a few of them.

Congratulations!

Best

Tom

General ARTISTS CORPORATION

R.K.O. BUILDING . ROCKEFELLER CENTER . NEW YORK . CIRCLE 7-7550

TOLEDO BLADE:

Mitch Woodbury Reports

There's a new song number coming up fast called "Don't Cry Joe." We'd like to paraphrase that a bit and "Cry About Jo." Jo Stafford, of course, the lovely lady of song who sang for her supper on radio's "Supper Club" show.

We'd like to cry out loudly that it isn't fair to us homely and untalented mortals to possess as much beauty and vocal ability as Miss Stafford carries around with her.

With Paul Weston and his 25-piece orchestra, Toledo's Red Ingle, the Starlighters and Rudy Cardenas, Mexican juggling genius, Miss Stafford came to the Sports Arena last evening.

The crowd was rewarded with a highly enjoyable evening of rich vocal and instrumental melody topped off with some tomfool shenanigans by the aforementioned Mr. Ingle.

Charming, gracious and beautifully gowned, the comely Miss Stafford gave out with a wide range of numbers, including "Begin the Beguine," an American folk song and "Temptation," which she did with Ingle. She was expertly backed, vocally by the Starlighters and musically by Mr. Weston's exceedingly competent men.

Ingle, accompanied by two members of his Natural Seven, the pianist and bassist, created plenty of mirth with his outlandish costume getups, renditions of several of his recording hits and all-around clowning.

Purdue Exponent

Jo Stafford And Crew Please Sellout Crowds

By John Brundage

Jo Stafford and the entire cast more than lived up to their advance billing in the Victory Varieties presented at the Hall of Music last night.

Jo, Paul Weston and his orchestra, Rudy Cardenas, Red Ingle, the Starlighters, The Page Cavanaugh Trio, and The Wells and the Four Fays dance team were all well received by the sell-out crowds at both performances.

The show opened with Miss Stafford singing, "I Feel a Song Coming On." She then gave a beautiful rendition of "Some Enchanted Evening" from the musical "South Pacific." Next, Paul Weston and his 25-piece orchestra took the audience to the South Pacific with the song, "Bali Hai."

In the next act Rudy Cardenas gave a thrilling performance of precision juggling. It was easy to see why Rudy had just recently been asked to put on a command performance for the King and Queen of England. Rudy received long periods of applause with his expert manipulation of sticks, hats, and various sized balls.

Before the audience could settle itself after the Cardenas act, The Starlighters, four boys and a girl, appeared and sang, "Ain't She Sweet." Following The Starlighters, Weston's violinists played an intriguing number called "The Hot Canary." Next, Jo sang and then introduced the Page Cavanaugh Trio.

The Trio's first number, played and sung, was "Bianca" from "Kiss Me Kate." Then they came through instrumentally—piano, guitar, and bass violin — with an old-timer "Sweet Georgia Brown." The Trio closed with their own arrangement of the song, "It's Magic." The first verse was, "You smile—your teeth fall out, your hair—looks like sauerkraut, it's tragic." As an encore the Trio sang "The Three Little Bears."

Next, Miss Stafford did a beautiful job on "Over the Rainbow," and then introduced Wells and the Four Fays, a dance team. Wells and the Fays, who have been in show business over twenty years, presented a comical, acrobatic dance routine. After the dancing act, the orchestra played a medley of South American songs.

[illegible] "School Days," and then Jo stirred the crowd with an old-time folk song, "He's Gone Away." The next act [illegible]

He was introduced as a famous violinist who was flown here from California especially for this Varieties. Red and two moronic-acting cohorts made a murderous attack upon music which highly amused the audience. Ingle and crew finished with their arrangement of "Cigarettes, Whiskey, and Wild Women." Miss Stafford ended the show with "Begin the Beguine."

All in all, the cast combined to present one of the most entertaining Victory Varieties seen here in many a season.

Paramount, Syracuse

Palace, N. Y.

VARIETY
Wednesday, September 28, 1949

'Irma'-Stafford Big $62,000 Tops Chi; 'Kentuckian' Hot 17G; 'Highway' Fast 16G, 'Living' Same; 'Touch' Neat 8G

Chicago, Sept. 27

Loop boxoffice has picked up here currently under the impetus of new product, six new pix, plus strong holdovers. Best of new ones appears to be "Friend Irma" at Chicago, backed by a strong

'Rope' $17,000, 'Stable' 19G, Both Big in Buff

Buffalo, Sept. 27

"Rope of Sand," at Paramount and "Come To Stable" at Center, shape as standouts this session, both being great. "House of Brass" looks nice at Buffalo. "Sword in Desert" is doing okay in second Lafayette week.

5 New Bills Up B'way; Sock $92,000 For 'Highway'-Sullivan, "Kiss'-Krup $70,000 'Pigeon'-Vaude Sky-High

Estimates Are Net

THE SOUTH BEND TRIBUNE

JO STAFFORD SHOW PRAISED

Singer Lives Up to Claims of Versatility

Radio and juke box favorite, Jo Stafford, scored another success here Saturday night when she began a midwest personal appearance tour with two shows in the John Adams auditorium. The program was presented under the auspices of the Service guild.

Rounding out a well-balanced program, Miss Stafford was joined by Paul Weston and his orchestra, Comedian Red Ingle and the Starlighters.

The singer proved press agent claims of being one of America's most versatile singers with numbers that ranged from the currently popular "Some Enchanted Evening," to the satirical "Temptation," which had the country guess who "Cinderella G. Stump" was some time ago. A ballad, blues song, and South American medley added to her claim of versatility.

The show which is sure to be a success in its tour of midwestern college towns has a musical complement of the 24-piece orchestra of Paul Weston, which can and did play anything from Chopin to jive. Pencil-directing Weston presented an interesting arrangement of Chopin's "Prelude in E Minor," and filled in the background music for Red Ingle's rendition of "Cigarets, and Whiskey and Wild, Wild Women."

Rudy Cardenas, juggler, who performed in double time for most of his act, drew several curtain calls. Smooth harmony was added by the Starlighters, four men and a girl, whose vocalizing added charm and freshness to the favorites of today and yesterday.

—L. M.

FORT WAYNE JOURNAL GAZETTE

Jo Stafford's Sophisticated Show Is 'Spiked' By Red Ingle's Corn

By TOM R. GILLIAM

One of the most glamorous and sophisticated performances to hit Fort Wayne played last night at the Quimby Auditorium when the Jo Stafford show was presented —with Red Ingle's corn almost stealing the act.

Jo Stafford of course is the star. The girl who hit musical horizons like a shooting star and who is still climbing is her own toastmaster, master of ceremonies, announcer and featured performer. She has a pleasing stage personality and a voice that is like syrup and honey.

Able support is given by Paul Weston and his orchestra. Weston is a sort of combination of Paul Whiteman, Tommy Dorsey, Woody Herman and Elliott Lawrence with all of the better points of each.

String Section Tops

His string section makes the band with his special arrangements slanted for their performance. Of particular interest was his miniature concerto of "Chopins Prelude in E Minor," and the "Hot Canary," melodic support of Miss Stafford and her seemingly effortless singing was well-taken.

Red Ingle, the old master, dragged out some oldies and laid them in the aisles. Climaxing his "Cigarets, Whisky and Wild, Wild Women," was a screamingly funny scene when Weston, the Starlighters, Herman Crumb and Hank Whalen sedately chase each other around the stage draperies in a burlesque on temperance shows.

The Starlighters, four boys and a girl, have some outstanding arrangements which they present effectively and harmoniously. They are particularly adaptable for background for some of Miss Stafford's numbers.

Fun Infectious

A word should be inserted too for Rudy Cardena, juggler extraordinary. In addition to being a top juggler with some unusual and heretofore unseen acts, he goes through his repertoire with distinct enjoyment as though he were really having fun—and his mood is infectious.

The group presented a skit based around the song, "There's No Business Like Show Business," and a vocal trip to South America. And of course Miss Stafford joined with Ingle in her personality of Cinderella G. Stump for "Tim-Tay-Shun." She also did one of her beloved folk songs, "He's Gone Away."

Perhaps the outstanding impression of the entire show was the effect of smoothness and perfect timing. No one was rushed nor was any act too drawn out. The entire show indicated long hours of direction and rehearsal with attention to the minor details that count. It furnished an enjoyable evening.

Location Jobs, Not In Hotels

Jo Stafford's 25G On 7 One-Niters

REELECTED SPA'S COUNCIL

Holdovers Slow Up L.A. But 'Ribbon' Fancy $42,000; 'Crime' Mild $34,000; 'Jolson' 39G, 'Pinky' 45G, Big in 2d

Los Angeles, Nov. 1.

Overall biz pace is on slack side at local firstruns currently, with new bills not especially strong and holdovers off considerably. Too many h.o's and absence of many big pictures are contributing to the offish setup.

"Wore Yellow Ribbon" is standout new picture with passably nice $42,000 in three theatres. "Scene of Crime" coupled with "Border Incident" shapes mild $34,000 or less, also in three spots. "Abandoned" is light $19,000 in five situations. Vaude with a bill of shorts is okay $20,000 at Orpheum.

"Jolson Sings Again" shapes outstanding holdover with great $39,000 in two houses while "Pinky" also continues big at $45,000 in four spots. "Heiress" is down to fair $11,500 in second week on upped scale Carthay run. "Friend Irma" looks mild $17,000 in third round at two Paramount houses.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834, 902, 1,106, 512, 55-$1)—"Ichabod" (RKO) and "Strange Gamble" (UA) (3d wk-4 days). Only $9,500. Last week, $16,400.

Chinese, Loew's State, Lovela, Uptown (FWC) (2,048, 2,404, 1,248, 1,719, 60-$1)—"Pinky" (20th) (2d wk). Down to big $45,000 or near. Last week, sock $70,000.

Downtown, Hollywood, Wilturn (WB) (1,757, 2,756, 2,344, 60-$1)—"Wore Yellow Ribbon" (RKO). Nice $42,000. Last week, "Under Capricorn" (WB) (2d wk), $17,900.

Egyptian, Los Angeles, Wilshire (FWC) (1,538, 2,096, 2,296, 60-$1)—"Scene Crime" (M-G) and "Border Incident" (M-G). Mild $34,000. Last week, "Midnight Kiss" (M-G) (2d wk), $18,900.

Pantages, Hillstreet (RKO) (2,812, 2,890, 60-$1.10)—"Jolson Sings Again" (Col) (2d wk). Fancy $39,000 or near. Last week, socko $60,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398, 1,451, 50-$1)—"Friend Irma" (Par) and "Rim of Canyon" (Col) (L.A. only) (3d wk). Down to $17,000. Last week, $22,000.

United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100, 1,370, 880, 885, 1,145, 60-$1)—"Abandoned" (U) and "Mysterious Desperado" (RKO). Light $19,000 or close. Last week, "Gal Who Took West" (U) and "Woman Hater" (U) (9 days), $18,000.

Million Dollar, El Rey, Iris, Belmont (D'town-WC) (2,093, 861, 828, 1,532, 60-$1)—"Animal Crackers" (Par) and "Duck Soup" (Par) (reissues) (2d wk). Dim $5,000 in 4 days. Last week, $16,000.

Orpheum (D'town) (2,210, 50-95)—Featurettes and shorts, with vaude headed by Pinky Lee. Okay $20,000. Last week, "Holiday in Havana" (Col) (2d run) with vaude headed by Merry Macs, $19,600.

Carthay Circle (FWC) (1,518, 85-$1.50)—"The Heiress" (Par) (2d wk). Fair $11,500. Last week, $14,400, under expectations.

Fine Arts (FWC) (679, $1.20-2.40)—"Red Shoes" (EL) (44th wk). Off to $2,500. Last week, $3,200.

Four Star (UA-FWC) (900, 90-$1.20)—"Hamlet" (U) (3d wk). Light $3,000. Last week, $3,500.

Laurel (Rosener) (890, 85)—"Life, Loves Napoleon" (Indie). Slow $2,000. Last week, "Last Stop" (Indie), $1,800.

Broadway Grosses

Estimated Total Gross
This Week $504,000
(Based on 17 theatres)
Last Year $653,000
(Based on 15 theatres)

'Ribbon' Wow $16,000, D.C. Ace

Washington, Nov. 1.

Town is headed for a mild session with a few exceptions. "She Wore Yellow Ribbon" at RKO Keith's and "Lost Boundaries" at Dupont, small arty house, shape as pole entries in champ class. Latter is doing record biz despite bite taken by day and dating with Republic "Ribbon" looms socko and city's champ currently. "Beyond Forest" at Warner nice.

Estimates for This Week

Capitol (Loew's) (2,434, 44-85)—"Thieves' Highway" (20th) plus vaude. Slight $18,000. Last week, "Scene of Crime" (M-G) plus vaude, $19,000.

Dupont (Loper) (385, 50-85)—"Lost Boundaries" (FC). Record $6,800 at regular scale for this small-seater. Last week, "Crime Without Passion" (Par) (reissue), so-so $3,000.

Keith's (RKO) (1,939, 44-80)—"Wore Yellow Ribbon" (RKO). Town's champ with socko $16,000. Last week, "Christopher Columbus" (RKO), oke $10,000.

Palace (Loew's) (2,370, 44-74)—"Chicago Deadline" (Par). Okay $15,000. Last week, "Friend Irma" (Par), same but below expectations.

Playhouse (Loper) (432, 50-85)—"Passport Pimlico" (EL) (2d wk). Still good $5,200 after $6,200 last week.

Metropolitan (Warners) (1,163, 50-98)—"Jolson Sings Again" (Col) (3d wk). Brisk $11,000 for this stage of run. Last week, $15,000.

National (Reiman) (1,600, 44-74)—"Devil in Flesh" (Indie) (7th wk). Tapered to $3,500. Last week, oke $4,000.

Warner (WB) (2,164, 44-74)—"Beyond Forest" (WB). Nice $18,000. Last week, "Mr. Soft Touch" (Col) plus tab version of "High Button Shoes" onstage, lively $23,000, but not rated good enough to cover cost of stageshow.

Trans-Lux (T-L) (654, 44-80)—"Fallen Idol" (SRO) (4th wk). Steady $6,000 after $7,000 last week. Holds again.

'Cat'-Stage Socko 24G, Omaha; 'Ichabod' $7,500

Omaha, Nov. 1.

Biggest gross in months is being rolled up at Orpheum this week where "Big Cat" is sparked by Tiny Hill band and Village Barn revue augmented by Frankie "Sugarchile" Robinson. Shapes smash at the Orpheum. Brandeis has neat session with "Ichabod."

Estimates for This Week

Orpheum (Tristates) (3,000, 20-80)—"Big Cat" (EL) plus stageshow. Smash $24,000. Last week, "Slattery's Hurricane" (20th) and "Jigsaw" (UA), oke $10,500 at 16-65c.

Paramount (Tristates) (2,800, 16-65)—"Madame Bovary" (M-G). Disappointing $9,000. Last week, "Midnight Kiss" (M-G), snappy $12,000.

Brandeis (RKO) (1,500, 16-65)—"Ichabod" (RKO) and "Barbary Pirate" (Col). Smart $7,500. Last week, "Grant Takes Richmond" (Col) and "Lone Wolf Lady" (Col), $7,000.

State (Goldberg) (865, 16-65)—"Home of Brave" (UA). Opened today (Tues.). Last week, "Great Lover" (M-G) fair $4,500.

Ramps Built for Disabled Vets in 'The Men' Film

Hollywood, Nov. 1.

Special ramps are being constructed in the Motion Picture Center to accommodate 30 disabled war veterans who will appear in the Stanley Kramer production, "The Men," starring Marlon Brando.

Paraplegic vets will appear in wheelchairs, with doctors and nurses in daily attendance.

'EVERYBODY' LEADS SLOW K.C. AT $14,000

Kansas City, Nov. 1.

Theatre row is in for another mild week with a raft of holdovers hurting. Only major new film is "Everybody Does It" getting moderate play in at three Fox Midwest houses. Third week of "Male War Bride" is so nice in third Orpheum stanza it may hold again. Some favorable weather brought some extra trade downtown for Saturday midnight shows.

Estimates for This Week

Esquire (Fox Midwest) (820, 45-65)—"Cobra Woman" (FC) and "White Savage" (FC) (reissues). Average $3,500. Last week, "Massacre River" (Mono) and "The Hunted" (Mono), same.

Kimo (Dickinson) (550, 61-75-$1.00)—"Quartet" (EL) (2d wk). Near first week's pace, $4,000. Last week, rousing $4,500, big for this little house.

Midland (Loew's) (3,500, 55-90)—"Jolson Sings Again" (Col) (3d

(Continued on page 26)

'Red, Hot' $16,000, Mont'l

Montreal, Nov. 1.

Only fair new pix and mild weekend weather is hurting biz here this week. Best of starters is "Red, Hot and Blue," nice at Palace.

Estimates for This Week

Loew's (C-T) (2,855, 40-65)—"Summertime" (M-G) (2d wk). Down to $14,000 after smash opening at $20,000.

Capitol (C-T) (2,412, 34-60)—"Father Fullback" (20th). Mild $10,000. Last week, "Friend Irma" (Par), $13,000.

Palace (C-T) (2,625, 34-60)—"Red, Hot, Blue" (Par). Nice $16,000. Last week, "Everybody Does It" (20th), $11,000.

Princess (C-T) (2,131, 34-60)—"Big Steal" (RKO) (2d wk). Way off to $6,000 following sock opener at $16,000.

Imperial (C-T) (1,839, 26-45)—"Gal Who Took West" (U) and "Make Mine Laughs" (U). Good $9,500. Last week, "Jungle Jim" (Col) and "Mutineers" (Col), $7,000.

Orpheum (C-T) (1,040, 34-60)—"Home of Brave" (UA) (4th wk). Down to $4,000 after third week at $6,000.

Bogart Sharp 15G, Cincy Standout

Cincinnati, Nov. 1.

"Tokyo Joe" is hitting a sharp stride and showing the way for three other first runs as downtown trade generally holds favorably for fourth consecutive week. "Everybody Does It" is several jumps ahead of "Red Danube" and "Once More My Darling."

Estimates for This Week

Albee (RKO) (3,100, 55-75)—"Tokyo Joe" (Col). Sharp $15,000. Reflecting short subject support by March of Time "Fight for Better Schools," which won endorsement of county board of education and teachers sectional conference. Last week, "Friend Irma" (Par), $15,500.

Capitol (RKO) (2,000, 60-94)—"Jolson Sings Again" (Col) (4th wk). Continuing at forte $10,000 after robust $13,000 third stanza. Stays another round.

Grand (RKO) (1,400, 55-75)—"Red Danube" (M-G). Average $7,500. Last week, "Thieves' Highway" (20th), same.

Keith's (City Inv.) (1,542, 55-75)—"Once More, My Darling" (U). Moderate $7,500. Last week, "Geronimo" (Par) (reissue), good $8,000.

Palace (RKO) (2,600, 55-75)—"Everybody Does It" (20th). Favorable $11,000. Last week, "Mr. Soft Touch" (Col), $10,000.

Pitt Bottom Drops Out; 'Deadline' 11½G, 'Forest' 12G, 'Night' 6G, All Dim

Pittsburgh, Nov. 1.

Bottom's falling out of everything here this week because of steel strike. Two top pix, "Beyond Forest" at Stanley and "Chicago Deadline" at Penn, are running about neck and neck but both are in the dumps. "They Live by Night" got excellent notices at Warner but shapes slow.

Estimates for This Week

Fulton (Shea) (1,700, 45-80)—"Father Was Fullback" (20th). Rudy Vallee, playing local nitery, made p.a. opening night, which helped some, but easing to only $8,000 if that. Last week, "Fighting Kentucklan" (Rep), $10,000 in 9 days.

Harris (Harris) (2,200, 45-80)—"Forbidden Street" (U). Booked in for only 4 days, so house can get back to a Wednesday opening (2) with "Everybody Does It" (20th). In abbreviated session, slim $4,500 is all. Last week, "Tokyo Joe" (Col), $12,500.

Penn (Loew's-UA) (3,300, 45-80)—"Chicago Deadline" (Par). Crix kicked this one around but it wouldn't have made much difference because of way conditions are locally. Might do $11,500, rather dreary. Last week, "Red Danube" (M-G), $12,500.

Stanley (WB) (3,800, 45-80)—"Beyond Forest" (WB). What with Legion of Decency ban and crix ganging up on Bette Davis pic will hit only light $12,000. Last week, Danny Kaye and "Strange Bargain" (RKO) broke all-time house record, just under $46,000, with $1.10 top helping.

Warner (WB) (2,000, 45-80)—"Live By Night" (RKO). Not much chance for this despite bow from crix. Slim $6,000. Last week, "Ichabod" (RKO) fell off after fine getaway, $7,800 in 8 days.

L'ville Laurels to 'Jolson,' Wham $25,000; 'Bride' Sultry at $14,000

Key City Grosses

Estimated Total Gross
This Week $2,595,000
(Based on 24 cities, 209 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,793,000
(Based on 23 cities and 233 theatres)

'Columbus' Dull In Hub at $14,000

Boston, Nov. 1.

Current stanza shapes as just another average one with most activity reported at State and Orpheum where "Jolson Sings Again" is currently in second week at tilted prices. "Christopher Columbus" at Memorial is very mild and "Gal Who Took West" plus vaude at Boston looms good. "Without Honor" at Paramount and Fenway looks big.

Estimates for This Week

Astor (Jayrox) (1,200, 50-95)—"Pinky" (20th) (4th wk). Okay $11,000 in view after oke $12,500 last week.

Boston (RKO) (3,200, 55-85)—"Gal Who Took West" (U) plus vaude. Good $22,000. Last week, "That's My Baby" (U) plus vaude, same.

Fenway (NET) (1,373, 40-85)—"Without Honor" (UA) and "Black Midnight" (Mono). Solid at $8,000. Last week, "Father Was Fullback" (20th) and "Brimstone" (Rep), $7,200.

Memorial (RKO) (3,500, 40-85)—"Christopher Columbus" (U). Thin $14,000 in 6 days. Last week, "Easy Living" (RKO) and "Masked Raiders" (RKO), mild $18,000.

Metropolitan (NET) (4,376, 40-85)—"Under Capricorn" (WB) and "Angels in Disguise" (Mono). Opened Saturday (29). Last week, "Task Force" (WB) and "Flame of Youth" (Rep), unexciting $24,000 in 9 days.

Orpheum (Loew) (3,000, 55-$1.20)—"Jolson Sings Again" (Col) (2d wk). Neat $25,000 after hefty $37,000 first.

Paramount (NET) (1,700, 40-85)—"Without Honor" (UA) and "Black Midnight" (Mono). Rousing $16,000. Last week, "Father Was Fullback" (20th) and "Brimstone" (Rep), $13,000.

State (Loew) (3,500, 55-$1.20)—"Jolson Sings Again" (Col) (2d wk). Good $15,000. Last week, solid $21,000.

'Irma' Boff $14,000 In Buffalo; 'Ribbon' Same

Buffalo, Nov. 1.

Dick Contino stage unit is boosting "Red Light" to big session at Buffalo. "Yellow Ribbon" at Century is bright while "Friend Irma" looks sock at Center.

Estimates for This Week

Buffalo (Loew's) (3,500, 40-70)—"Red Light" (UA) plus Dick Contino stage unit. Big $23,000 or better. Last week, "Doctor and Girl" (M-G) and "Border Incident" (M-G), $15,000.

Paramount (Par) (3,000, 40-70)—"Beyond Forest" (WB) and "Treasure Monte Cristo" (Indie). Okay $13,000. Last week, "Thieves' Highway" (20th), about same.

Center (Par) (2,100, 40-70)—"Friend Irma" (Par). Sock $14,000. Last week, "Task Force" (WB) (2d wk), $8,000.

Lafayette (Basil) (3,000, 40-90)—"Jolson Sings Again" (Col) (2d wk). Nice $15,000 after terrific $28,000 opener. Upped scale to 90c top a hurdle here.

Century (20th Cent.) (3,000, 40-70)—"Wore Yellow Ribbon" (RKO) and "Jackpot Jitters" (Mono). Trim $14,000 or over. Last week, "Easy Living" (RKO) and "Strange Bargain" (RKO), $11,000.

Cooper, Carson For WB Tobacco Yarn

Hollywood, Nov. 1.

Warners assigned Jack Carson to co-star with Gary Cooper in "Bright Leaf," story of the tobacco business. Script calls for two top femme roles, still unsettled.

Picture, based on the career of a nicotine tycoon, will be produced by Henry Blanke, with Michael Curtiz as director.

Louisville, Nov. 1.

"Jolson Sings Again" at Loew's State, with upped prices, looks sock $25,000, and sure to hold. "Male War Bride" at Rialto is getting brisk play while reissues "Pride Of Yankees" and "Tall In Saddle" at Strand are neat. Prolonged pleasant fall weather is favorable for drive-ins, but is hurting regular houses.

Estimates for This Week

Mary Anderson (People's) (1,400, 45-65)—"Beyond Forest" (WB) (2d wk). Still brisk at around $6,000. Last week, healthy $8,000.

Rialto (Fourth Avenue) (3,000, 45-65)—"Male War Bride" (20th). Bright $14,000. Last week, "Ichabod" (RKO) and "Stampede" (Mono), $11,000.

State (Loew's) (3,000, 45-65)—"Jolson Sings Again" (Col). This is what this city has been waiting for. Humming to tune of sock $25,000, and holds. Last week, "Tokyo Joe" (Col) and "Rusty's Birthday" (Col), mildish $10,000.

Strand (FA) (1,000, 45-65)—"Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) reissues. Perky $7,000 or near. Last week, "Bomba" (Mono) and "Massacre River" (Mono), $5,500.

'Jolson' Seattle Leader Smash $20,000; 'Ribbon' Tight 13G, 'Pinky' 14G

Seattle, Nov. 1.

Rainy weather has apparently set in and folks are getting back to normal theatre-going. The big opener is "Jolson Sings Again," terrific at Liberty and new house record. Music Hall's "Pinky" shapes great while "Yellow Ribbon" at Paramount looks bright.

Estimates for This Week

Blue Mouse (H-E) (800, 59-84)—"Stable" (20th) and "Arctic Fury" (RKO) (4th wk). Slow $2,500 in 6 days after okay $4,000 last stanza.

Coliseum (H-E) (1,877, 59-84)—"Grant Takes Richmond" (Col) and "Home San Antone" (Col). Thin $6,000. Last week, "Red Light" (UA) and "Riders Range" (RKO), $7,300.

Fifth Avenue (H-E) (2,349, 59-84)—"Red Danube" (M-G). Dull $7,000 or near. Last week, "Madame Bovary" (M-G), $9,200.

Liberty (Theatres, Inc.) (1,650, 59-$1)—"Jolson Sings Again" (Col). Off with bang. Higher scale makes it look like new house record at terrific $20,000. Last week, "Easy Living" (Col) and "Satan's Cradle" (UA), $6,600 at 59-84c scale.

Music Box (H-E) (850-59-84)—"Irma" (Par) and "Roughshod" (RKO) (4th wk). Fair $2,500 in 8 days. Last week, $4,300.

Music Hall (H-E) (2,200, 59-84)—"Pinky" (20th) and "Spring in Park Lane" (EL). Big $14,000 or near. Last week, "Capricorn" (WB) (2d wk), $4,800.

Orpheum (H-E) (2,600, 59-84)—"Doctor and Girl" (M-G) and "Alias the Champ" (Rep). Slow $7,000 or close. Last week, "Sword in Desert" (U) and "Kid Cleveland" (Rep) (2d wk), $5,400.

Palomar (Sterling) (1,350, 40-69)—"Meet Killer" (U) and "Blondie Hits Jackpot" (Col) (2d runs) plus vaude. Good $6,000. Last week, "Lost Boundaries" (FC) and "Search for Danger" (FC) plus Calvert the magician onstage, nice $6,900.

Paramount (H-E) (3,039, 59-84)—"Yellow Ribbon" (RKO) and "Threat" (RKO). Bright $13,000 or better. Last week, "Fighting Man Plains" (20th) and "Black Midnight" (Mono), $8,200.

'ICHABOD' HEFTY 14G, PROV.; 'CAPRICORN' 16G

Providence, Nov. 1.

Nothing too startling about biz hereabouts currently but two-day extra weekend holiday for youngsters because of Teachers Institute gave heavy play to RKO Albee's "Ichabod." Majestic with "Under Capricorn" is healthy. State is okay with "Tokyo Joe."

Estimates for This Week

Albee (RKO) (2,200, 44-65)—"Ichabod" (RKO) and "Strange Bargain" (RKO). Good $14,000. Last week, "Savage Splendor" (RKO) and "Roughshod" (RKO), $14,000.

Fay's (Fay) (1,400, 44-65)—"His Girl Friday" (Indie) (reissue) and Johnny Downs heading vaude. Neat $8,500. Last week, "Rim of Canyon" (Rep) and vaude, good $7,500.

Majestic (Fay) (2,200, 44-65)—"Under Capricorn" (WB). Healthy

(Continued on page 26)

'Deadline'-Holm Fast $55,000 in Chi; 'Ribbon' Great 17G, 'Everybody' NSH 15G, 'Splendor' 8G, 'Trapped' Big 16G

Chicago, Nov. 1

Pic take continues steady, with seven newcomers helping. Best of fresh bills is at Chicago where "Chicago Deadline" and Celeste Holm heading stageshow looks lush $55,000. "They Live By Night" at Palace with "Blondie Hits Jackpot" is good $18,000.

"She Wore Yellow Ribbon" at Grand, aided by favorable reviews, looks for nifty $17,000. "Everybody Does It" at State-Lake is modest at $15,000. Garrick hopes for okay $8,000 with "Savage Splendor" and "Dynamite." Roosevelt, with "Trapped" and "Down Memory Lane," shapes fat $16,000. Desi Arnaz topping stageshow with "Tokyo Joe" at Oriental leads holdovers with potent $40,000 in second frame while "Come to Stable" at United Artists is sharp $15,000 for third week. Woods theatre rounds out eight weeks with "Jolson Sings Again" at loft) $18,000, and continues.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Chicago Deadline" (Par) with Celeste Holm onstage. Stout $55,000 or over. Last week, "White Heat" (WB) and Carmen Cavallaro orch (2d wk), $40,000.

Garrick (B&K) (900; 50-98)—"Savage Splendor" (RKO) and "Dynamite" (Par). Okay $8,000. Last week, "Imitation Life" (U) and "Magnificent Obsession" (U) (reissues), $7,500.

Grand (RKO) (1,500; 50-98)—"Wore Yellow Ribbon" (RKO). Smash $17,000. Last week, "Blue Lagoon" (U), $8,000.

Oriental (Essaness) (3,400; 50-98)—"Tokyo Joe" (Col) with Desi Arnaz onstage. (2d wk). Nice $40,000. Last week, $51,000.

Palace (RKO) (2,500; 50-98)—"Live By Night" (RKO) and "Blondie Hits Jackpot" (Col). Good $18,000. Last week, "Can't Cheat Honest Man" (U) and "Never Give Sucker Break" (U) (reissues), staunch $10,000.

Rialto (Indie) (1,700; 50-98)—"The Gorillas" (20th) and "Kentucky Moonshine" (20th) (reissues). Light $8,000. Last week, "Tarzan Triumphs" (RKO) and "Tarzan's Desert Victory" (RKO) (reissues), $7,800.

Roosevelt (B&K) (1,500; 50)—"Trapped" (EL) and "Down Memory Lane" (EL). Sweet $16,000. Last week, "Christopher Columbus" (U) (2d wk), $10,000.

Setwyn (Shubert) (1,000; $1.20-$2.40)—"Red Shoes" (EL) (47th wk). Upped to $4,000. Last week, nice $3,800.

State-Lake (B&K) (2,700; 50-98)—"Everybody Does It" (20th). Modest $15,000 or near. Last week, "Doctor and Girl" (M-G) (2d wk), $13,000.

United Artists (B&K) (1,700; 50-98)—"Come to Stable" (20th) (3d wk). Sharp $15,000. Last week, $16,500.

Woods (Essaness) (1,073; 98-$1.25)—"Jolson Sings Again" (Col) (8th wk). Leveling at $18,000. Last week, fancy $18,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices however, as indicated, include the U. S. amusement tax.

Bogart Modest $15,000, St. Loo

St. Louis, Nov. 1

Biz at mainstem houses currently is on the anemic side despite a change from balmy weather to near freezing temperatures over weekend. "Tokyo Joe" is making best showing with moderate session at Loew's. "Rope of Sand" looms okay at the St. Louis.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Sword in Desert" (U) (2d wk) and "Fighting Kentuckian" (Rep). Okay $10,000. Last week, "Male War Bride" (20th), $11,500.

Fox (F&M) (5,000; 50-75)—"Grant Takes Richmond" (Col) and vaude. Mild $17,000. Last week, "Slatter's Hurricane" (20th) and vaude, $17,500.

Loew's (Loew) (3,172; 50-75)—"Tokyo Joe" (Col) and "Leather Gloves" (Col). Fair $15,000 or near for Bogart opus. Last week, "Home of Brave" (UA) and "Havana Holiday" (Col), $14,000.

Missouri (F&M) (3,500; 50-75)—"Father Was Fullback" (20th) and "Thieves' Highway" (20th). Modest $14,000. Last week, "Sword in Desert" (U) and "Roughshod" (RKO), $12,000.

St. Louis (F&M) (4,000; 50-75)—"Rope of Sand" (Par) and "Own True Love" (Par). Okay $12,000. Last week, "Under Capricorn" (WB) and "Strange Bargain" (RKO), $9,000.

'Forest' Thick $19,000 In Denver; 'Danube' 9G

Denver, Nov. 1

"Beyond Forest" shapes as best bet here currently. It will get top money playing at two theatres. "Red Danube" looks nice at Denham and holds. Snow over the weekend gave biz a much needed boost.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Mr. Soft Touch" (Col) and "Barbary Pirate" (Col) day-date with Tabor. Fine $4,000. Last week, "Blue Lagoon" (U) and "One False Step" (U), $3,000.

Broadway (Wolfberg) (1,500; 35-74)—"Red Danube" (M-G) and "High Fury" (UA). Nice $9,000 or near. Holds. Last week, "Under Capricorn" (WB) (3d wk), $5,000.

Denham (Cockrill) (1,750; 35-70)—"Rope of Sand" (Par) (3d wk) and "Trail Yukon" (Mono). Okay $10,000. Last week, "Rope" solo fine $13,000.

Denver (Fox) (2,525; 35-74)—"Beyond Forest" (WB) and "Sky Dragon" (Mono) day-date with Esquire. Fine $16,000. Last week, "Fighting Kentuckian" (Rep) and "Man About the House" (20th), $14,000.

Esquire (Fox) (742; 35-74)—"Beyond Forest" (WB) and "Sky Dragon" (Mono) also Denver. Good $3,000. Last week, "Fighting Kentuckian" (Rep) and "Man About House" (20th), $2,800.

Orpheum (RKO) (2,600; 35-74)—"Live by Night" (RKO) and "Woman Hater" (U). Mildish $12,000 or near. Last week, "Roughshod" (RKO) and "Savage Splendor" (RKO), $9,000.

Paramount (Fox) (2,200; 35-74)—"Fighting Man of Plains" (20th) and "Lovable Cheat" (PC) day-date with Webber. Okay $10,000. Last week, "Blue Lagoon" (U) and "One False Step" (U), fair $8,500.

Tabor (Fox) (1,967; 35-74)—"Mr. Soft Touch" (Col) and "Barbary Pirate" (Col) also Aladdin. Trim $9,000. Last week, reissues.

Webber (Fox) (750; 35-74)—"Fighting Man of Plains" (20th) and "Lovable Cheat" (PC) day-date with Paramount. Fair $2,000. Last week, "Fighting Kentuckian" (Rep) and "Man About House" (20th), good $2,500.

'Force' Fine $13,000 In Toronto; 'Kid' Okay 12G

Toronto, Nov. 1.

Fine weather plus lack of strong product and generally offish trend is hurting the boxoffice here this week. "Kid From Cleveland" looks okay at four spots. "Task Force" looms nice at two houses.

Estimates for This Week

Capitol, Nortown, Shea's (FP) (1,079, 959, 2,386; 40-70)—"Red, Hot and Blue" (Par). Okay $13,000. Last week, "Winslow Boy" (EL), ditto.

Downtown, Glendale, Scarboro, State (20th) (1,059, 955, 698, 694; 35-60)—"Kid From Cleveland" (Rep) and "Massacre River" (Mono). Satisfactory $12,000. Last week, "Great Dan Patch" (UA) and "High Fury" (UA), $10,000.

Eglinton, University (FP) (1,080, 1,556; 40-70)—"Task Force" (WB). Fine $13,000. Last week, "Under Capricorn" (WB) (2d wk), $9,500.

Imperial (FP) (3,373; 40-70)—"Male War Bride" (20th) (3d wk). Big $15,000 after last week's $17,000.

Loew's (Loew) (2,096; 40-70)—"Midnight Kiss" (M-G). Okay $10,500. Last week, "Madame Bovary" (M-G), $8,500.

Odeon (Rank) (2,390; 35-$1.20)—"Christopher Columbus" (EL) (2d wk). Good $12,000 after last week's fine $14,000.

Uptown (Loew) (2,743; 40-70)—"Great Sinner" (M-G). Okay $7,500. Last week, "Sword in Desert" (U), $7,000.

'Danube' Swift $18,000, Philly

Philadelphia, Nov. 1

Biz is off sharply this week all along the line. Recurrent rains that began Friday night hurt as did weak holdovers.

"Red Danube," at Goldman, broke fast with personals by Peter Lawford and Joey Adams, and a big session looms. "Wore Yellow Ribbon" still is stout in third week at Stanley.

Estimates for This Week

Aldine (WB) (1,303; 60-$1.25)—"Jolson Sings Again" (Col) (5th wk). Nice $15,000. Last week, $20,000.

Boyd (WB) (2,360; 50-99)—"Lost Boundaries" (FC) (2d wk). Holding up at $19,000. Last week, nice $23,500.

Earle (WB) (2,700; 50-99)—"Holiday in Havana" (Col) plus "High Button Shoes" onstage. Neat $25,000. Last week, "Stampede" (Mono) with Dizzie Gillespie orch onstage, big $35,000.

Fox (20th) (2,250; 50-99)—"Father Was Fullback" (20th). Mild $12,000 in final 5 days after weak $17,000 opener.

Goldman (Goldman) (1,200; 50-99)—"Red Danube" (M-G). Strong holly helped to big $18,000. Last week, "Red, Hot and Blue" (Par) (2d wk), $11,000.

Karlton (Goldman) (1,000; 50-99)—"Doctor and Girl" (M-G). Mild $7,500. Last week, "That's My Baby" (U), $8,000.

Mastbaum (WB) (4,340; 50-99)—"Beyond Forest" (WB) (2d wk). Light $18,000 after nice $27,500 break-in.

Stanley (WB) (2,950; 50-99)—"Wore Yellow Ribbon" (RKO) (3d wk). Still forte at $15,000. Last week, sock $20,000.

Stanton (WB) (1,475; 50-99)—"Mr. Soft Touch" (Col). Light $9,500. Last week, "Massacre River" (Mono), same.

Trans-Lux (TL) (500; 50-99)—"Spring in Park Lane" (EL) (2d wk). Fair $5,000. Last week, $6,500.

B'way Sags; 'Tokyo'-Lena Horne-Skitch Rousing $79,000, 'Everybody'-Waters Mildish $71,000, 'Doctor' Okay $16,000

A definite offish tone at Broadway firstruns is apparent this week. Mild weather, interest in the election, the coal and steel strikes and general leveling off of business are being blamed, with all four probably contributing to the downbeat. Some managers too put the finger on the calibre of screen product currently available. Others saw in the 10% dip in the local department store dollar sales from 1948 a logical answer to the declining tendency.

Out in front this session is "Tokyo Joe" with Lena Horne, Skitch Henderson band heading stageshow at the Capitol. Looks to reach big $79,000, best at house in some time. "Everybody Does It" plus Ethel Waters, Mary Beth Hughes topping stage bill is disappointing with $71,000 despite favorable comment for the picture.

"Doctor and Girl" shapes okay $16,000 at Mayfair, and holds. But "Abandoned Woman" at Criterion is decidedly out of the money at thin $12,000 in eight days, being replaced tomorrow by "Live By Night."

"Johnny Eager" reissue is very good $17,000 at Globe, holding over "Barbary Pirate" with vaude mildish $18,000 at Palace while the Rialto keeps its reissue combo only five days to open "Savage Splendor" today (Wed.).

Nearly all holdovers or extended-runs are off sharply this stanza, even the Music Hall being hurt. "The Heiress" at the Hall is down to $115,0000 this (fourth) week, but stays a fifth.

Paramount, which went two quick weeks with Red Hot and Blue" and stageshow headed by Nellie Lutcher, Erskine Hawkins band, brings in its anniversary show, "Chicago Deadline" with Jo Stafford, Paul Weston band today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Lost Boundaries" (FC) (18th wk). Holding around $7,000 after $8,500 last week. Continues with invitational world preem of "Battleground" (M-G) set for night of Nov. 10.

Bijou (City Inv.) (599; $1.20-$2.40)—"Red Shoes" (EL) (34th wk). Down to $8,500 after fancy $9,000 last week. Continues indef.

Capitol (Loew's) (4,820; 55-$1.50)—"Tokyo Joe" (Col) plus Lena Horne, Skitch Henderson orch heading stageshow (2d wk). First session ended last night (Tues.) soared to big $79,000, biggest here in many weeks. Both stage layout and pic credited with draw. Last week, Roseanna McCoy (RKO) with Connee Boswell, Emil Coleman orch (2d wk-6 days), $27,000.

Criterion (Moss) (1,700; 50-$1.75)—"Abandoned Woman" (U). Getting very mild $12,000 in 8 days, and not holding. "Live By Night" (RKO) opens tomorrow (Thurs.). In ahead, "Easy Living" (RKO) (2d wk), $10,000.

Globe (Brandt) (1,500; 50-$1.20)—"Johnny Eager" (M-G) (reissue). Looks to reach $17,000, very good for an oldie. Holds. In ahead, "Black Book" (EL) (2d wk), $6,500.

Mayfair (Brandt) (1,736; 50-$1.20)—"Doctor and Girl" (M-G). Landing creditable $16,000, and holds. In ahead, "Ichabod" (RKO) (3d wk), $9,000.

Palace (RKO) (1,700; 55-$1.20)—"Barbary Pirate" (Col) with vaude. Only fair $18,000 looms, one of lesser weeks for vaudfilm policy here. Last week, "Prison Warden" (Col) and vaude, $20,000 but below hopes.

Paramount (Par) (3,664; 55-$1.50)—"Chicago Deadline" (Par) with Jo Stafford, Paul Weston orch topping stage bill. Opens today (Wed.), being Par flagship's annl show. Last week, "Red, Hot and Blue" (Par) plus Erskine Hawkins orch, Nellie Lutcher, others, onstage (2d wk), slipped to modest $53,000 after okay $65,000 opener.

Park Avenue (U) (583; $1.20-$2.40)—"Hamlet" (U) (58th wk). For 57th stanza ended last Monday (31) night held at $7,000, last week, $7,200. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 50-$2.40)—"The Heiress" (Par) and stageshow (4th wk). Off with others but still okay at $115,000 after stout $130,000, below expectancy, last week. Holds a fifth round.

Rialto (Mage) (594; 44-98)—"Savage Splendor" (RKO). Opens today (Wed.). Last week, "Back Street" (FC) and "Scarlet Street" (FC) (reissues), only mild $5,000 in 5 days. Last week, "Wing and Prayer" (20th) and "Submarine Patrol" (20th) (reissues), $7,500.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Pinky" (20th) (5th wk). Off to about $23,000 but still very strong for this stage of run after big $24,000 last week. Stays on.

Roxy (20th) (5,886; 60-$1.50)—"Everybody Does It" (20th) plus Ethel Waters, Mary Beth Hughes, others, onstage (2d wk). First round ending last Monday (31) night registered moderate $71,000, not up to hopes. In ahead, "Father Was Fullback" (20th) and Benny Goodman orch and revue onstage (2d wk-6 days), $46,000.

State (Loew) (3,450; 50-$1.50)—"Jolson" (Col) (12th wk). Very good $18,000 or near in 11th stanza ended last night (Tues.) after fine $24,000 for previous week. Stays on. "Red Danube" (M-G) comes in next but no opening date set.

Strand (WB) (2,756; 55-$2)—"Beyond Forest" (WB) with condensed version of "Make Mine Manhattan" onstage (2d-final wk). Down to okay $27,000 after nice $55,000 opener. Holds a third, with "Story of Seabiscuit" (WB) and "Funzapoppin" unit opening Nov. 11.

Sutton (RKO) (561; 70-$1.50)—"Quartet" (EL) (13d wk). Holding steady at $3,400 after $5,500 for 30th frame. "Fallen Idol" (SRO) opens Nov. 14.

Victoria (City Inv.) (1,060; 95-$1.50)—"Christopher Columbus" (U) (4th-final wk). Third week ended last night (Tues.) was okay $10,000 after $15,000 for second round. "All King's Men" (Col) opens Nov. 9.

'Jolson' Lofty $28,000, Frisco; 'Ichabod' Fair 14G, 'Pinky' Lush 28G

San Francisco, Nov. 1

Hottest weather in 75 years for this season is sloughing most biz on the Street. However, it is not holding back the United Artists or the Fox. "Jolson Sings Again" at former is smash and looks in for run. "Pinky" is hefty at Fox. "Ichabod" is not too stout at the Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Ichabod" (RKO) and "Strange Bargain" (RKO). Fair $14,000. Last week, "Married a Communist" (RKO) and "Arctic Fury" (RKO) (2d wk), $7,500.

Fox (FWC) (4,651; 60-95)—"Pinky" (20th) and "Deputy Marshal" (SG). Hefty $28,000. Last week, "Fighting Man of Plains" (20th) and "Angels In Disguise" (Mono), thin $17,500.

Warfield (FWC) (2,656; 60-85)—"Thieves' Highway" (20th) and "Kid Cleveland" (Rep). Okay $14,000 or near. Last week, "Madame Bovary" (M-G) (2d wk), okay $10,500.

Paramount (Par) (2,646; 60-85)—"Song of Surrender" (Par) and "Secret Garden" (M-G). Nice $17,000 or under. Last week, "Friend

(Continued on page 26)

'Ribbon' Terrif $30,000, Det. Topper; 'Doll' Good 28G, 'Jolson' Hep 17G, 3d

Detroit, Nov. 1

Outstanding pic here this stanza is "Yellow Ribbon" at Palms, which is pushing to terrific $30,000. "Beautiful Doll" looks good at Fox. "Jolson Sings Again" is still doing swell in its third week at Madison. "Reckless Moment" shapes okay at United Artists.

Estimates for This Week

Fox (Fox Mich) (5,000; 70-95)—"Beautiful Doll" (20th) and "Skylimer (Desert)". Good $28,000. Last week, "Thieves' Highway" (20th) and vaude disappointing $30,000.

Michigan (United Detroit) (4,000; 70-95)—"Task Force" (WB) and "Forgotten Women" (Mono) (2d wk). Thin $14,500. Last week, $23,000.

Palms (UD) (2,900; 70-95)—"Yellow Ribbon" (RKO) and "Dan Patch" (UA). Tremendous $30,000. Last week, "Without Honor" (UA) and "Project X" (Mono), $10,000.

United Artists (UD) (2,000; 70-95)—"Reckless Moment" (Col) and "Prison Warden" (Col). Okay $15,000. Last week, "Doctor and Girl" (M-G) and "Barbary Pirate" (Rep), $14,000.

Madison (UD) (1,800; 70-95)—"Jolson Sings Again" (Col) (3d wk). Swell $17,000. Last week, $23,000.

Adams (Balaban) (1,700; 70-95)—"Madame Bovary" (M-G) (2d wk). Fading to $7,000. Last week, $9,500.

Downtown (Balaban) (2,900; 70-95)—"Border Incident" (M-G) and "Dalton Gang" (Rep). Slow $8,000. Last week, "Gal Took West" (U) and "Angels in Disguise" (Mono), $9,000.

'Ribbon' Rousing $16,000 Brightens Mpls.; 'Irma' 17G, 'Fullback' OK 12G

Minneapolis, Nov. 1

Trio of strong newcomers. "My Friend Irma," "Father Was a Fullback" and "She Wore a Yellow Ribbon" is cutting a considerable boxoffice swath. Many out-of-towners here for the Purdue-Minnesota football game stimulated weekend trade. "Ribbon" and "Irma" look best bets of new pics.

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Slatter's Hurricane" (20th) (m. o.). Not so good at $3,000. Last week, "Johnny Stool Pigeon" (U), good $6,000.

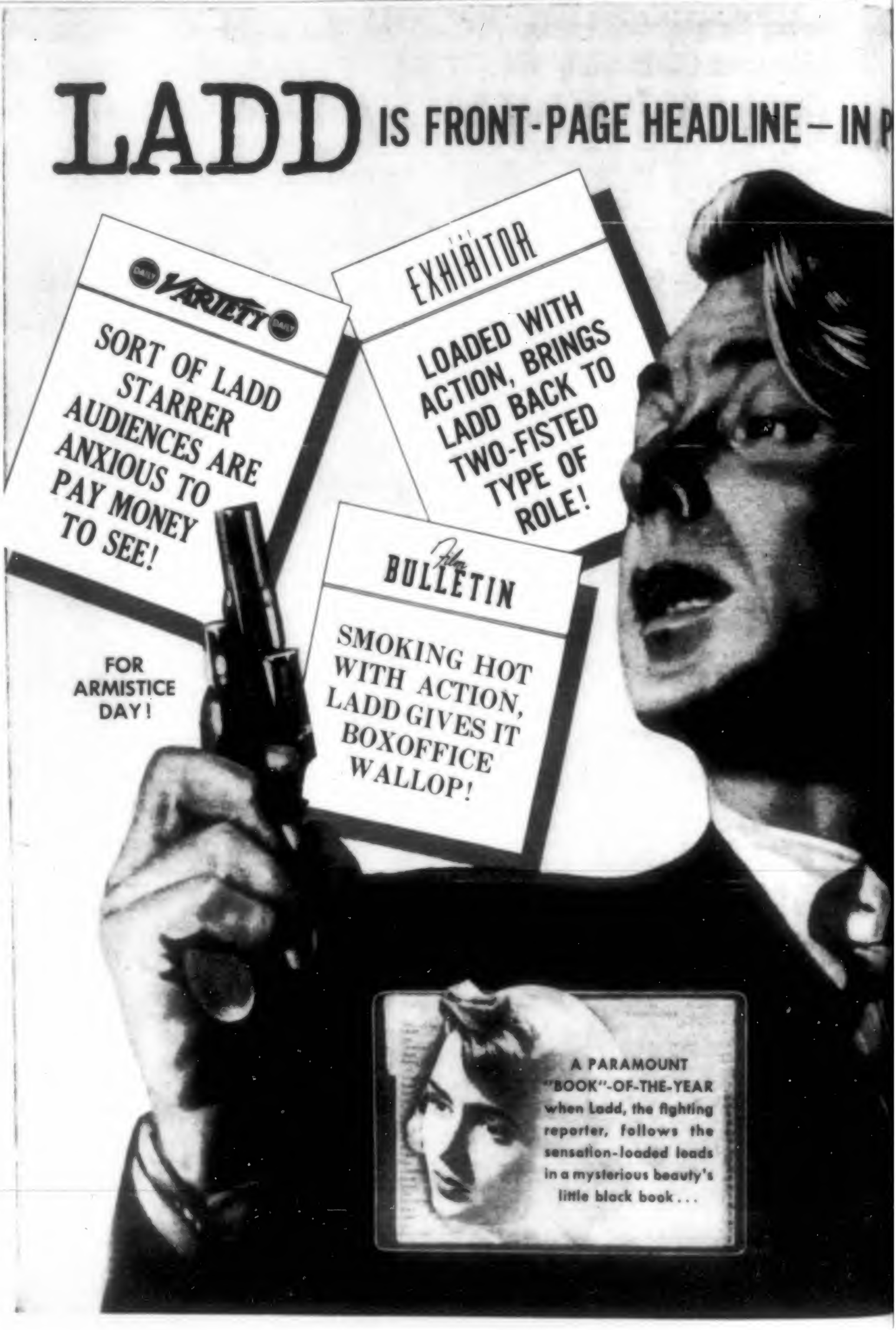
Radio City (Par) (4,000; 50-70)—"Friend Irma" (Par). Fine $13,000. Last week, "Male War Bride" (20th) (2d wk), nice $13,000.

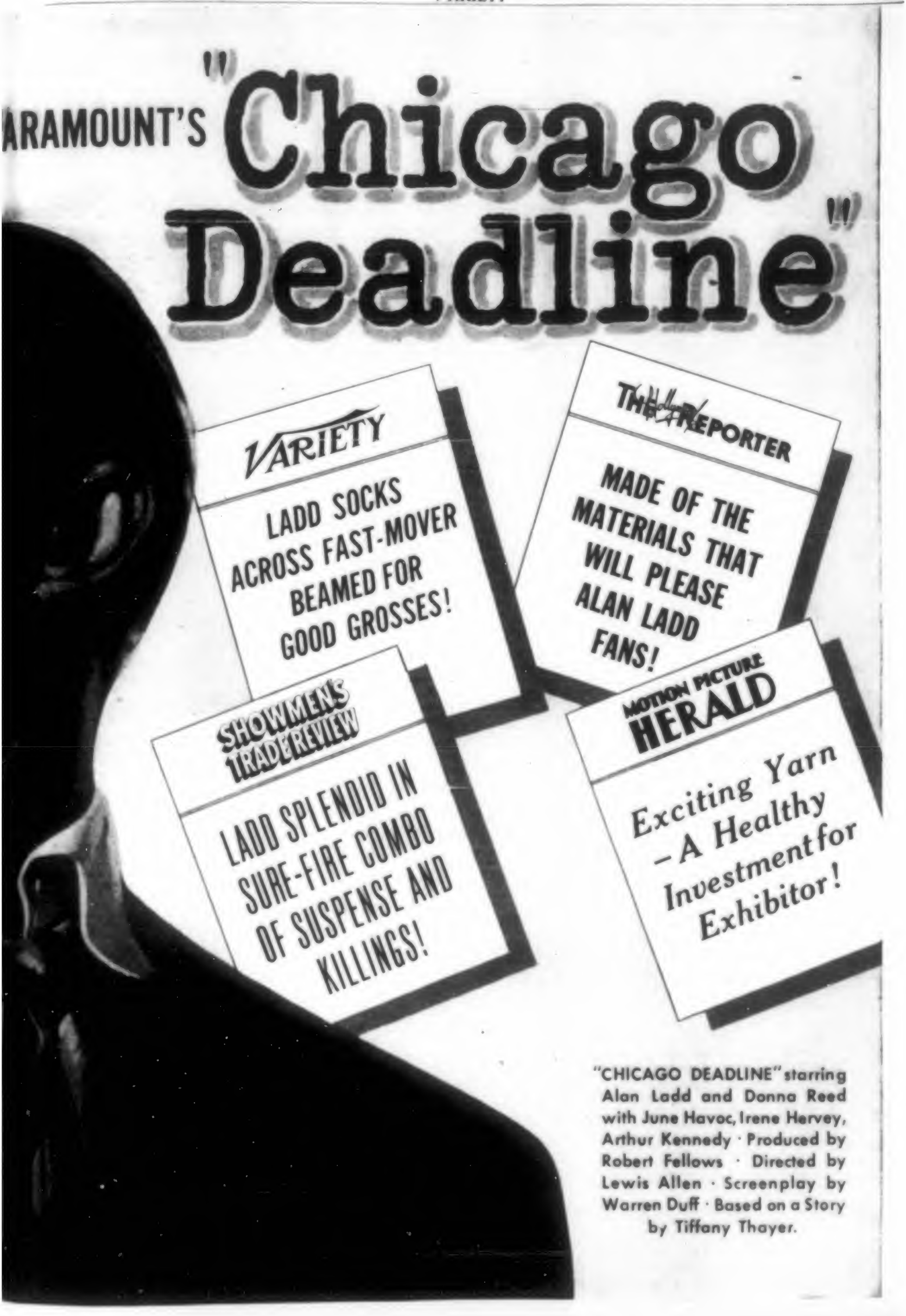
RKO-Orpheum (RKO) (2,800; 50-70)—"Wore Yellow Ribbon" (RKO). Well-liked action picture getting sock $16,000 or near. Last week, "Stampede" (Mono) and vaude good $21,000.

RKO-Pan (RKO) (1,600; 55-95)—"Jolson Sings Again" (Col) (6th-final week). Strong right along, holds strong $7,000. Last week, neat $7,500.

State (Par) (2,300; 50-70)—"Father Was Fullback" (20th). Healthy $12,000. Last week, "Slatter's Hurricane" (20th), $11,000.

World (Mann) (400; 50-70)—"Girl in Painting" (L) (2d wk). Okay $2,500. Last week, $3,000.


LADD IS FRONT-PAGE HEADLINE—IN P
DAILY VARIETY DAILY
SORT OF LADD STARRER AUDIENCES ARE ANXIOUS TO PAY MONEY TO SEE!
THE EXHIBITOR
LOADED WITH ACTION, BRINGS LADD BACK TO TWO-FISTED TYPE OF ROLE!
The BULLETIN
SMOKING HOT WITH ACTION, LADD GIVES IT BOXOFFICE WALLOP!
FOR ARMISTICE DAY!
A PARAMOUNT "BOOK"-OF-THE-YEAR when Ladd, the fighting reporter, follows the sensation-loaded leads in a mysterious beauty's little black book . . .


PARAMOUNT'S "Chicago Deadline"
VARIETY
LADD SOCKS ACROSS FAST-MOVER BEAMED FOR GOOD GROSSES!
THEATRE REPORTER
MADE OF THE MATERIALS THAT WILL PLEASE ALAN LADD FANS!
SHOWMEN'S TRADE REVIEW
LADD SPLENDID IN SURE-FIRE COMBO OF SUSPENSE AND KILLINGS!
MOTION PICTURE HERALD
Exciting Yarn – A Healthy Investment for Exhibitor!
"CHICAGO DEADLINE" starring Alan Ladd and Donna Reed with June Havoc, Irene Hervey, Arthur Kennedy · Produced by Robert Fellows · Directed by Lewis Allen · Screenplay by Warren Duff · Based on a Story by Tiffany Thayer.

British Producers, Exhibs Seen In Agreement on 25% Quota for '50

London, Nov. 1.

New identity of interests is being established between producers and exhibitors in relation to the quota. Common ground is now being sought to achieve a formula for a realistic percentage to come into operation in 1950.

A new series of meetings between the respective organizations, the British Film Producers' Assn. and the Cinematograph Exhibitors Assn. is due to start in a few days. Earlier conflicts between the two bodies have already achieved some measure of agreement.

The most encouraging sign, so far as the British industry is concerned, is the new attitude by top producers to the effects of a high quota. Those filmmakers who are also exhibs have been hit two ways. Firstly, they have incurred heavy expenditure on production, and subsequently have shown the finished product, often of an inferior quality, in their own theatres, while independent houses not tied to any producing group have been able to rake in the shekels for the pick of the Yank product.

If there is failure to achieve a united front, then it will become necessary for exhibiting interests to make separate representations to the Board of Trade when the time comes to discuss the new quota percentage. There is, however, a feeling of optimism that both sides will agree to a 1950 quota commencing at 25%. It is suggested this figure will be sufficient to encourage the production of an adequate number of high quality pix and will put an end to the inferior quickies which have been made solely to satisfy an artificial quota.

Indies Want It High

The only defenders of a continued high quota for British pictures are a small group of indies who fear they may be squeezed out of existence if the compulsory showing of British films is lowered.

(Continued on page 20)

U.S. Trying to 'Dominate' World With 'Inferior' Pix Product, British Told

London, Nov. 1.

Assertion that the Americans were out for world domination and to compel film industries of all other countries to do what they were told, was made by George H. Elvin, secretary of the Assn. of Cinematograph and Allied Technicians, when speaking to Cambridge U. undergraduates on "film finance—fantasy and facts."

Elvin claimed that the American quota here was 60%, but the number of British films shown in the U. S. market was only 5%. Yet the Americans bitterly attack our quota regulations.

Although the British public paid more to see British films, he thought there was a prejudice against them by exhibitors as they were able to get American films cheaper.

In a concentrated attack on the American industry, Elvin urged the government to stop spending so much on American films "which are inferior to our own," adding that the dollars could be better spent.

STOLZ 'SKY' REVIVAL IN VIENNA GETS WARM OK

Vienna, Oct. 25.

Robert Stolz' operetta "Sky High" has been revived here with addition of a lavish ballet scene and two songs. Its revival in the Raimund theatre (Rudolf Marik production) was welcomed by an appreciative audience. "Der Tanz ins Glueck" had its preem in the same theater in 1923 and ran more than 600 times. An excellent cast supports Mimi Stelzer and Peter Hey as stars. Ruth Fraenzl of the State Opera supplied the fine choreographic. An enlarged orchestra under Leopold Weininger helps greatly.

Premiere was used as occasion to celebrate 50 years' stage anniversary of Max Brod, one of Vienna's most famous comedians. He was at his best.

Music Shorts Made In Italy for U.S. Video

Rome, Oct. 25.

Dino Rossini and Amerigo Benefico, of Variety Film Distributors, New York, have produced 12 five-minute shorts to be used on television. Shorties are based on the Italian operas, for the most part, with one or two other classical subjects used. M. Previtale is the musical director.

Rossini leaves for New York in November with his 12 subjects, and Variety Distributors at present is dickering with a major company for 52 films, one for each week in the year, to comprise a television show.

Arg. Govt. Plans Local Pix Probe

Buenos Aires, Oct. 22.

The government's step in decreeing an investigation of local film production has created an uneasy stir among producers, and so far they have exerted all their influence to stall off the threatened probe. The government interest in the pix industry, however, has been causing considerable spiralling of certain studio stocks on the local stock exchange.

What the government heads are believed to be determined upon is a control of the pictures to be produced, to insure that Argentine studios make pix which will readily find markets overseas, thus bringing in more of the much-needed foreign currencies. Raul Apold, of the Press Ministry, has singled out some local pix as examples of what Argentina could never hope to sell, particularly "Alma de Bohemia," the latest picture made by tango wabbler Alberto Castillo, which is a sock hit in all the provincial towns in the Argentine hinterland.

All this points to the possibility that the Peron government will continue to bargain with local U. S. distributors, on the basis of an interchange, insisting that unless the U. S. accepts a specific number of Argentine-made films, they cannot hope to obtain the import permits they require to continue doing business in Argentina. The U. S. companies have imported only around 140 pix in the first six months of 1949, as against 186 last year, and 207 in 1947.

As things stand at present, Joaquin Rickard, local representative of the Motion Picture Assn. of America, is getting set to plane back to the U. S. within a week, even if the import permits for which he has been dickering for close on to nine months, aren't forthcoming. Once he has pulled out with empty hands, it will only be a question of a very short time before the majority of the local offices have to shutter.

Upped Call for Foreign Pix Product Seen in India

Madras, Oct. 18.

A sharp drop in native film production with a resulting upped demand for foreign product is expected to offset the recent devaluation of the rupee insofar as the U. S. film distributors are concerned. Realignment of the Indian monetary unit meant an automatic slice of 44% in the distribs' income. However, the gloom brought on by devaluation is fast vanishing in the light of the severe product shortage Indian exhibitors are currently facing.

Theatres which adopted an all Indian picture policy more than a year ago are now considering a return to foreign pix. Responsible for the dearth of domestic features is the higher cost of imported raw stock and technical equipment. Barring a limited number of established studios, the bulk of native pictures are turned out by indie producers. Most of the latter are carpetbaggers and spiraling costs have hampered their operations considerably.

Denmark Fetes Ipsen

Copenhagen, Oct. 18.

Bodil Ipsen, vet actress, was feted by press and public alike when she celebrated her 40th anniversary as an actress with playing the lead in the French comedy, "Leocadia," at the Royal theatre.

She is generally acknowledged the greatest artistic personality in Denmark in the last generation. She has directed some of the best Danish films as well as legit dramas. Some years ago she got a license to operate the Odeon cinema.

Ritchey to Coast on Talks To Determine Start On British Pix Production

Although two Allied Artists pictures are scheduled to be made in England as part of Monogram's 1949-50 production program, final details as yet have not been worked out on the upcoming duo, according to Monogram International president Norton V. Ritchey. Specific arrangements, however, will be made shortly at a conference of studio officials. Richey planes to the Coast the end of the week to attend the huddles.

Ritchey, who returned to New York last week after a brief business junket to Britain, confirmed previous reports that heavy production at the Elstree stages of Monogram's British partner, Associated British Picture Corp., has been the chief factor in delaying the two companies' joint filmmaking program. But this situation, he noted, is easing and stages are expected to be available by Jan. 1.

Deal with ABPC represents Monogram's sole step into overseas production. Company's blocked earnings in Britain will be utilized in the two projected films. Although Monogram at one time was considering a location pic in Italy, this has been placed in abeyance. Ritchey, in addition to his British visit, also squeezed in a trip to Germany where he arranged to have Monogram product handled in that market after the first of the year by a German distributor.

Turning to British production, Ritchey agrees that a number of important producers are in bad shape due to having spent too much. However, he feels it's a mistake to indict the whole industry as not every company is in severe financial straits. He specifically cited Associated British as being in a "sound, financial position because it has taken a more realistic approach" to the situation.

HUNGARY'S 18 LEGITS NOW NATIONALIZED

Budapest, Oct. 18.

The new legit season is marked by the nationalization of all the theatres, which brings Hungary's 18 houses under state control. Ten are in the capital and eight in the provinces.

One theatre, the Gaiety, has been virtually liquidated. The building, however, is used for a special youth theatre, directed by Istvan Egry, one of the most talented Hungarian actors. This is the second home of the once famous Gaiety, the original building of which was the property of Ben Blumenthal. It was ruined in an air-attack. The Gaiety was the scene of Ferenc Molnar's first nights.

Belfast Bans 'Pit'

Dublin, Nov. 1.

Belfast, Northern Ireland capital, has banned 20th Fox's "Snake Pit" although pic was okayed by the Police Committee after special screening. Committee's report came up before City Corporation for confirmation, but was given the thumbsdown sign by 20 votes to 17. Decision will not affect other showings in Northern Ireland, unless local authorities take similar action to Belfast.

Film has been given okay by film censor Richard Hayes for Eire subject to cuts, but no date has yet been fixed for a first run in Dublin.

Other Foreign News On Page 90

French See $195,000,000 Tourist Take This Year; Mex, Austria Hypos

Washington, Nov. 1.

French government is going all out to build up its American tourist biz to a peak of 500,000 visitors by 1952. The French have set up a budget of $1,000,000 a year for promotion here and are opening tourist offices in New York, Chicago, Frisco and L. A.

Total of 2,500,000 visitors from all nations are expected to have visited France this year when the final returns are in. France figures these visitors will spend the equivalent of $195,000,000 this year.

Weak Peso Hypors Mex

Mexico City, Oct. 25.

U. S. tourist trade has been definitely hypoed by the weakest peso in peacetimes, 8.65 per dollar, according to the Mexican Tourist Assn. Chiefly because of cut costs the peso allows, more Americans visited here during the first nine months of 1949 than did in all 1947.

Association reports 292,000 tourists checked into Mexico this year up to Sept. 20, against 271,000 in all 1947. Association is confident that trade this year will greatly exceed 1948. Last year's visitors spent $184,774,000 in Mexico. About 72% came for recreation and 14% each for health and business. Texas topped the U. S. last year with 69,000 natives visiting Mexico. Next was California, then Illinois, Arizona and New York. It's running the same this year.

Austria's Biggest Season

Vienna, Oct. 18.

In spite of the general shortage of ready cash among the Austrian population, domestic tourism had its biggest and best postwar summer season.

July and August were sellout months, especially for the spots catering to an international clientele, such as Salzburg, Bad Gastein, Velden, Kitzbuehel and Seefeld. Places off the beaten path, where Austrians generally take their vacations, also got a big play.

At the present time, 6,953 hotels and inns, with a total of some 180,000 beds, are in operation throughout Austria. Americans, not including personnel stationed in Europe, led the foreign visitors. Next came British, Swiss, Italian, German and French.

British Pay $8,400,000 In 6 Mo. for Foreign Pix

London, Oct. 25.

A Treasury White Paper reveals that Britain paid $8,400,000 for foreign pix in the first six months of 1949. The figure includes payment of just under $6,000,000 under the Wilson-Johnson agreement, plus a further $350,000 against British film earnings in America. Balance represents payments to other countries.

In 1938 American pix earned a total of $19,600,000, in 1946, $47,000,000, and in 1947, $39,200,000.

Aussies Develop Nitery Taste

Sydney, Oct. 25.

Main beef of American servicemen who visited Australia during the war was that the Aussies were a race of troglodytes, who crept into their caves when the sun went down and didn't poke their noggins out until it rose again. Night life as Americans know it just didn't exist.

G.I. Joes wouldn't know the place—especially Sydney—if they ever wandered down this way again. Niteries are springing up everywhere and Aussie are taking to the after-dark doings like the Yanks took to Down Under beer. Nevertheless, though they may be novices at dining and dancing, the Aussies are plenty choosey. Food, floor shows and fixings have to be just so before they'll back up for a second serving.

The Celebrity Club in Sydney, is doing big business because of Joe Taylor's importing of topliners direct—"Slapsie" Maxie Rosenbloom and Freddie Bartholomew from the U. S., and Freddie Bamberger and Rex Ramer from England. He's also working in conjunction with the Sydney Tivoli (vaudeville) theatre. Impressionist Paul Regan and Frenchman-at-the-piano Rolly Rolls are two Tivoli artists who've just finished long runs. Currently starred are U. S. acrobatic dancer Eileen O'Dare and French stripteaser Micheline Bernadini, also from the Tivoli.

There's been a general pulling-in of purse strings throughout Australia and all businesses are feeling the effect, but predictions are for a bumper 1950 for night clubs—provided they deliver the goods. Having had a taste of night fun, Aussies aren't going back to their chairs beside the radio.

Main hurdles to be jumped are the antiquated liquor laws, which say that all liquor must be ordered before 6 p.m., the curfew hour for public bars and saloons, and the dollar problem. Present restrictions limit the amount of Australian currency that can be taken out of the country to £1,000 (about $2,250 U. S.), which is a pill that U. S. entertainers fighters and others find hard to swallow. But these troubles may straighten out.

'Joan' Off to Good Start In 5-House Dutch Bow

The Hague, Oct. 25.

RKO released "Joan of Arc" in Holland in five theatres at the same time. Tuschinski (Amsterdam), Asta and Passage (The Hague), Arena (Rotterdam) and Rembrandt (Utrecht) started on the same day after a big publicity campaign. Press comments were divided, but first day's business was splendid.

Of other American pictures running in Holland, "The Window" (RKO), had three solid weeks at the Asta (The Hague) and five at the Alhambra (Amsterdam). "Tap Roots" (U-I), "Berlin Express" (RKO), "Words and Music" (M-G), "Personal Column" and "Scarlet Street" (U-I) did only moderate business, except in Arena (Rotterdam) where the last-named picture was held over for a second week.

Mexico City cinemas now number 100 with inauguration Oct. 28 of the Cine Gloria, 3,500-seater and firstrun.

'Christopher Columbus' Panned in Mex as 'Insult' But Business Is Alright

Mexico City, Nov. 1.

Though most local press critics panned it, "Christopher Columbus," J. Arthur Rank produced, U-I-distributed pic, did two big weeks' biz here, the first simultaneously at the Cines Chapultepec and Savoy at the new high of 58c, the second at the Chapultepec.

Critics who panned pic said it insults Spain and Latin America. They alleged it distorts history and gives a prejudiced English version of America's discovery. Critic of El Nacional, the government's organ, called pic "another of those dull-witted English jokes," adding, "one wonders just why our film censors approved this one." Roberto Cantu Roberts, of Novedades, however, said "this picture stayed with us for two weeks, and with good reason—it is a very good picture, though Technicolor does make the egg blue—despite black predictions of some."

ITALO PIX PRODUCTION HITS 72 FOR ONE YEAR

Rome, Oct. 25.

A total of 72 pictures were produced in Italy from July 1, 1948, to June 30, 1949, according to statistics released here recently. Lux Films led all other companies with 12 full length features. Mario Mattoli directed the most films, with Guido Brignone, Mario Mastrocinque, Giuseppe De Santis, Carmine Gallone, Camillo Mastrocinque and Giorgio Pastina following in that order.

Busiest actors were Franca Marzi, Ave Ninchi and Gino Cervi, all of whom appeared in six films. During the same period, 12 foreign directors worked in Italy.

COMMAND PERFORMANCE
Selected for 1949's most distinguished film occasion of world significance
Metro-Goldwyn-Mayer presents
ERROL FLYNN
GREER GARSON
WALTER PIDGEON
ROBERT YOUNG
in
"That Forsyte Woman"
Based on Book One of
JOHN GALSWORTHY'S "THE FORSYTE SAGA"
JANET LEIGH
with HARRY DAVENPORT
color by Technicolor
Screen Play by Jan Lustig, Ivan Tors and James B. Williams
Additional Dialogue by Arthur Wimperis
Directed by COMPTON BENNETT
Produced by LEON GORDON
M·G·M 25th Anniversary 1924 1949
This year the selection for the Royal Command Performance was made from American films only. The choice of "THAT FORSYTE WOMAN" singles this great entertainment for world attention and confirms all forecasts of its importance.
This great star-studded Technicolor production will be the next attraction at Radio City Music Hall.

Rank Trying to Keep Denham Open; Technicians' Ultimatum on Wage Cuts

London, Nov. 1.

Frantic attempts are being made by the Rank Organization to keep Denham studios open. Although there is no Rank production available to fill the gap, an attempt is being made to attract independent producers. The time factor, however, is obviously a serious problem, as unless a producer has a picture scripted and cast lined up, it would be impossible to prepare a new subject from scratch in time to take the floor before Christmas.

With production at its present low ebb, the shuttering of Denham will be regarded as a major calamity and would be taken up on the highest national and government level.

Resistance by senior technicians at Denham and Pinewood to proposed percentage cuts has led to a Rank ultimatum to their union. Lord Archibald, on behalf of J. Arthur Rank Productions, Ltd., has told the Assn. of Cinematograph and Allied Technicians that unless there is early agreement, the company will have no alternative but to dismiss those concerned.

So far as ACAT is concerned, such action would be regarded as an illegal lockout and in preparation for such a dispute, George H. Elvin, its general secretary, has asked the Ministry of Labor to intervene.

Meanwhile, Rank is referring the Denham-Pinewood wage-cut dispute to be processed through the machinery of the British Film Producers' Assn. for settlement. Labor Ministry intervention, however, will probably be necessary in the event of failure to reach an agreement. A meeting is unlikely this week, but ACAT is expecting to hold talks with the BFPA early this month.

At a meeting of higher paid technicians of both studios held last Thursday (27), an analysis of the cuts prepared by ACAT accountants showed that lower paid technicians whose weekly earnings amounted to $28 would be asked to accept an annual cut of $106, whereas the top executive, who is paid at $70,000 a year, would only suffer a net reduction of $350 annually, owing to the exigencies of income tax rates. It was felt that such an arbitrary procedure was grossly unfair to the lower paid technicians and the union asked for some alternative proposal by which the burden could be shared more equitably. In a resolution passed it asked the British Film Producers Assn. to invoke a fairly allocated scale of cuts.

TRANSVAAL NITERIES RILE PROVINCE SOLONS

Johannesburg, Oct. 18.

Transvaal Provincial Council has passed a unanimous resolution calling for stricter supervision of night clubs. During debate on the resolution, night clubs were called "pernicious cesspools of drunkenness and immorality."

Councillors alleged that there were enough malpractices to justify a thorough investigation and that the night spots were a grave danger to morals of youth, particularly young women. One speaker protested that "night clubs are run for financial gain at the cost of the damnation of the souls of those who frequent them."

Just what has stirred up this storm of abuse nobody seems to know.

Mex Pix on Short End In International Exchange

Mexico City, Oct. 25.

Mexican pix trade is worrying about official 1948 figures showing that Mexico got decidedly the short end of international film commerce. Far more coin left Mexico for foreign film fare than entered from Mexican pix biz abroad. Figures compiled by the National Cinematographic Commission show that last year Mexico sent abroad $1,863,132 for pix and received but $2,475,248 for exhibition of her films abroad.

Grosses in Mexico of native and foreign pix were almost the same last year. Foreign pix gross in 1948 was $10,806,738, and that of domestic films, $8,707,225.

Spain Signs Mex Pixers

Mexico City, Oct. 18.

Pix starring Mexicans are liked in Spain. Cesareo Gonzales, Spanish producer who inked Maria Felix, top Mexican dramatic actress, for nine films in four years, has signed more top Mexican players, Jorge Negrete, Arturo de Cordoba, David Silva, Rosario Durcal and Tito Davison, for productions in his homeland.

Gonzalez and Miss Felix are en route to Spain, where latter will make two pix, then return to Mexico late next year for film work in this country. She made a pic for Gonzales in Spain last year. He plans starring Miss Felix in five other pix, three to be made in Italy and two in France.

Mex Pix Union Ups Pay Hike Demands

Mexico City, Nov. 1.

Winning of strike moves against six secondrun cinemas here in the past two months has encouraged the national cinematographic industry workers union (STIC). Wins won pay hikes of 10%-20%, when 30%-60% had been demanded.

STIC now threatens strikes against the secondruns Majestic, Politeama, Briseno, Principal, Cesar and Alamos, unless they hike pay 30%. Trade opines that STIC will win again, probably accepting 10%-20% wage lifts.

STIC is also after Mexican and indie European pic distributors. It threatens strikes against the Mexicans—Grovas, Santaella, Tello Diana and Mier & Brooks, all biggies—and Francia Films, French and Italian films distributors, as well as against the small foreign pic indie handlers—Peliculas Internacionales, Union Films and Europa Films.

Companies told the federal board of conciliation and arbitration that their biz doesn't warrant pay hikes STIC demands. STIC told the board that the firms can well afford to boost pay which it sees is too subnormal for these times.

Only Nobility Have Tux, So Italo Extras Lose Out

Rome, Oct. 18.

Practice of American producer Mike Frankovitch in hiring titled nobility as casual table-sitters and bystanders in his pic, "The Dark Road," has regular Italian extras up in arms. Latter fear that if a precedent is once set other American companies working here will follow Frankovitch's example.

Extras usually draw between 1,000 to 2,000 lire ($1.60-$2.80) per day or night. Frankovitch reportedly has been impressed by the abundance of titles in the local "cafe society" and frequently uses counts, princes, dukes, barons, contessas and what have you. He claims his sole reason for hiring the nobs-pros is that nobility all have proper evening clothes.

Paignton Studios Making 1st TV Pix for U. S. Mart

London, Oct. 25.

Completed a year ago, the Paignton Studios has gone into production with the first of a series of 30-minute TV films being made exclusively for the American market. The current series is sponsored by Sherman Dever Productions, Inc., and Franklin Lacey has come over from America to supervise lensing.

It's planned to complete one feature a week and the number in the series may run as high as 50.

Lux Film Head to U.S.

Rome, Oct. 25.

Dr. Renato Gualino, Lux Film's prexy, will spend a month in U. S. to consult on release of company's product there and also to purchase some American films for showing in Italy.

Dr. Gualino, who is also president of the producer's division of the Italian Motion Picture Assn., is due in the U. S. Nov. 7.

'Home of Brave' Bowing In London in Swank Preem

Hollywood's cycle of Negro anti-prejudice films hits Europe for the first time Friday (4) when United Artists launches Stanley Kramer's "Home of the Brave" at the London Pavilion theatre.

Preem will be attended by government, diplomatic and other notables. Apprised of the opening, Mrs. Franklin D. Roosevelt cabled UA exec-veepee Arthur W. Kelly, now in England, that she believed British audiences will find it "tense and absorbing throughout."

High Taxes, Censorship, Coin Cut Plague Dutch Exhibs; No Relief Looms

Amsterdam, Oct. 25.

As in Belgium and England, Dutch exhibitors are moaning over the current 35% amusement tax, censorship and devaluation. However, most exhibs admit that both taxes and slashing of the guilder's value here has been no worse than in nearby Belgium.

The real crux of the headache is that the cost of living has gone up too sharply, while the boxoffice has slumped drastically. Holland now has a 35% amusement tax while Belgium has a 25% bite on lower-priced ducats and 33% taxation on higher admission. Exhibitors in this country are seeking to get the old prewar 20% tax back, but so far with little prospect of success.

Another source of complaint is that pictures are censored too drastically. Recently an innocuous U. S. western twice was forbidden showing by two different committees, and when it is finally okayed the picture will be so badly cut it hardly will be recognized as the original. However, Holland long has been known for its nearly unexplainable censor slashes. But today the exhibs feel that so much censoring just adds another source of irritation.

Typical of how harsh the censors are currently is what was done to "The Rope" (WB). It was originally rejected but finally has been approved. "Snake Pit" (20th) is being released in three versions—one being acceptable for all ages, a second for those up to 14 years and a third taking in the 18-year bracket. Exhibitors claim that because nearly every picture is placed in the last-named category, this cuts into their boxoffice. The devaluation of the guilder may cut down the number of American pictures imported into Holland. However, because bought outright for about 300 principal theatres here, it may just mean that U. S. distributors will get a higher flat rental.

Gino Arbib, of the Jack Hylton's office, has completed deal for Beniamino Gigli to play Egypt, opening at the Cairo Opera House as guester for two months.

Opening date is Jan. 21. Gigli goes to Palestine when he finishes at Cairo, for six concerts.

Current London Shows

Figure shows weeks of run

London, Oct. 25.

"Annie Get Gun," Coliseum (126).
"Beau Strategem," Lyric (27).
"Before Party," St. Mart. (1).
"Big Show 1949," Palladium (2).
"Brigadoon," Majestic (29).
"Black Chiffon," Westminster (27).
"Daphne Laureola," Wyndm (32).
"Death of Salesman," Phnx (14).
"Edwina Black," Ambas (16).
"Folies Bergere," Hipp (4).
"George Wash.," Strand (1).
"Harvey," Prince of Wales (44).
"Heiress," Haymarket (40).
"Her Excellency," Saville (19).
"Ice Vogues," Stoll (16).
"King's Rhapsody," Palace (7).
"Lady's Not Burning," Globe (26).
"Latin Qt. Revue," Casino (32).
"Love Albania," St. James (16).
"Love's Labor," New (3).
"Master of Arts," Vaude (9).
"Oklahoma!" Drury Lane (126).
"On Monday Next," Comedy (22).
"One Wild Oat," Garrick (48).
"Sauce Tartare," Cambridge (24).
"Streetcar," Aldwych (3).
"Tom & Bill," Vic Pal (1).
"Third Visitor," York's (21).
"Tobacco Road," Playhouse (12).
"Top Secret," Winter Gard (2).
"Tough at Top," Adelphi (16).
"Treasure Hunt," Apollo (7).
"Traveller's Joy," Criterion (73).
"Worm's View," Whitehall (132).
"Young Wives Tale," Savoy (16).

Argentina Angling Star Talent For '50 Season; More European Acts Due

Buenos Aires, Oct. 22.

Financiers with a stake in entertainment fields in Buenos Aires are beginning to look around for attractive acts they can book for the 1950 season (March to October), anticipating a bonanza as great as that enjoyed the current year. Runaway inflation has kept legit and pix theatres in plenty of coin so far, despite the dearth of novelties they had to offer, due to foreign exchange shortages.

Although the dollar shortage makes it practically impossible to book acts from the States, or which insist on dollar payment, impresarios of the Casino Theatre are trying to get U. S. pix stars for personal appearances in an Argentine variety show.

Circus operator Jose Bouglione arrived in Buenos Aires from France this week, and will survey the possibilities for bringing a circus to Argentina, complete with 400 performers and 300 animals.

In general, managers are looking towards Europe in search of talent which could be booked, as even the Mexicans ask for dollar payment which makes them prohibitive for Argentine importation. Nevertheless, the chances are that Jorge Negrete will come down to Argentina once more in 1950 to combine personal appearances with the making of two pictures in Argentine studios.

Carmen Amaya and her gypsy company are currently appearing at the Grand Splendid theatre, and cashing in to excellent business. Spanish acts always enjoy sellouts in Argentina, and there is more of this type of talent around than any other. French acts have been conspicuous by their absence since Charles Trenet was last here in 1947, and this situation will probably continue. The elimination of competitive commercial radio has removed one of the best means of combining personal appearances with radio work, which formerly made it so much easier to finance the importation of big name talent.

Touring Celluloid

Genoa, Oct. 18.

Those boys who've been sitting up nights thinking up money-making schemes for the coming Holy Year and its tourist influx have come up with another one. Fellow in Rome plans to wait at city's bus terminals, tourist offices, etc., to film (16m or 8m) incoming camera-lugging visitors as they step off bus or train.

At home, he'll develop and splice appropriate footage bits of each "customer" into previously prepared films showing monuments and other high spots of the Eternal City. Next day, visitor receives complete pic of his "visit to Rome" and pays off handsomely. At least that's the result hoped for.

Austrian Film Production Lags

Despite the reviving German market, Austrian film production is languishing, producer-distributor Eugen Sharin declared in New York last week following a three-month tour of Austria, Germany and Switzerland. Native film-makers, he said, already have a sizable backlog of features and until they amortize these investments few pictures will go before the cameras. Occasionally an outside producer brightens the studio scene — the Korda-Selznick "The Third Man" locationer, for example — but for the most part stages are quiet.

While in Austria Sharin, who is head of Ambassador Films, filmed a series of 13 shorts with the Vienna Philharmonic Orchestra. Titled "Waltz Magic," the group was made at Salzburg's Schloss Klessheim with Karl Boehm conducting. Briefies are intended for television release. Sharin previously did a similar series with the same orchestra which CBS-TV is distributing. Next January he expects to shoot 13 shorts for video with the La Scala Opera of Milan under an exclusive pact he has with the organization.

CUMMINGS 'PARTY' GETS MIXED PRESS IN LONDON

London, Nov. 1.

"Before the Party," which opened at the St. Martin's last Wednesday (26), got an ovation from the firstnight audience but received a mixed press next morning. It's based on a Somerset Maugham short story, and Rodney Ackland has added a complete second half to make it into a full-length play. Constance Cummings heads a competent cast, and the production is deftly directed by her husband, Benn W. Levy.

Success will depend more on pulling power of the authors and star than on the merits of the play.

Jap Shortwave Airers Are Due to Be Heard in U.S.

Tokyo, Oct. 18.

Shortwave Japanese language broadcasts may be on the international airlanes before the end of this year for the first time since the war, recent developments here indicate. Postwar ban on international broadcasts was lifted by General MacArthur last July 15 and the only hurdle remaining is the allocation of frequencies by the International High Frequency Broadcasting Conference. Japan's application has been tentatively approved and final action by the international body is expected soon.

Broadcasting Corp. of Japan, nation's monopoly network, has already set up an overseas branch headed by Isamu Yamazaki. Web plans shortwave programs beamed for Japanese and Nisei in the U.S. (Coast), in Hawaii and South America. Before the war, BCJ broadcast more than 50 hours of programs daily in 22 languages. They were beamed to Southeast Asia, India, the Middle East, Europe, North and South America.

Brit. Producers

Continued from page 18

in the way suggested. They have only been able to keep their banner flying by cashing in on the legal demand for quota productions.

Within the next few weeks there may be important developments which may affect present plans. Firstly, publication of the Rank accounts, already overdue, will give city financiers a new insight into the hazards of film production. Secondly, the Portal committee, which has completed its inquiries into the exhibition and distribution industries, may make some drastic recommendations, particularly urging divorcement of exhibition from production. This latter proposal, if incorporated in the report, would require government legislation which cannot be contemplated in the life of the present Parliament. It would have to be deferred until after a general election and would then depend on the new lineup of parties in the House of Commons.

200 Exhibs Seek Relief

More than 200 London exhibitors have applied to the Board of Trade for relief from the 40% quota. Each application was screened first by the London branch of the Cinematograph Exhibitors Assn. and in a number of instances explanatory comments were included.

The number applying for relief is virtually the same as in the previous year, but the procedure of going through the CEA is a new method of insuring that all the legal aspects are thoroughly investigated.

To strengthen the claim of independent exhibitors who are seeking quota relief, the London CEA has asked the national organization to prepare a list of British pictures which may be available for showing by independents in the current quota year, which began Oct. 1. They hope in this way to reinforce their claims for relief, as it is assumed this will be more than ample evidence that after the circuits have had their pick of the product there will be little choice available for second and third run theatres.

TRADE SHOW
NOVEMBER
21
ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.
CHARLOTTE
20th Century-Fox Screening Room
300 S. Church St. • 2:00 P.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:00 P.M.
DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.
DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1221 High St. • 12:45 P.M.
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.
INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.
JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
120 E. Forsyth St. • 2:30 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES
Warner Screening Room
3075 S. Vermont Ave. • 2:00 P.M.
MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 P.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.
PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.
SAN FRANCISCO
Republic Pict. Screening Room
221 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.
ST. LOUIS
Strand Screening Room
3143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Building
13th & E St. N.W. • 10:30 A.M.
HOORAY FOR WARNER EXHIBITORS! THEY GET THE NATION'S NO. 1 FUNNYMAN!
Warner Trade Shows are Strictly business so don't die laughing!
AND IT'S GOT
RUTH ROMAN
AND IT'S GOT
BERT LAHR
AND IT'S GOT
8 SONG HITS!
MILTON BERLE
GETS FUNNY WITH
VIRGINIA MAYO
IN THE NEW HAPPINESS-MAKER
"ALWAYS LEAVE THEM LAUGHING"
PRODUCED BY
JERRY WALD
SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE
FROM A STORY BY MAX SHULMAN AND RICHARD MEALAND
MUSICAL DIRECTION BY RAY HEINDORF
SPECIAL MUSIC AND LYRICS BY SAMMY CAHN
DIRECTED BY
ROY DEL RUTH

Film Reviews

Continued from page 10

Deadly Is the Female

lishing Dall's love of guns and his reluctance to use them to kill. Because of so much establishing footage, the picture seems long despite being only 87 minutes. Latter half, however, races along under Joseph H. Lewis' direction, being a continual chase broken only by new holdup jobs pulled by Dall and Miss Cummins. Plot works towards an inevitable climax after Miss Cummins guns down two victims. Up to this point, Dall has prevented any lethal shooting and the murders spell their doom. The two come to an ignoble end in a mountain swamp when Dall shoots Miss Cummins to save two boyhood friends who are coming in after him and then falls to his own death from a barrage of gunfire loosed by the manhunters.

Script points up the physical attraction between Dall and Miss Cummins but, despite the emphasis, it is curiously cold and lacking in genuine emotions. The excitement is that bred solely by the chases and the awareness that the pair of young criminals must come to a violent end. Fault is in the writing and direction, both staying on the surface and never getting underneath the characters.

Berry Kroeger, carnival owner who is cast aside by Miss Cummins for Dall, Anabel Shaw, Dall's sister, Harry Lewis and Nedrick Young, his two friends, deliver in keeping with demands made of them. Rusty Tamblyn does well in portraying Dall as a youth of 14. Others are adequate.

Victor Young and Ned Washington cleffed a background tune, "Mad About You," sung by Frances Irwin, and also spotted are a few verses of "Laughing On the Outside." Young also provided the good musical score. Russell Harlan's photography is actionful and there are other good technical assists to support production aims.

Brog.

Free for All

Universal release of Robert Buckner production. Stars Ann Blyth, Robert Cummings; features Percy Kilbride, Ray Collins, Donald Woods, Mikhail Rasumny. Directed by Charles T. Barton. Screenplay by Buckner from story by Herbert Clyde Lewis; camera, George Robinson; editor, Ralph Dawson. Tradeshown N. Y. Oct. 28, '49. Running time, 83 MINS.

Christopher Parker	Robert Cummings
Alva Abbott	Ann Blyth
Mr. Abbott	Percy Kilbride
Mr. Blair	Ray Collins
Roger Abernathy	Donald Woods
Ivo Forgelson	Mikhail Rasumny
Mr. Hershey	Percy Helton
Mr. Whiting	Harry Antrim
Mr. Van Alstyne	Wallis Clark
Hap Ross	Frank Ferguson
Aristotle	Dooley Wilson
Palmer	Russell Simpson
Mr. Aberson	Lester Matthews
McGuinness	Murray Alper
Herbert	Bill Walker
Pilot	Kenneth Tobey
Colonel	Harris Brown
Commander	Willard Waterman

"Free For All" is a mild topical farce-comedy with several funny moments and some smart gags. Pace, however, is quite slow and plot is a little thin, so that the film drags. Modest-budgeter has its appeal, though, and will hold up a double bill satisfactorily.

Discussing the problems of a young inventor in the maze that is governmental Washington, the film has a chance to kid red tape, the Pentagon, Army and Navy and humankind in general. It takes good advantage of these moments, to make them the best laugh-getters in the pic. Rest of film, however, doesn't quite stack up.

Story has a callow youth from Ohio coming to Washington with a formula for making gasoline out of plain water. His trials in trying to get the formula patented, complicated by the greed of a big oil company head, and further snarled by a sudden romance, constitute the plot. But story is treated lightly and there are quite a few opportunities for laughs, which the picture realizes. Young inventor is invited for the weekend to the home of a worker in the Government patent office, and falls in love with the worker's daughter. The home is a weird collection of odd contraptions itself. Its inhabitants are more weird, and help in the comedy situations.

Robert Cummings is persuasive as the slightly bewildered chemist-inventor, and Ann Blyth is pretty and appealing as the girl. Percy Kilbride has the best lines, and steals most of the laughs, in his job as patent-office worker. Ray Collins, as the avaricious oilman, Donald Woods, as his assistant and as rival to Cummings, and Mikhail Rasumny, as a pompous chemist, are good support.

Bron.

John S. Schlesinger, managing director of African Consolidated Theatres, with headquarters in Johannesburg, is in Israel for a short visit.

The Cowboy and the Indians
(SONGS)

Columbia release of Armand Schaefer production. Directed by John English. Stars Gene Autry; features Sheila Ryan. Screenplay, Dwight Cummins, Dorothy Yost; camera, William Bradford; editor, Henry Batista. At New York, N. Y., week of Oct. 27, '49. Running time, 68 MINS.

Gene Autry	Gene Autry
Nan Palmer	Sheila Ryan
Smoker Martin	Frank Richards
Tom Garber	Hank Patterson
Lakohna	Jay Silverheels
Lucky Broken Arm	Claudia Drake
Rona	George Nokes
Broken Arms	Charles Stevens
Fred Bradley	Alex Frazer
Luke	Clayton Moore
Blue Eagle	Frank Lackteen
Chief Long Arrow	Chief Yowlachie
Joe	Lee Roberts
Sheriff Don Payne	Nolan Leary
Mrs. Summers	Maudie Prickett
Bob Collins	Harry Mackin
Henderson	Charles Quigley

Gene Autry rides high, wide and handsome atop his horse Champion in his latest galloper, "The Cowboy and the Indians." There's enough sheriff-and-robbers stuff and fisticuffs to satisfy his action fans and it should get moderate returns, though strictly for the dualers.

Autry manages a couple of innings on his guitar, with vocals of "Ten Little Indians," "Santa Claus Is Coming Tonight" and some Xmas caroling with kid choir for the fadeout. This time he hits the cactus country near an Indian reservation. There has been some pilfering by redskins and, upon investigation, he finds a crooked government agent at the trading station. Via high cost for foodstuffs and confiscation of their stocks, the latter has reduced the tribe to starvation and such Injun thefts as occur are for self-preservation. Naturally, he swings to their side, and with the aid of a femme medico curtails the starvation and brings those responsible to justice.

Autry gives good account as the swashbuckling champion of the redskins, with Sheila Ryan, attractive brunet, registering nicely as the femme medico and half-breed Indian, whose romantic attachment to Jay Silverheels, as the young chieftain, is also certain at the fadeout. Frank Richards is realistic as the crooked trader and others of the cast are adequate.

Armand Schaefer has done okay on production with the modest budget, while John English has directed at a fast pace. Screenplay by Dwight Cummins and Dorothy Yost is compact and plausible and sharply edited by Henry Batista. William Bradford's cameraing is also up to galloper standards.

Edba.

Facts of Love
(BRITISH)

Oxford Film release of Sydney Box production. Features Gordon Harker, Jimmy Hanley, Betty Balfour. Directed by Henry Cass. Story by Denis and Mabel Constanduros; screenplay, Muriel and Sydney Box; camera, Ernest Palmer, Nigel Huke; editor, Julian Wintle. Previewed at Park Ave. Embassy, N. Y., Oct. 28, '49. Running time, 68 MINS.

Mr. Robinson	Gordon Harker
Mrs. Robinson	Betty Balfour
Peter	Jimmy Hanley
Pat	Carla Lehmann
Michael	Hubert Gregg
Joan	Jill Evans
Mr. Wilson	Henry Kendall
Poppet	Dinah Sheridan
Shirley	Megs Jenkins
Mrs. Wilson	Noele Gordon
Gerald	Guy Middleton
Martin	Aubrey Mallalieu

British producer Sydney Box, long known in England for turning out boxoffice-wise product, has a real sleeper for the American market in "Facts of Love." It is a case of English film-makers trying their hand at frothy farce and whipping up a good comedy dish. This should prove OK for the sureseaters and may turn out nice support in some regular spots. Pic was originally released in London as "29 Acacia Avenue."

Story of two love affairs and quiet marital relations of an elderly couple is told with aplomb by a highly capable English cast. None in the cast means anything at the American boxoffice but audiences here won't care once in.

They have taken an average-income Englishman and his even-tempered wife and kept them on the move as their comely daughter becomes engaged and their athletic son tries to make up his mind between a country lass and a sophisticated young married woman. When the middle-aged couple leaves supposedly on a ship cruise, the newly engaged couple start taking matters into their own hands. The rich wedded woman nearly accomplishes her conquest of the bashful son. Sudden arrival back home of the parents prevents it from becoming 100% bedroom farce, but it's the next thing to it.

Dialog not only is crisp, often double-barbed, but is made more natural by an all-round competent cast. Gordon Harker as the father is an ideal portrayal of a fussy, elderly country gentleman while Betty Balfour makes his wife a loveable character. Jimmy Hanley and Carla Lehmann and Hubert Gregg and Jill Evans make the sparring couples vivid every moment. Dinah Sheridan and Megs Jenkins chip in with adequate supporting roles.

Henry Cass directs with an eye for laughs and a dash of sexy naughtiness while Box has provided excellent production values. Camera work of Ernest Palmer and Nigel Huke is okay. Julian Wintle's editing suffices though there is sufficient choppiness in the story to indicate that there may have been some pruning after the print reached the U. S. What little there may have been does not hurt.

Wear.

Disillusion
(ITALIAN)

C. A. B. Film Distributing release of Valentino Brosio production. Stars Ruggero Ruggeri. Directed by Mario Bonnard. Screenplay, Oreste Biancoli, Mario Bonnard, Aldo Tolmay. Previewed in N. Y., Oct. 27, '49. Running time, 90 MINS.

Papa Martin	Ruggero Ruggeri
Mama Rosa	Bella Starace Sainati
Charenson	Enrico Glori
Olympia	Germana Paolieri
Armando	Roberto Villa
Amelia	Luisella Beghi
Morgod	Maria Mercader
Luciano	Nino Crisman
Captain Debourg	Giulio Donadio

(In Italian; English Titles)

"Disillusion" looms as a strong foreign-language entry, best suited for Italian-language houses, but also okay for some arty spots. It's fairly gripping despite a rather loosely conceived story. Strong performances are topped by Ruggero Ruggeri's masterful portrayal of the disillusioned, hard-working father.

Tale of a philandering son, who is tossing away money in Paris at the gaming tables and on dames while telling his father that he is busy at law school, is not exactly original. The present Italo conception of the adoring father, who finally has his eyes opened, leans heavily on the parental bitterness angle for its more dramatic moments. Plot has the callow youth finally going to sea to help his dad get out of hock on the youth's debts, with a nicely executed climax. Plenty of fault can be found with some of the earlier Parisian cabaret scenes and flighty development of pertinent events. But once Director Mario Bonnard decides to drive home the disillusioned father angle the story moves deftly.

Ruggeri, vet Italian stage character actor, does very well as the father. Robert Villa, as the son, suffices as the handsome, happy-go-lucky lad. Germana Paolieri makes a vivid cafe singer who leads the youth astray.

Luisella Beghi plays the heroine but the character is not too well delineated. Enrico Glori is the cafe owner—crooked gambler with heavy-handed severity.

Bonnard's direction is fairly good, if lacking in orginality. Valentino Brosio has provided neat production mounting.

Wear.

Prelude to Madness
(Manti Senza Amore)
(ITALIAN)

Lux production and release. Features Roldano Lupi, Clara Calamai, Jean Servais. Directed by Gianni Franciolini. Screenplay, Guido Piovene, Ivo Perilli, based on Leo Tolstoy's "Kreutzer Sonata"; camera, Carlo Montuori; music, Ludwig von Beethoven, Nino Rota; English adaptation and titles, Clare Catalano. Tradeshown N. Y., Oct. 28, '49. Running time, 90 MINS.

Dr. Leonardi	Roldano Lupi
Elena	Clara Calamai
Miller	Jean Servais

(In Italian; English Titles)

"Prelude to Madness," an Italian import, is a morbid study of the eternal triangle that represents heavy going even for art house habitues. Adapted from Tolstoy's "Kreutzer Sonata," the film leisurely outlines the reasons behind a couple's incompatibility. The denouement drips with drama, but this sequence alone can't overcome the tedium of previous footage.

Adding to the film's overall moodiness is an eerie score based on the Beethoven sonata plus additional music supplied by Nino Rota. Roldano Lupi portrays a doctor who weds pianist Clara Calamai after a whirlwind two-month courtship. They have nothing in common and bicker constantly. Thoroughly dejected, the wife attempts suicide, but is saved by her husband.

Still dissatisfied, Miss Calamai seeks solace in an association with concert violinist Jean Servais. After finding the musician in his mate's bedroom, hubby is certain that his spouse has betrayed him. He later discusses the matter with the fiddler and realizes the presumed affair was non-existent.

But Lupi's mental revelation comes too late for he had already killed his wife. Finally aware of the underlying causes of the marital tug-of-war and shocked that he committed murder through ignorance, he takes his own life.

Lupi gives a foggy, hesitant performance as the doctor while Miss Calamai is somewhat more adept as the unhappy wife. Servais, the violinist, is admirably distant about the whole situation, preferring to concentrate upon his own artistic foibles until he eventually realizes the gravity of the circumstances.

Gianni Franciolini's direction is plodding while Carlo Montuori's camera work is fair. English titles of Claire Catalano adequately convey the dialog. Film's action would be speeded by some judicious editing, especially in minor, introductory scenes. Picture, incidentally, is the third to be based on the Tolstoy work. First was a German production in 1928 followed a decade later by a French version which starred Gaby Morlay.

Gilb.

Just a Big, Simple Girl
(Une Grande Fille Toute Simple)
(FRENCH)

Famous Pictures release of United Artists (French) production. Stars Madeleine Sologne, Jean Desailly. Directed by Jacques Manuel. Screenplay, Andre Roussin; camera, M. Kruger; score, P. Capdevielle. At Arcadia, N. Y., Oct. 26, '49. Running time, 100 MINS.

Stepha	Madeleine Sologne
Michel	Jean Desailly
Simon	Raymond Rouleau
Esther	Andree Clement
Mick	Jacques Francois
Aunt Edmee	Gabrielle Dorziat

"Just a Big Simple Girl" is one of those Gallic peccadillos which would have served the cause of foreign pix much better if it had never been imported into the U. S. Long, rambling and confused, it has nothing to recommend for the art house trade. Film makes a frantic effort at sophisticated comedy that comes off more like a soggy clambake.

Yarn derives from a typical paperweight summer stock offering in which all the characters fall in love while trying to put on a play. Heroine of this pic is a whimsical actress who romances her leading man on and off the stage. Following the usual formula, a second femme enters the scene to complicate the proceedings with a series of jealous misunderstandings. At the windup, the leading lady returns to the arms of the director while her vis-a-vis finds solace with a concert pianist.

Madeleine Sologne and Jean Desailly, as the leads, are forced to alternate between deadly seriousness and deadly farce. Raymond Roulean, as the director, makes the most of an extravagant role while Andree Clement, as the pianist, walks through her paces with grim determination.

Herm.

Youth of Athens
(GREEK)

James Kanase & Victory Films release of E. Peroantis production. Directed by Fokis Rotopoulos. Screenplay, Leo Dolpas; music, Andreas Poggis and M. Kalomeros; lyrics, Timos Morakinos. English titles, Charles Clement. At Stanley, N. Y., Oct. 28, '49. Running time, 70 MINS.

Maria	Elli Lambeti
Dimitri	Christopher Neser
Taki	Andrew Philippides
Aleko	Nick Philippopoli
Marfo	Anne Effington

(In Greek; English Titles)

Located in Greece, this film fails to take advantage of the dramatic possibilities afforded by its theme and, as a result, stands as a mediocre item. More than half the picture is devoted to the Nazi occupation period, but falls short trying to convey the hardships suffered by the citizenry.

Concentrating on a family consisting of a youth, his sister and their grandfather, the pic fails to mold effective characters out of any of them. Boy's joining up with a gang to raid German supply depots and his eventual arrest are touched upon lightly and draw little sympathy. Also, a tail-end love story between the girl and a Red Cross worker is routine and unnecessary.

Portrayals of the Germans are stereotyped though on the whole performances are good. Except for an occasional scene, picture tends to lag.

Kom Saam Vanaand
(Let's Get Together Tonight)
(AFRIKAANS)

Cape Town, Oct. 20.

African Film Production release. Directed and written by Pierre de Wet. Associate producer, Hymen Kirstein. Music by Jan Pohl, Con Lamprecht, Anton de Waal, Dons Bosman, Tommie Hosting, Nico Carstens; camera, Peter Long; editor, Gerald Ehrlich. At Alhambra, Cape Town.

With Eugenie Heyns, Jan Cronje, Ella Bruce, Jan Bruins, Henriette de Waal, Mome Grove, Jossie Roshoff, Hendrik Susan and orchestra, Betsy de la Porte, Dirk Lourens, Trudie van Zyl, Al Debbo, Frederik Burgers, Helga Basel, Hannes Uys, Asaf Choir, Braamfontein Volkspele Group.

Several attempts have been made in South Africa to produce full length features with Afrikaans dialog, these being mostly confined to costume drama. In making a musical, African Film Productions not only breaks new ground, but has set a standard that may be difficult to emulate.

This picture is as South African as the veld itself, and it seems strange that a musical with the lightest of plots is going to strike home to the Afrikaner far more than the elaborate historical films previously made. But besides the handicap of Afrikaans dialog (which could be overcome by English titling), the whole idiom of the production would fail to be appreciated by an American or English audience.

Simple story acts as only an excuse for the stage show which occupies most of the film. Hard times hit a wealthy family and their talented daughter (Trudie van Zyl), possessor of a beautiful voice, is crippled by a falling piano during the sell up of the furniture. Her only chance of recovery is an operation overseas, and her sister's fiance appeals to Pierre de Wet to arrange a charity show. The rest of the picture is devoted to the concert which was shot in the Empire theatre, Johannesburg.

Standouts in this section are Hendrik Susan and his orchestra, who do several numbers. This combo has been a longtime favorite in South Africa for rendition of Afrikaans folk songs and here they present arrangements of new numbers specially composed for the film. All other artists participating are well known in South Africa, and production numbers are limited to a folk dancing scene and a barbecue number.

Comedy is in the hands of Al Debbo and Frederik Burgers, who do several numbers very much in circus clown style. Their comedy would probably appear very corny to American audiences. Camera work and lighting is firstclass and recording is generally good.

Hans.

Gigi
(FRENCH)

Paris, Oct. 18.

UGCT release of Codo production. Directed by Jacqueline Audry. Adapted by Pierre Laroche from a novel by Colette; dialog by Colette. Stars Gaby Morlay, Yvonne De Bray; features Jean Tissier, Daniele Delorme, Frank Villard, Madeleine Rousset. Camera, Gerard Perrin; editor, Nathalie Petitjean; music, Landowski. At Marigan, Paris. Running time, 100 MINS.

Mme. Alvarez	Yvonne De Bray
Alicia	Gaby Morlay
Gigi	Daniele Delorme
Gaston	Frank Villard
Man About Town	Jean Tissier

"Gigi" is set in the good old crinoline days of Paris 1900, when the only problem was love. Film has much charm, but is too long. Some good pruning might cover up the ordinary direction, and make it a good art house bet on its clever satirical look at French manners and social intrigue.

Gigi is a 16-year-old who lives with her grandmother, and is given lessons in feminine etiquet by an old, ex-girl-about-town aunt. A good friend of the family is Gaston, a rich playboy, who is disillusioned in love because his mistress has betrayed him. The plot revolves around the machinations of the two sisters as they try to introduce Gigi to life by making her the mistress of Gaston. Here the innocent Gigi gets her first taste of life and feminine anguish as she realizes she loves Gaston, and what she must do to keep him. However, true love triumphs as Gigi finds happiness.

There is some good production work in the scenes around old Paris. Jean Tissier turns in an excellent performance as an old roue, and Yvonne De Bray and Gaby Morlay are fine as the conniving sisters. Daniele Delorme as Gigi and Frank Villard as Gaston are two definite finds. Camera work is good but editing is choppy. Music is fine, catching the period flavor. Story was gleaned from a novel of the famous Collette of the Goncourt Library.

Mosk.

Kvinna I Vitt
(Woman in White)
(SWEDISH)

Stockholm, Oct. 25.

Svensk Filmindustri production and release. Stars Margaretha Fahlen, Eva Dahlbeck, Georg Lokkeberg, Karl-Arne Holmsten, Holger Loewenadler; features Barbro Nordin, Sigge Furst, Arthur Fischer, John Melin, Georg Skarstedt, Julia Caesar, Aurora Palmgren, Mimi Nelson, Marianne Lofgren. Directed by Arne Mattsson. Screenplay by Rune Lindstrom, based on Franz Winterstein's novel, "Karin Kanger, Underlakare." Camera, Ake Dahlqvist; music, Hakon Von Eichwald. At Skandia, Stockholm. Running time, 97 MINS.

Centered around a Stockholm hospital, "Kvinna I Vitt" looks like a good bet both here and abroad. Yarn about a doctor who's against women medicos, but compelled to work with a femme assistant, is a routine love story topped off by some excellent camera work.

Georg Lokkenberg, Norwegian actor and theatre manager, makes a brilliant comeback in the role of the doctor, but performance for the most part are average. *Wing.*

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MONOGRAM PICTURES

Joint Aussie-H'wood Prod. Deals Urged as Way Out of Coin Freeze

To the flock of joint Anglo-American film productions currently being weighed by Yank distribs may be added several partnering deals in Australia if Charles Chauvel, leading Aussie producer, can win his point. If the joint ventures are pacted for Down Under, same reason as in England would impel Hollywood to go for them—the need to find an outlet for frozen coin piling up in the Dominion.

Chauvel, now in the U. S. with his recently completed "The Rugged O'Riordans" which he partners with Universal and Greater Union Theatres, Aussie circuit, is pitching with a number of major companies for joint deals. One of the proposals being weighed, he said, "would mean a large production move for Australia."

Aussie filmmaker disclosed that he brought with him three story properties for submission to major studio heads. In making "O'Riordans," Chauvel utilized the bulk of U's iced coin in the Dominion besides his own and Greater Union's contribution. In New York to discuss release plans for the film, Chauvel shoved off yesterday (Tues.) for Hollywood and a 10-day stay slated for further production talks with studio toppers.

Aussie's technique approximates that of a recent cohort of visiting Britishers in another respect. He is seeking to sign several American stars so that he can combine their marquee power with local Australian players for a better international flavor.

Chauvel concedes that Australia's limited facilities and lack of trained personnel prolongs shooting past the Hollywood average. At the same time, production nut is still favorable compared to American costs because of the advantageous dollar exchange.

He lists several factors as weighing down Aussie production. These are lack of large, well-developed studios; need to replenish equipment, and the small legit, radio and repertory field Down Under to draw upon for pix. "We start behind scratch because we havn't got all the writing and technical aid which we should have. Because of this, it takes us longer to shoot a film."

Due to dollar difficulties, Aussie filmmakers are forced to replenish their production equipment in Britain, Chauvel said. While most of these filmmaking tools are excellent, some equipment is particularly needed from the U. S.

"O'Riordans" is retitled from "The Sons of Matthew." Shot entirely on locale, pic took two years from preparation of the script to final windup.

The Law on Prices

Following is the clause in the New York statutory court's decree of Dec. 31, 1946, outlawing admission price fixing by distributors. It was upheld by the U. S. Supreme Court decision of May 3, 1948. The clause (Sec. II, Par. 1), now the focal point of an exhib squawk over Columbia's terms for "Jolson Sings Again," reads:

"Each of the defendant distributors . . . is hereby enjoined from granting any license in which minimum prices for admission to a theatre are fixed by the parties of either in writing or through a committee, or through arbitration, or upon the happing of any event or in any manner or by any means."

PLENTY OF EASTERN LOCATION SHOOTING

Eastern film production is picking up. One picture is now before the cameras and three more may roll before the end of the year. In addition, some five others have recently been lensed in New York, Boston and Lawrenceville, N. J.

Leonard Goldstein, producing for Universal, started his "Web of the City" in Gotham last week and the unit is slated to remain for three weeks in all. Directed by George Sherman, cast is headed by Richard Conte, Coleen Gray and Peggy Dow.

Future prospects are topped by Columbia's "The Killer That Stalked New York" which will probably lens local scenes late this year. With Robert Cohn producing, it stars Evelyn Keyes. Another possibility is RKO's "Broderick Story" and Noel Meadow's indie venture, "Overdose."

David Rose's Coronado Productions last week canned the final New York scenes on its Robert Montgomery starrer, "Friend of the Accused" (formerly "Your Witness"). Other eastern pix made the past few months are "Tattooed Stranger" (RKO), Metro's "You're Only Young Twice," filmed at Lawrenceville Prep (N. J.), and Laurel Films' "Guilty Bystander." Metro also had a location unit working in Boston on its upcoming "Mystery Street."

Allied-TOA

Continued from page 4

traveled to the northwest for this year's conclave at Minneapolis.

An indication that the predicted eventual merger of Allied and TOA is not too remote was seen at the TOA convention. Group and its predecessors has always been less militant than Allied, but gave no hint of that at its Los Angeles gathering. It wandered far off the reservation, squawking vociferously on just about the same points that brought beefs against the distribs at the Allied powwow. Both organizations likewise during the past week put up the identical howl on the issue of Columbia's alleged demand for upped admission on "Jolson Sings Again."

Issue which has separated the two groups in the past is the fact that TOA takes in the affiliated circuits, and thus gets considerable financial support from the majors, while Allied admits only independents. With divorcement completed, of course, there will be only independents and so the two outfits should have a complete community of interest.

That TOA might not be adverse to a merger was seen in a sentence out of a statement last week by one of its leading lights, Sam Pinanski of Boston. "If others care to join us," he declared, "the doors are wide open." It wouldn't be as simple as that, of course, but the possibilities are definitely there. How complex a joining of forces would be, however, is probably evidenced by the Allied leaders' suggestion that it won't happen for five to 10 years.

Many a Slip

Continued from page 3

pected undoubtedly to influence thinking on the lot, it is said they will not cause a material revision of production plans. Zanuck still feels that a varied program is necessary for good overall results, as has been proved by 20th's financial success in recent years.

Analysis of returns on the various pix, while conclusive in one sense, showed enough variations and exceptions to prevent the findings from being controlling. Ultimate test—again with exceptions (such as "Wilson")—appeared to be that a picture on any subject and of any type will do biz if it is entertaining and good. Zanuck's pitch was that costs must be held down to permit a profit under the grossing potential of a film, as indicated by the figures.

Indie Lettuce

Continued from page 3

loan and that Rep put up the rest of the coin Malvern needed.

Despite the difficulty of most indies in securing bank financing, as they once did, loan recently made to John Ford by Bankers Trust, N. Y., indicates that well-established producers with good reps are still able to corral coin from standard financial institutions. Ford's loan is on "Wagon Master," a big western, which he will make for RKO release.

Bank is advancing $600,000, representing 60% of the budget. RKO is putting up the remainder in cash and deferments. Pic will go into production shortly.

'Jolson' Terms

Continued from page 5

admissions to come out with a profit. Col distribution topper Abe Montague has never indicated how many theatres he'll ask for top terms in the initial time around. But, as has been pointed out, both Col and Par thought likely to reduce the number of houses on which they have their sights set for these terms if the exhib screams continue and the Justice Dept. shows signs of taking an interest.

Col has been offering several deals. Most frequent, apparently, is one in which the pic is offered to theatres at 60%, no mention being made of admission prices. This is the percentage figure which theatremen say is so high they can't make a reasonable profit without tilting their b.o. tap. Col is offering guarantee with the 60% terms of a profit equal to 10% of film rental.

In another type of deal, Montague's men are reportedly asking for a certain amount of coin for each person who enters the theatre. Since this sum is higher than an exhib can pay and come out even, he obviously has to raise his admish or lose money. Industry lawyers feel it is the most legally vulnerable of the alternative deals.

In still another type of offer, exhibs are invited to bid for "Jolson," with the inference clear—whether or not openly stated, as some exhibs claim it has been—that the admission price the theatre proposes to charge will be taken into consideration in deciding the winning bid. A fourth type of deal that has been reportedly offered would guarantee an exhib his house expenses plus a profit.

Position Is Legal

While the language of the New York court on admish price fixing is very explicit, film attorneys are of the opinion that the Columbia position is probably defensible. The courts have upheld in many previous decisions the right of any businessman to charge whatever he likes for his product. That means that Columbia can ask exhibs any price it wants. If the exhib, in turn, chooses to charge a figure less than enough to give him a profit, that's his business—in theory, at least.

As a matter of fact, an exhib at the Allied convention in Minneapolis last week got up and proposed that theatremen spite Col by buying the picture at 60% and then charge 5c. admission. They'd have a perfect right to do so. Just as under the other sales plan they might pay Col 60c. for each person who enters the house but charge that person only a dime. Such an idea, of course, got no serious attention since (1) it hands the exhib an even bigger loss than the distrib and (2) any agreement by theatremen on such a plan would be conspiracy and put Col at the other end of the legal stick.

Incidentally, any type of organized boycott of the film would also be legally dubious. Actually—and one reason why Col cannot be expected to back down very far in its selling policy—not one exhib at the Allied convention or among the TOA group in New York hinted that he wasn't going to buy the pic. That wasn't because of any fear of conspiracy, either. It is because the film is doing very good biz and, as has been proved with high-rental pictures before, no exhib skips a film that's hot at the b.o.—if for no other reason than to keep his competitor from getting it and knocking his grosses off while the film is at the opposition house.

John M. Wolfberg, Denver exhib, declared at the Allied conclave that Montague was not telling the truth in a wire he sent the organization saying "We have never demanded nor have we ever authorized any employee of Columbia to even remotely suggest that an exhibitor advance his admission price." Wolfberg said he would make an affidavit that Col's Denver office had informed him he must raise his price and that he had also been told "in Montague's New York office last spring" that that was to be the "Jolson" policy.

Affidavit is presumably now being prepared for presentation by Allied general counsel Abram F. Myers to the Justice Dept. TOA, declaring it preferred not to go to the courts or government, named a committee to consult with Col on the matter. Members are Arthur Lockwood, J. J. O'Leary, Albert M. Pickus and Robert W. Coyne.

Inside Stuff—Pictures

Another of the little known facets of the public relations program the film industry has been carrying on for years got a plug last week at the annual Educational Conference in New York. Teaching Film Custodians, which has been rendering service to schools and colleges for 10 years, was handed a public bouquet by Frank S. Hackett, headmaster of Riverdale Country school, N. Y., as "a wonderful ally in the field of education."

TFC, over which Gov. Carl E. Milliken, former secretary of the Motion Picture Assn. of America presides, is an industry setup that provides free to schools short subjects and clips from feature pictures deemed useful for classroom teaching. They're generally historical items which, aside from helping the teacher present the subject to her students, emphasize the educational nature of ordinary films and the vast amount of research that the industry does to keep them accurate.

MPAA has an organization of educators to pick out appropriate material from the films of its member-companies. Headmaster Hackett, in his talk last week, declared that the film industry has armed educators with aids "through which, both by eye and by ear, there are sent home the truths the teacher is putting before the young."

George Jessel claimed that the m.c. job he did at the Variety Club banquet in New York last week "cost me five years of my life." He had to revise as he went along the original prpgram set for the event and the gags he had planned. His mental script for laughs was built around Vice President Alben Barkley, Supreme Court Justice Tom Clark and Variety Club founder John H. Harris, Pittsburgh exhib, who were to have been present. Actually, the only top Government official on hand was Treasury Secretary John W. Snyder. Barkley and Clark were detained on other business, while the 51-year-old Harris had gotten married in a surprise ceremony a few days before and hurriedly departed on his honeymoon.

Jessel flew in from the Coast to m.c. the event, which formally marked the admittance of New York Tent No. 35 to International Variety. He returned over the weekend to his duties as 20th-Fox producer.

A common captious opinion on the mediocre entertainment that followed was that any one of the top showmen on the dais could have summoned a much better show just by pressing the buzzer.

Universal's ownership of the lease on the Park Avenue theatre, N. Y., is causing some divergence of opinion between U and the J. Arthur Rank Organization, whose product it distributes. Park avenue house is now playing Rank's "Hamlet," which the JARO would like to move to the Times square area, spotting it in the Bijou. Latter is also playing a Rank pic, "Red Shoes," which JARO would like to move to a legit house nearby, the John Golden.

It is understood that the Rank outfit has the okay of the City Investing Co., which owns the Bijou, but U won't go for the scheme. "Hamlet" has been paying the rent on the Park Avenue for 13 months and U doesn't want to chance finding another pic that will do the same. House had been a consistent loser until the Shakespeare classic moved in. Biz has pretty much petered out now, however, and JARO figures the move downtown would give it another kick.

Death of French boxer Marcel Cerdan in the Air France plane crash last Friday (28) put an untimely end to negotiations being conducted by the Fabian Fox theatre, Brooklyn, for a large-screen telecast of the scheduled Cerdan-Jake LaMotta fight next month.

Fight was to have been carried by NBC-TV under sponsorship of Gillette Safety Razor, as part of the current deal with the International Boxing Club, promoters of the match. Theatre owner Si H. Fabian had been secretly working out a sharing arrangement with the network and sponsor for theatre TV rights to the fight, similar to that under which he obtained the World Series last month. Theatre now has no definite plans for its next large-screen pickup.

With most industryites extremely mindful of public relations, a common thought permeated through much of the crowd at the N. Y. Variety Club's inaugural banquet last week when a high Government official attempted to make a speech while in exceedingly high spirits.

The club's officers took great pains with the attendant press not to accent the incident. What would have happened, however, they wondered, if the situation had been reversed and an actor or producer had appeared at a Government-sponsored banquet in the same condition.

Howard Dietz's shrewd pitch for "Battleground," Metro's big fall film offering, has the M-G ad-pub v.p. writing all those who have witnessed "Battleground" at company previews how the picture stacks up against their pet list of the 10 best films. Enclosed card lists 50 top pix of past years and then states, "Some people think the time is ripe for a renewal of the argument about the 10 best films." Dietz promises to publish the new list whether "Battleground" is on it or not.

Vocal warfare currently waged by the Army, Navy and Air Force is holding up the start of Paramount's "Eagles of the Navy," a tale of jet planes. Studio doesn't know where to apply for approval of the script. In former days a film story was sent direct to the particular branch of the service involved, but under the present setup the producers are confused. So the picture is grounded until the boys in Washington settle their debts.

Errol Flynn is drawing $200,000 from Metro on a flat cash deal for his starring role in "Kim." His last appearance in a Metro picture was a loanout job from Warners, on which he drew no more than his contract salary. Currently in London on vacation, Flynn goes to India soon with Victor Saville, director, for location shots.

TOA Tables Col Suit

Continued from page 3

For this reason Pinanski shied away from the question of whether TOA was prepared for a court battle when quizzed following the meeting. "At the moment," he said, "we feel that if the men in the industry are as big as their positions warrant, we won't need anyone to hold our hands."

Pinanski confirmed the possibility of an all-industry roundtable conference by declaring, "It is our hope that we can wind up with a solid front. If others care to join us, the doors are wide open. This is not a fight for new TOA members but an effort to solve our exhibitor problems."

Before the committee meet broke up, it aired an assault against Columbia which tabbed its selling of "Jolson" as illegal. Col's sales policy, TOA declared, demanded a stipulated sum for each admission ticket sold on the pic or an excessive percentage of gross receipts. Both of these would compel an exhib to raise his admission prices.

Subcommittee was named to ask for an immediate confab with Col "for the purpose of bringing these matters personally and emphatically to its attention, so that these practices may be discontinued." Delegation consists of Arthur H. Lockwood, former TOA president; J. J. O'Leary, Albert M. Pickus and Robert W. Coyne.

Holt's 20th-Fox Huddle

Hollywood, Nov. 1

Nat Holt left for N. Y. (31) to huddle with 20th-Fox sales execs on release of "Caribou Trail," currently in production. He'll also meet with eastern financiers on money for the next block of pix he'll do next March.

Holt returns to the Coast in two weeks.

Gus Sun On Vaude

Continued from page 2

to the point where it can be relied upon for steady patronage will take perhaps several years. He thinks vaude, because of the close in-person relation between actors and audiences, can create and establish names faster than any other medium. "Vaudeville used to make a dozen new names every season," he says, "while radio, for instance, hasn't made a dozen in a decade."

Gus Sun has been a strong believer in vaude since he first became active in it nearly 50 years ago by opening one of the first family vaude houses. Before that he had been a minstrel showman, medicine-show performer, circus juggler and, with his three brothers, owner and operator of the Sun Bros. Great United Shows and Trained Animal Exhibit, which toured the midwest for some years billed as the best 25c circus on earth.

From his very first glimpse of vaude, however, Sun picked that field for a permanent career, leaving the circus to his brothers. In those days only the big cities had variety shows, and the price scale of around a buck top established by B. F. Keith and E. F. Albee was too high for the family trade. Sun's idea was to bring vaude within the pocketbook of the masses, and he picked the smaller communities as his particular field of operations.

25c Circuit

Within a few years he built up a circuit of 25c vaude houses, meanwhile organizing the Gus Sun booking agency, which made its debut 44 years ago in Hamilton, O., but soon was moved to Springfield, O., where it has functioned ever since. Not only did independent theatre managers flock to join "the Sun Time," but top performers, too, found the bookings worth while because the short jumps and less expensive small-town hotels did quite a bit to offset the comparatively lower salaries.

When Keith died in 1911 and Albee set himself up as a virtual dictator in the vaude field, the expanding activities of Gus Sun began to worry the Keith-Albee clique. Sun was their biggest competitor, booking over 50% of the houses not supplied by Keith and handling more business than the Orpheum, Pantages, Sullivan & Considine and several other circuits combined. So the minor rivalry that had existed between Sun and Keith was turned by Albee into a dogfight that lasted for years—with Albee the loser.

Because of the blacklisting imposed by Albee on performers who dared to play opposition circuits, the Sun Time literally was the refuge of the blacklisted acts. Some played the hinterland circuit under assumed names, others defied the big-time powers and used their regular billing. Although Gus Sun bookings became the butt of countless jokes by performers, and even beyond the vaude field, these proved a lifesaver to many big names when Albee had them in the doghouse.

In contrast to Albee's autocratic attitude Sun was latherly and friendly toward performers. When an outstanding act that had been developed on his circuit wanted to break away and try the big time, Sun would let it go with his blessings. And if things don't work out, he would say encouragingly, "you can always come back and work for me."

One artist who flopped on the Sun Time—and doesn't mind admitting it now—was Walter Winchell. Sun, however, didn't consider Winchell a flop. "He was a very energetic young man, and I knew he had the stuff," says the showman, "but he just hadn't found his right groove yet."

Sun Didn't Mourn 'Demise'

When talkies came in and funeral services were being held for vaude, Gus Sun was not among the mourners. To him vaude was not dead, but just being crowded out of theatres, forced to "go underground" into tent-shows, halls, nightclubs, etc. Instead of sitting back and wailing, the Gus Suns and Bob Shaw set to work developing other fields of employment for adaptable performers. Long before that, the Sun agency had gone into the booking of fairs and parks. Now the activities of these departments were intensified. The agency went after a wider variety of celebrations, indoor circuses and special events, and with several hundred assorted accounts on the books Sun continued to provide work for hundreds of performers.

Sun believes the present comeback of flesh bills was inevitable, that something of the kind was bound to be brought about eventually by natural laws, if nothing else. He points out that the main branches of showbiz—the talkers, radio, nightclubs, television—all have relied heavily on talent developed in vaude. Radio would be dead without the former variety talent. Even pix still have a long list of vaude graduates, and tele is using plenty. With the old timers gradually getting too old, new crops are essential, and Sun says no better cultivating ground than vaude has yet been found.

The breakup of the large pix circuits, as ordered by the Government, is another favorable factor for vaude, according to Sun. Flesh originally was banished from many circuit-acquired houses to make way for the easier profits seen in films, without the public being consulted. With the return of more theatres to independent operation, a lot of managers will be able to put in vaude again.

Within the next month the Sun organization will hold a general meeting to discuss and analyze the new situation and map out a course of action to conform with it. At present, Shaw says, about 30 theatres are in view as users of flesh talent. They will play unit attractions, though not all on a weekly basis.

Though still in good health and mentally keen, Gus Sun now takes it a little easier, letting Shaw shoulder most of the office burdens. He likes to go hunting in Canada or fishing in Florida—and flies his own plane. For a final word of optimism, he says the return of vaude need not be a cause for concern on the part of pix, radio, tele, or anybody else. Vaude, or some form of it, has been part of American entertainment for nearly two centuries, he points out, and in some form it probably will remain till the end of showbiz.

"But there's room for all," he says. "There are more millions looking for entertainment today than ever before. The saturation point is far away, and the only thing that can hold down attendance is insufficient high quality and not enough variety. More forms of entertainment, more competition and greater variety, will improve all and benefit all."

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WHAT PRICE COOMER? 3 MAJORS LIKE TO KNOW

Lexington, Ky., Nov. 1.

Three percentage-chiselling suits have been brought here against Price Coomer, operator of the New Harlan theatre, Harlan, Ky., by Columbia, Universal and United Artists. Suit filed in the Federal district court here charges Coomer with turning in falsified reports on percentage films.

Complaint demands recoupment of lost rentals plus punitive damages. Sargoy & Stein rep the majors with local attorneys bringing the action.

Big 5 Legalites

Continued from page 5

tions, but the Little Three has shied away.

One of the developments which slowed the summoning of a meeting in the post is an unfilled vacancy in the budget committee which George Alger, head of the arbitration appeals board, chairmans. That hole was opened when Gordon E. Youngman, RKO general counsel, moved to the Coast last year to head up RKO's studio legal staff. AAA has been urging his replacement as a preliminary to the huddles.

If the life of the arbitration system is extended, present 31 offices would be cut to 11 or 12 as a cost-saving device. Several years back, AAA proposed that the branches maintained by it for the industry be reduced to the same number and locale of Federal Reserve Bank offices. Reserve operates in 11 chief cities. It is thought that the AAA proposal will be renewed.

There is no plan afoot to abandon completely the three-man appeal board despite reports to that effect. Recent decision of the N.Y. federal court, which recommended continued arbitration, indicates that the judges consider an appeals body essential. However, some modification of its overhead to save on distrib-supported salary bills is almost a foregone conclusion. Purchase payments rather than the present fixed salaries may be the outcome.

Arbitration hearings hit an absolute low during the past 12 months, when only seven cases were filed in the 31 offices. Besides these, there are 16 disputes filed in past years and still pending. Light case load is attributed in some quarters to exhib uncertainty as to the validity of the present system. Enforceability of its decree was clouded by court rulings in the Government case.

Decision of the U. S. Supreme Court, it is believed, opens the way for a modified arbitration system. Court held that a voluntary operation could properly be set up by distribs and exhibs.

Pix a Bargain

Continued from page 3

temporarily holding up further broadsiding of figures released by the Labor Statistics outfit last month. Johnston office, which will have another full report from the Bureau on admish fees in about a month, expects it to be so much more indicative of the "movies are your best buy" slogan that it is holding its fire until it gets the statistics.

MPAA has been sending editors and writers a chart based on last month's count. It showed that while general cost of living had gone up more than 30% in the past four years, theatre taps had been hiked by only 10%. Figures were as of last June 30.

BLS, in the meantime, issued figures over the weekend for retail prices of goods and services for the period Aug. 15-Sept. 15. These indicated costs went up one-half of 1%. MPAA is certain that when the next set of BLS figures including admission prices comes out at the end of November, it will show that they declined. This differential is expected to provide material for a chart that will be even more startling than the last one—on which the industry, incidentally, got much good publicity.

Loew's Singapore

Metro has named Harry Breyman as manager of its Singapore office.

Breyman fills the vacancy caused by the polio death last month of Leon J. Applestone a short time after he took over the chores.

N.Y. Indie Circuit Playing Day-Date With Majors Must Up Projectionists

Under a precedent-setting arbitration decision, lesser subsequent-run theatre circuits which occasionally play pix day-and-date with the major chains may be forced to hire projectionists in accordance with the latter's scale. Local 306, International Alliance of Theatrical Stage Employees, won such an award against the 15-house Joelson circuit in New York in a decision handed down yesterday (Tuesday) by arbitrator Col. Sidney Wolf.

Wolf's findings, based upon data showing that Joelson houses sporadically booked pix day-and-date with RKO nabes on a split-week basis, ordered the Joelson circuit to hike projectionists' pay rates to the RKO standard of $87 per week. Joelson chain was also ordered to increase their booth personnel from four to five men which is one less than the six operators required in major circuit theatres. Wolf stated that if the Joelson chain reverts to playing pix after the major chains, it can go back to its former projectionists' schedule.

Under a two-year wage reopening clause in Local 306's contract with the Joelson chain, Wolf granted an across-the-board 10% wage increase to the operators, retroactive to Nov. 1, 1948. Harry and Samuel Sacher were attorneys for Local 306 with Monroe Stein representing the Joelson chain.

Arbitration Binge

Screen Publicists Guild in the homeoffices is going to drive the major companies arbitration-happy within the next couple of months. On basis of a "sleeper" clause in its new contract, SPG is drawing up a job-by-job salary reclassification schedule for each of its members for submission to execs in each of the companies. If the companies refuse to submit, the contract provides for arbitration of the dispute. It's calculated over 250 cases will result.

SPG's current part with the industry failed to grant the Guild's demands for an overall 15% wage hike.

15 ART HOUSES NOW OPERATING IN L.A.

Los Angeles, Nov. 1.

Number of "art" film houses in this territory was increased to 15 by the lease recently signed by Herbert Rosener on the Masque, former legit theatre on Wilshire blvd. It will show foreign films exclusively.

Rosener also operates the Esquire, Laurel, Studio and Sunset, screening overseas pictures. Others following the same policy in this terrain are the ABC chain's Paris and Beverly Canon, Sid Pink's Vista and Arlington, Fox West's Fine Arts and Four Star, and Moritz & Nicholson's Marcal, Pictfair, Melvan and Pico.

UI's Jetplane Yarn

Hollywood, Nov. 1.

UI is preparing "They Live to Fly," jetplane yarn dealing with training of Air Force cadets.

Martin Jurow is producing. He and writer Richard Landau have just returned from gathering material at various air bases.

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Clips from Film Row

NEW YORK

As a result of resignations by managers John Woodward, Dover, O., Duke Prince, Conneaut, O., and Neil O'Brien, Westfield, Mass., Jamestown Amus. Co. made a number managerial changes. Jack Baumgardt was moved from Geneva, O., to Westfield, Mass., Bob Cannon from Amherst, Mass., to Conneaut, O., Dale McCoy from McKees Rocks, Pa. to Amherst, Mass., and Armand Pepin from Shea's Penn in Pittsburgh to Orpheum in McKees Rock, Pa. Assistant managers boosted manager were: Tom Turley, formerly assistant at Palace, Manchester, N. H., to manager, Dover. Bob Limbaugh, formerly assistant in New Philedelphia, O., to manager at Geneva and Eddie Mason, formerly assistant in Amherst, to manager of Penn, Pittsburgh.

Fred Stein, Eagle Lion sales director for Rank under distribution veepee William J. Heineman, off from the Coast this week for a tour of EL's exchanges to shape plans for future sales of the British-made imports. Eagle Lion sales manager L. Jack Schlaifer and adpub head Leon Brandt back in New York after a series of conclaves in Hollywood with N. Peter Rathvon, EL production consultant. Threesome talked over campaigns for five Rathvon-bankrolled films which EL will be distributing within the next few months.

PHILADELPHIA

Sunday previews are latest lure to bring patrons to firstruns. The Earle, because of Blue Laws, is unable to play stage shows on Sundays and usually doubles with another house on straight pic, its own film being too weak to go it alone. Lately the Fox has been using the Sabbath to break in its scheduled mid-week film.

William Goldman Indie chain took over the Grange, Oct. 31. North Philly key nabe previously operated by Warners.

"Mileage Money," latest giveaway gimmick for drive-ins, being distributed in Pittsburgh, Washington and Philly areas by Joe Conway.

William Goldman, indie circuit operator, named to board of trustees of Hahnemann Medical College and Hospital, in recognition of his contributions to audio-visual developments in medical education.

Jay Emanuel, indie theatre owner, selected theatre chairman for Red Cross blood donor program.

Marjorie Geiss, of Super-Films, in town on "Germany Year Zero," which brings back foreign film policy to WB's Princess.

KANSAS CITY

Applications for permits to construct drive-ins in two outlying Jackson County (Mo.) sites were denied by County Planning Commission. One application was by Vincil Stamm, owner of the Strand, and a second application was for a drive-in just east of Independence, Mo. It was sought by J. A. Becker, head of Associated Theatres.

Park College, Presbyterian school at Parkville, Mo., northwest of here, now is a commercial exhibitor. School began a two-day per week operation of its Alumni Hall auditorium as film theatre Oct. 21. First time Parkville has had an indoor film house.

Elmer Rhoden, head of Fox Midwest Theatres, disposed of his entire stock of about 40 horses at an auction held at his Star Lane Farms. Rhoden henceforth will raise Hereford cattle.

ST. LOUIS

Thomas E. Brancheau, who owns the Hurst in Hurst, Ill., added to his holdings by purchase of Royal, Royalton, Ill., from L. E. Teachman.

MPTOA of Eastern Missouri and Southern Illinois invited Eric Johnston, Sam Pinanski and Ted R. Gamble to annual meeting here Nov. 7-8.

Andy Dietz, manager of Co-Operative Theatres and associates purchased 12-acre tract between Keokuk and Ft. Madison, Ia., for 600-car drive-in.

Sam Pirtle, Jerseyville, Ill., exhibitor returned to St. Louis hospital for another operation.

Dave Nelson, vet in picture exhibition and sales field, resigned as executive manager of Mid-Central Allied Independent Theatre Owners to operate the McNair, South St. Louis nabe. Walter A. Thomig, owner of house is retiring after operating house 20 years.

Herbert W. Newcomb, Carmi, Ill.; S. R. Stanley, Crossville, Ill., and Bertis B. Williams, Enfield, Ill., formed a syndicate to erect and operate a 500-car drive-in near Carmi, Ill.

James Irving, manager of the St. Louis, and Fred Boerner, manager of the Wellston, St. Louis Amus. Co. units, have switched jobs. Irving is recovering from injuries suffered when he fell down a stairwell at the St. Louis.

Suits filed by Loew's, Inc., and Paramount Film Distributing Co. against Christ Zotos, a St. Louis exhib, for an accounting in connection with film rental dispute dismissed with prejudice.

MINNEAPOLIS

Minnesota Amus. Co., opposed to boosting admission prices, still is refusing to buy "Jolson Sings Again" at 60% for its theatres although pic is in sixth week at RKO-Pan here.

In another move in connection with consent decree compliance, Minnesota Amus. Co. is acquiring Grand, Jamestown, N. D., of which it has been lessee, and is seeking to dissolve partnership with L. J. Ludwig, one of its former executives, in operation of other two houses. Latter opposes dissolution, and friendly law suit has been brought to determine if consent decree provision requiring it is valid.

A. B. Muller opened new 500-seat theatre, the Monticello, Monticello, Minn.

Minnesota Amus. Co. relented to permit Northwest Variety club heart hospital collections in theatres after first turning thumbs down although North Central Allied gave green light for collections. Explaining mind change, Harry B. French, circuit head, said understanding is this will be last year for collections and that the circuit has cooperated in previous years.

A new corporation, Shullsburg Theatres, Inc., formed with 250 shares no par, capital stock, to operate theatres. Those in the corporation are Geraldine Kuchler, E. J. Heggestad and A. J. Engelhard.

BOSTON

A switch in managerial positions at Loew's State and Orpheum has been made by Jim Tibbetts and Jack Mercer, with Tibbetts now at Orpheum and Mercer taking over at State.

"Beyond the Forest" banned for Sunday showing in Massachusetts by Sunday licensing department. In Boston, city censor Walter Milliken has demanded that two scenes be deleted for weekday showings.

Arthur Stein took over lease on the Allen, Lowell, from Joe Cohen and Irving Sisson, and will operate.

Harold Cummings named manager of the Publix, here, an E. M. Loew house.

Henry Austin, former manager at Stuart, here, is now at the Rex, Cambridge, as manager for owners Joe Levine and Joe Wolf.

The Plaza, Northampton, reopened for winter.

CINCINNATI

In compliance with court order, RKO Midwest Corp. advertised in dailies here that its Lyric, Capitol and Shubert firstruns were for sale. Also that a third of outstanding capital stock of Gifts, Inc., which operates the subsequent-run Times, was on the block. RKO Midwest also operates the Albee, Palace and Grand here as well as the Paramount and Orpheum, major suburban houses.

Billy Bein extended his nabe chain in Greater Cincy to six with leasing of the 20th Century, Oakley, for $500,000 from Willis Vance and Gordon Pape.

DALLAS

Phil Isley Theatres of Dallas now is in partnership with Maggie E. Scott of Scott and Rio in Odessa.

R. E. Blailock purchased the Capitol in Moran from V. E. Davis.

N. T. Hodge, manager of Queen in Merkel announced house has been reopened following remodeling.

New exchange set up here by John L. Franconi and Clair E. Hilgers to handle Realart Films. Dawson B. Smith is office manager-booker.

Monogram upped E. C. Elder, former office manager, to handle contracts served by local exchange. B. L. Lovelace, former salesman, transfered to head Oklahoma City office.

Texas film patrons between 12 and 17 are paying from 10 to 20c less for admission tickets now. Interstate Circuit announced junior admission price, one of most radical changes in boxoffice price structure in this area in 25 years.

L. N. Childress, with headquarters here, purchased eight theatres in five Texas towns from Leon Theatres. Houses include Palace and Slaton, at Slaton; Texas and Rita, Haskell; Aztec, Albany; Rialto in Crowell and the Palace and Leon, Graham.

Ross Willoughby sold the Frost theatre, Frost, to J. Jantz of Oklahoma City. Jantz will move his family here.

Dorian Granowski named manager of the Coronet here, according to announcement made by Alfred Sack, owner.

Joe Beckman, formerly manager of the Midway, Houston, is now part owner and operator of the Grand, Grandview.

LOS ANGELES

Principal Theatres of America, headed by Sol Lesser and associates, took 30-year lease on the new Cornell, 1,430-seater in Burbank, for operation as firstrun.

Possession of Loew's State theatre, downtown showcase, passes from Fox West Coast to Loew's Theatres on Nov. 16, two weeks ahead of the date originally agreed on. Shift was made to give Loew's more time to prepare a splash opening for Thanksgiving. Twentieth-Fox shifts its first-run policy from the State to the Los Angeles, starting Nov. 23 with "Oh, You Beautiful Doll."

Fox West Coast turned over operation of United Artists theatre, Inglewood, to Joseph M. Schenck's United Artists Theatre circuit, under terms of consent decree.

Metro is turning Loew's State, recently acquired from Fox West Coast, into its flagship for exclusive showing of studio's top product here. New policy will enable company to establish extended-runs, hitherto impossible under the multiple day-date system in vogue since prewar days. First of top M-G pix will be "Battleground," starting Nov. 17. Earmarked to follow are "Adam's Rib," "Annie Get Your Gun," "On Town" and "East Side, West Side."

Frank Murphy arrived Tuesday (1) to become manager of State. He has been with Loew's for 14 years, and last managed Loew's in Newark. He takes over Nov. 16 when house closes for redecorating.

MEMPHIS

Robert Pigue, Jr., named office manager and head booker for Universal here. He moves into Jeff Williams' spot, who switches over to sales staff. Pigue has been with 20th-Fox for last three years covering southern circuit.

Max Connett, theatre owner of Newton, Miss., elected to proxy of Arkansas, Tennessee and Mississippi Theatre Owners at end of four days session. Succeeds W. F. Ruffin, Jr., Covington, Tenn., who was boosted to chairman.

West Memphis' $250,000 Joy theatre given the green light to reopen its doors last Friday (21) after being shut down for 10 days by city fathers there. Clamps put on house by West Memphis City Council, who banned a burley stageshow and pic. Fred Jaynes, owner of the West Memphis house, told authorities that his new policy would be 'clean variety acts and films.

CHICAGO

Jack Kirsch heads Illinois contingent off to National Allied convention in Minneapolis.

Balaban & Katz introducing kiddie matinees at Uptown and Belmont.

Monroe is the second Loop house to slice prices following the lead of the McVickers, which cut matinee admissions last week.

SEATTLE

Opening of new Evergreen State at Olympia, Wash., set for Nov. 22, with all proceeds to go to town's Centennial Fund.

Archie Zarowski appointed manager of the new State, Olympia, being completed by Evergreen Theatres. A 1,000-seater, it replaces the former Liberty operated by Evergreen until year ago.

SAN FRANCISCO

The Coronet, first major theatre here in the last 15 years, preems this week under aegis of San Francisco Theaters, Inc., chain. Will be managed by Walter Chenoweth, formerly manager of Alexandria.

Picture Grosses

KANSAS CITY

(Continued from page 14)

wk). Oke $9,000. Last week, fancy $13,000.

Missouri (RKO) (2,650; 45-65)—"Task Force" (WB) and "Shamrock Hill" (EL) (2d wk). Moderate $8,000. Last week, $12,000.

Orpheum (Fox Midwest) (1,847; 55-75)—"Male War Bride" (20th) (3d wk). Down to oke $9,000, and may stay a fourth. Last week, great $12,000.

Paramount (Par) (1,900; 45-65)—"Rope of Sand" (Par) (2d wk). Fair $7,000. Last week, steady $11,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Everybody Does It" (20th). Started slowly but not going over weekend, and looks good $14,000. Last week, "Sword in Desert" (U), okay $13,000 in 6 days.

Balto Biz Slows Down; 'Everybody' Fat $12,000

Baltimore, Nov. 1.

Biz on downtown front here is in a rather uneventful groove this week with no exceptional figures but fairly steady going reported for most of current entries. Switch to Wednesday openings has been taking hold here with three out of seven deluxers this week jumping the gun. "Everybody Does It" at the New drew most enthusiastic local crix acclaim in many months but it looks only nice "Red Light" is light at Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Red Light" (UA). Light $11,000. Last week, "Gal Who Took West" (U), $10,400.

Hippodrome (Rappaport) (2,240; 20-90)—"Holiday in Havana" (Col) plus vaude headed up by Penny Singleton. Rather mild $13,000. Last week, "Song of Surrender" (Par) and Ted Mack Amateurs, $15,700.

Keith's (Schanberger) (2,460; 20-60)—"Abandoned" (U). Opening tomorrow (Wed.) after second week of "Friend Irma" (Par) added $7,500 to stout $11,200 opener.

Mayfair (Hicks) (980; 20-65)—"Great Dan Patch" (UA). Opens tomorrow (Wed.) after "Without Honor" (UA) failed to excite at $4,600.

New (Mechanic) (1,800; 20-60)—"Everybody Does It" (20th). Nice $12,000. Last week, "Father was Fullback" (20th), $7,700.

Stanley (WB) (3,280; 25-75)—"Beyond Forest" (WB) (2d wk). Slipping to $7,000 after fairish $12,600 opener.

Town (Rappaport) (1,500; 35-65)—"Wore Yellow Ribbon" (RKO) opening tomorrow (Wed.) after second round of "Tokyo Joe" (Col) maintained fairish pace at $8,500 on heels of strong $13,800 first week.

'Jolson' Torrid $16,000, Port.; 'Ichabod' $11,000

Portland, Ore., Nov. 1.

"Jolson Sings Again" is the only new picture doing big biz this week in firstruns. "Ichabod" looks good at Orpheum and Oriental. "Under Capricorn" is very slim.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Scene of Crime" (M-G) and "Flaming Fury" (Rep). So-so $9,000. Last week, "White Heat" (WB) and "Down Dakota Way" (Rep), fine $11,000.

Mayfair (Parker) (1,500; 65-$1)—"Jolson Sings Again" (Col). Scorching $16,000. Last week, "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) (5 days) (m.o.), $3,000.

Oriental (H-E) (2,000; 50-85)—"Ichabod" (RKO) and "Bomba" (Mono) day-date with Orpheum. Okay $4,000. Last week, "Friend Irma" (Par) and "Rimfire" (Rep), sock $6,500.

Orpheum (H-E) (1,750; 50-85)—"Ichabod" (RKO) and "Bomba" (Mono), also Oriental. Good $7,000. Last week, "Easy Living" (RKO) and "Follow Me Quietly" (RKO), $6,000.

Paramount (H-E) (3,400; 50-85)—"Fighting Man of Plains" (20th) and "Loveable Cheat" (Mono). So-so $7,000. Last week, "Friend Irma" (Par) and "Rimfire" (Rep), fine $10,200.

United Artists (Parker) (895; 50-85)—"Under Capricorn" (WB). Slim $6,000. Last week, "Doctor and Girl" (M-G) (10 days), neat $9,000.

'IRMA' LIVELY $16,000, INDPLS.; BERGMAN 9G

Indianapolis, Nov. 1.

Thousands of schoolmarms in town for state convention, with kids on vacation, will help make firstrun biz good in spots here this week. "Friend Irma" at Indiana is getting big family play for top coin. "Jolson Sings Again" at Loew's is still going strong in second week.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Under Capricorn" (WB). Tepid $9,000 for Ingrid Bergman starrer. Last week, "Easy Living" (RKO) and "Strange Bargain" (RKO), $8,000.

Indiana (G-D) (3,300; 44-65)—"Friend Irma" (Par) and "Stage Coach Kid" (RKO). Hefty $16,000. Last week, "Rope of Sand" (Par) and "Alias Champ" (Indie), mild $11,000.

Loew's (Loew's) (2,427; 55-90)—"Jolson Sings Again" (Col) (2d wk). Extra big $15,000 on top of sock $22,500 opening stanza.

Lyric (G-D) (1,600; 44-65)—"Will James' Sand" (20th). Slow $5,000. Last week, "Treasure Monte Cristo" (Indie) with Tex Ritter unit onstage, fair $10,500 at 55-85c scale.

SAN FRANCISCO

(Continued from page 15)

Irma" (Par) and "Down Dakota Way" (Rep) (2d wk), $15,000.

St. Francis (Par) (1,400; 60-85)—"Under Capricorn" (WB) (2d wk). Solid $12,000. Last week, $17,000.

Orpheum (No. Coast) (2,448; 55-85)—"Tokyo Joe" (Col) and "Holiday in Havana" (Col) (2d wk). Way off to $10,000 or close. Last week, big $22,000.

United Artists (No. Coast) (1,207; 55-85)—"Jolson Sings Again" (Col). Smash $28,000, unusually big for this small-seater. Last week, "Love Happy" (UA) (2d wk), $7,500.

Stagedoor (Ackerman-Rosener) (370; $1.20-$2) "Red Shoes" (EL) (23d wk). Down to $5,500. Last week, good $6,800.

Esquire (No. Coast) (953; 55-85)—"Love Happy" (UA) (m. o.). Oke $4,500 for third downtown week. Last week, "Gal Who Took the West" (U) and "Nevada Trail" (U), $4,800.

Clay (Rosener) (400; 65-85)—"Quartet" (EL) (5th wk). Around $3,000. Last week, good $3,800.

Larkin (Rosener) (400; 65-85)—"Quartet" (EL) (5th wk). About $3,000. Last week, okay $3,600.

PROVIDENCE

(Continued from page 14)

$16,000. Last week, "Father Was Fullback" (20th) and "Forgotten Women" (Mono), same.

Metropolitan (Snider) (3,100; 44-65)—"Red Light" (UA) and "Jackpot Jitters" (Mono). Meek $5,500. Last week, "Great Dan Patch" (UA) and "Trail of Yukon" (Mono), $5,500.

State (Loew) (3,200; 44-65)—"Tokyo Joe" (Col) and "Kazan" (Col). Perky $17,500. Last week, "Fighting Kentuckian" (Rep) and "Daughters of Jungle" (Rep), $16,000.

Strand (Silverman) (2,200; 44-65)—"Grant Takes Richmond" (Col) and "Barbary Pirate" (Col), okay $10,000. Last week, "Friend Irma" (Par) (2d wk), solid $10,000.

Jessel's Marathon Bally, This Time for Own Pic

George Jessel is slated for some radio and video ballyhoo attendant to his "Oh, You Beautiful Doll," opening at the Roxy, N. Y., Thanksgiving Week. He will emcee the Elgin-American show Thanksgiving night (24) over NBC-TV, do a personal at the Roxy with the picture on Friday, also that night appear on "We, the People" which shifts from CBS to NBC this Friday (4). He then goes to Chicago the next day for more personals with his picture, and back to Hollywood.

Jessel produced, "Doll" and another of his pictures, "Dancing in the Dark," follows directly thereafter into the Roxy. It is the first time any individual producer has had two pix in a row thus booked.

Riskin on 'Old 880'

Hollywood, Nov. 1.

Robert Riskin has been signed by 20th to screenplay "Old 880," New Yorker mag yarn by St. Clair McKelway.

Julian Blaustein will produce.

B'way Paramount

Continued from page 6

for 87 leaders. By that time even Max Baer was wielding a baton.

The success of the policy had theatres across the country booking bands which blossomed overnight.

P.a. Coins 'Jitterbug'

The band policy at the Paramount brought on the jitterbug, a word coined by this press agent as youngsters danced in the aisles to the music of that pied piper of the panty-waists, Benny Goodman. "They're Dancing in the Aisles" shrieked the Paramount ads and a new era in show business was born. Attracted by Goodman, Tommy Dorsey, Glenn Miller and others on the podium, swing addicts jammed Times Square.

When Goodman opened in 1937, thousands of teen-agers turned out at 5 o'clock in the morning. The Paramount served them coffee and doughnuts as they waited in line at 14 above zero. Doors were opened at 7:30 a. m. When the theatre first started, opening time was 10:45 a. m.

The newspapers went overboard. Psychologists went into action. Columnists said the swing craze wouldn't last a year. But the kids continued to jitter and Paramount continued to pack them in. The appearance of Harry James, early in 1943, hit a new high in swing hysteria. During this engagement the Paramount probably got more publicity than ever accorded any theatre on Broadway. Even with a war, reams of magazine and newspaper copy were devoted to swing at the Paramount. The Times covered it with special stories by Mike Berger and other bylineers, including music critic Olin Downes, who, your deponent will swear, started to jitter himself.

King of Swoon

Then, as swing petered out, swoon came in. Frankie Boy started the new hysteria, and the bobby-soxers really bulged the walls of the theatre. It was a far cry from the days of the first presentation shows with their adagio dancers and ballet corps. The Paramount had played mules, horses and dog acts, Trudy Ederle in a glass tank, billiard sharks, George Bancroft, Gary Cooper and other stars in dramatic skits and Chevalier in a straw dicer. It played Paul Whiteman, Rudy Vallee and his megaphone and brought in Paul Ash from Chicago on the wave of the biggest buildup ever accorded a newcomer on Broadway. But it hit the peak with swing and swoon.

During the years the theatre has played most of the great names of show business. Standouts were Mae West, Mary Pickford and Maurice Chevalier. With Buddy Rogers it rang up a gross of $103,000 that stood for years as a record. Through its stage portals have passed Gertrude Lawrence, Bea Lillie, Nancy Carroll, Eddie Cantor, Miriam Hopkins, Amos and Andy, Fred Astaire, Milton Berle, Gloria Swanson, Dorothy Lamour, Lenore Ulric, Bob Hope, Jack Benny, Fred Allen, George Jessel, Danny Kaye, and scores of others.

It focused the spotlight of publicity and gave the first break to such other marquee names as Crosby, Sinatra, Red Skelton, Ray Bolger, Ruth Etting, Helen Kane, Ethel Merman, Ginger Rogers, Betty Hutton, Dinah Shore and scores of bandleaders from Goodman to Glenn Miller.

Crosby first played there as one of Whiteman's "Rhythm Boys." Later he was booked for 14 straight weeks at $1,000 a week. Ginger Rogers started at $75 a week. Later she played day and date with the Brooklyn Paramount and was rushed from one theatre to the other in a private ambulance.

Winchell-Bernie, Ed Sullivan

Walter Winchell, the reformed hoofer, carried on his feud with Ben Bernie in what was billed as "The Battle of the Century." Ed Sullivan made his debut there as

With these in person headliners the Paramount has flashed on its screen 732 pictures since Harry Rubin, chief projectionist, was the booth jockey for "God Gave Me 20c" starring Lya de Putti, Lois Wilson, Lois Moran and Jack Mulhall.

For the first few years of its operation the Paramount changed weekly, because of its stage presentations, which were played around the Paramount-Publix wheel. Seldom was a film held two weeks. The first picture to do a four-week stand was "Poppy." The first talking picture was "Interference."

In its 23 years the Paramount is credited with many firsts in operation. Besides setting a vogue for early openings, it was a pioneer in midnight showings. It was the first theatre to use false fronts instead of the stereotyped attraction frames, the first to use living trailers, magnascope screen effects, valances, slide effects and pit shows. It was the first to telecast on its giant screen and the first to cut admission scale after the war.

Golden Era of B.O.

In its 23 years in Times Square it has watched show business change. When it opened in 1926, the legitimate theatre was at its peak, as were vaudeville and burlesque. Twenty-three years ago there were 59 shows on Broadway, 28 of them musicals. Marilyn Miller was the bright star of "Sunny," Barbara Stanwyck, jumping from the chorus of the Club Anatole, where she was known as Ruby Stevens, was making her Broadway bow in "The Noose." "Broadway" was playing its 10th capacity week. "That historical flop, "The Ladder," had just opened. It was to cost its backer, a Texas oil millionaire named Edgar Davis, over $2,000,000 before it closed.

Mae West's "Sex" and "The Captive" were to be closed that season by the police, with Broadway accepting voluntary censorship as a result. Other hits for which you could purchase tickets were Earl Carroll's "Vanities," "George White's Scandals," "The Vagabond King" "Countess Maritza," "Criss Cross" and "Queen High."

Vaudeville was flourishing at the Palace, Colonial and Riverside. The Palace bill included Yorke & King, Eddie Leonard, Trini, Eddie Nelson and Florrie La Vere. Burlesque was going full swing at the old Columbia with "The Sporting World." The more interesting nightclubs were the Lido, Montmartre, Mirador, Parody, Black Bottom, Dover and Texas Guinan's.

Paul Whiteman was being engaged to play at the inaugural ball for re-induction of Al Smith as Governor of New York. Oh yes, we also had Prohibition, short skirts, flappers, jazz and the Charleston.

Bing Crosby, who once entertained the holdout crowds in the lobby, not only holds the record in-person run at the theatre but has other record achievements. His "Going My Way," Academy Award winner, in its 10-week stand in 1944 played to more than 1,000,000 patrons. His "Blue Skies" in October, 1946, played nine weeks and has the record of ringing up $140,000 on the cash register for one week.

Bing also holds another record. In his long personal appearance stand in 1939, Bing's song routine was changed weekly. One week he came out astride a piano a la Helen Morgan. The next week he was sent out over the audience singing from a travelling crane. When it came time to swing the crane back on the stage, something went wrong mechanically and Bing was left high and dry over the audience. He had to do about 20 songs before he could be swung back, meantime yelling between numbers, "Hey, Weitman, get me down."

Few of the present day reviewers of the metropolitan press were at the Paramount opening night. Rose Pelswick, Irene Thirer, Dick Watts, Bob Coleman and Robert Garland may have covered the event and Kate Cameron was present in an unofficial capacity.

During its era of star names the Paramount was operated by the late Milton H. Feld. His assistant was Gus Eysell who went on to make entertainment history at the Radio City Music Hall. Boris Morros preceded Bob Weitman as managing director.

Weitman will continue to guide the destinies of the theatre from his vice-presidential chair in the newly founded United Paramount Theatres Corp. House manager is Robert Shapiro, who started as an usher shortly after the theatre opened. With the divorcement of theatres and distribution, starting in January, the Paramount will continue as the flagship of the newly formed theatres corporation.

Comparative Schedules

Breakdown of major companies' releases during the period of Nov. 1, 1949-May 1, 1950 compared to period May 1, 1949-Nov. 1, 1949.

	Next 6 Mos.	Last 6 Mos.
Metro	18	13
20th-Fox	14	13
Paramount	11	9
Warner Bros.	12	12
RKO	14	12
Universal	18	14
Columbia	23	21
United Artists	15	12
Total	125	106

Up Releases

Continued from page 3

the anti-trust decree axe finally falls.

Metro will have the biggest releasing slate among the majors with an expected total of 20 films in the next half-year. The schedule has not been definitely fixed but the company's sales and studio execs have previously been aiming at a 40 to 50 total during the 1949-50 season. Universal has also boosted its sights with a roster of 18 pix during the next six months as against only 28 for the previous year.

Although Warner Bros. studios has been going full blast, the company is still adhering to its policy of releasing two-a-month with more or less consistent regularity. Distrib chart, however, will probably be upped shortly after the flock of its own and indie productions, which are now rolling, are completed. Twentieth - Fox is readying 14 for the next six months, preliminary to stepping up its releasing activities to 30 a year. Paramount, with 11 pix, and RKO with 14, have upped their slates two apiece over the previous six months.

Columbia Pictures is shifting its accent away from the oatuners towards bigger pix with a total of 23 in the latter category scheduled for release before May 1. In addition, Col will handle four westerns in the period as against six in the previous half-year. United Artists is in a more than usual favorable position with a total of 15 films slated to go.

Among the minor companies, Eagle Lion has only three pix set for November. Company execs are currently on the Coast trying to set deals with indie producers to carry the company for the next year. Republic will deliver 12 features and 12 westerns in the next six months while Monogram and Allied Artists will handle 21 films. Film Classics, which released two new films during the last six months, has a group of five until May 1.

O'Donnell

Continued from page 4

are, and that I would join them in court, if necessary."

Disclose Winning Bid

On the score of competitive bidding, Interstate topper declared flatly: "I'm for exposing the winning bid. I think the loser ought to know the terms of a bid which takes a picture from him and I've won most of mine." He evinces a readiness to support the Theatre Owners of America's big drive in that direction, and feels that some agreement will be reached.

Some time after Jan. 2, O'Donnell said, Interstate execs will sit down with Leonard Goldenson, Paramount theatre chief, to work out a deal for the splitup of Interstate's partnership with the major. Earlier in the year, Y. Frank Freeman, Par's studio exec, Austin C. Keough, veepee and general counsel, and Goldenson huddled with Interstate biggies in Dallas, but "generalities more than anything else were discussed." At that time Paramounters informed O'Donnell that one-third the total of theatres required for the first year by the decree had already been liquidated. Hence, there was no urgency to negotiate with Interstate.

Just returned from a six-week tour abroad, O'Donnell was informed by European exhibs that American pix remain the backbone of their business. They also indicated serious dissatisfaction with restrictions imposed on Yank films by their own governments.

Bogie vs. Jolie Proves You Gotta Do More Than 'Glad-to-Be-Here'

Response to the recent tour of metropolitan New York theatres by Humphrey Bogart indicates that the public is starting to get its full of the whirlwind excursions by name players to plug a pic opening on Broadway. Routine which was started by Loew's with Metro players some years ago, reached its high point recently with the tour of 18 houses in three nights by Al Jolson on behalf of preem of "Jolson Sings Again" at the State, N. Y.

Bogart's recent visit to 11 houses in two nights to pitch for "Tokyo Joe" reportedly met with mediocre reaction from New Yorkers. Large crowds did not materialize in the quantity expected at the various theatres where the actor was billed to appear. This is thought not to reflect on the player's drawing power so much as a surfeit by audiences with this type of promotion.

Nevertheless, Columbia, which sponsored the Bogart tour, is sending John Derek on the same type hegira currently. He's plugging "All the King's Men," which will open at the Victoria on Broadway Nov. 8. He started out last night (Tuesday) and will continue appearing at two houses each evening through Friday (4), for a total of eight theatres.

With only two appearances a night, meaning no meticulous timetable is required, Derek's tour will cause the minimum of difficulty in theatres visited. A prime source of trouble on the multi-house tours is that the film must be broken into for the appearance of the star. Many patrons find this annoying and theatremen are thus beginning to resist the p.a.s. It is understood Loew's at first objected to Derek's tour on this basis until the two-theatre compromise was worked out with Col.

High number of appearances in one evening—obviously necessitating interruption of the picture in each case—was rung up by 20th-Fox players Jean Crain, William Lundigan and Ethel Waters for "Pinky" and Paul Douglas for "Everybody Does It." They visited 23 RKO and Skouras houses in two evenings.

While the Jolson race around the circuit pushed up grosses tremendously in every house and tours by other players are said to have accounted for average b.o. increases of as high as 40%, later p.a.s are showing nothing like that drawing power, as was evidenced by the experience with Bogart. As a result, it is expected that the number of tours will taper off until the public appetite is restored.

One of the difficulties, of course, is in providing an act for the performers. Jolson was a natural in that regard with a vast repertoire of gags and songs on which to draw. Bogart and most of the other players, however, merely said "Howdy" and gave a couple minutes of "glad-to-be-here," which made no great imprint on the customers.

ABELES' LEGAL SPIEL WITH OZARK TOPPERS

Julian T. Abeles, special copyright counsel to Metro, 20th-Fox, Universal and other major picture companies, music publishing and kindred interests, gave a seminar on Copyright Litigation before the Practising Law Institute, a non-profit educational institution, in New York's Bar bldg. on Monday (31). It's part of a course before attorneys from all over the country.

The moderator observed that, for all the copyright barrister's erudite exposition on the subject, he was the first to interject a little sense of humor by telling some of Abeles' now w.k. Ozark hillbilly stories. The barrister hails from Arkansas.

Justman-UA

Continued from page 5

bank coin. Private loan group outside the industry has been set up to put up first money, which is partially guaranteed via the studio credits provided by Justman, by credits of DeLuxe Laboratories, and by UA. Combination of credits and cash will amount to 75% of the budgets of the pictures, while individual producers will be expected to put up the other 25% in cash and deferments.

Group which is putting up the money has guaranteed no set amount, since that is not the way the deal is set up, but a minimum number of pictures—somewhere between 10 and 25—will be agreed upon before attorneys finish their current chore of getting the agreement on paper. It is basically a multi-picture deal, since a form of cross-collateralization is involved. If the initial group goes well, it can be expected that an indefinite number of films may be made.

Names of the new angels are being kept under wraps. Only revelations so far have been to eliminate two names that have been frequently mention in connection with the fund. They are producer Harry Popkin and the Chicago factoring firm of Walter E. Heller & Co., neither of which, it has been learned authoritatively, is involved in this deal.

Theatre Grosses

Continued from page 3

have also taken a tumble, although not such a critical one.

Low point in theatre biz since 1945 was felt during the last two weeks in May and the first two in June. Major circuits estimate that grosses dropped at that time 10% to 15% from what they had been during the same period of the previous year. Slight upturn set in about mid-June, although the summer as a whole was weak until about Aug. 15. At that point graphs show a decided upturn which put theatre biz for the July-August-September calendar quarter at about 7% below 1948. Pickup continued until mid-October when grosses had come up to the point where they were only about 5% under those of a year ago. Reversal in the past couple weeks has lost them the two percentage points.

Rentals received in recent months by the various distribs disclose no up or down pattern hinging entirely on the quality of product being delivered. At least one company, 20th-Fox, is substantially ahead of last year. Some other distribs are about even, a few are slightly below, and RKO is considerably down having been engaged in recent months in ridding its shelves of product it has had aboard for several years.

Earnings by American companies in foreign territories are holding up strongly, although they are off somewhat in virtually every area from what they were a year ago. Remittances from abroad—as contrasted to earnings within each overseas territory—are down rather sharply. That reflects the devaluation of currencies in almost every important country following the 30% slash in the value of the pound sterling.

Theatre TV

Continued from page 5

rector, expects to renew his efforts for the establishment of a test circuit of video-equipped theatres to probe the possibilities of exclusive programming. Sullivan will huddle with top execs of the Radio Corp. of America in an attempt to convince RCA that it ought to collaborate on both the equipment and program ends of the proposal.

Sullivan is ready to promote deals with producers of hit legit musicals for a one-hour condensation to be piped to selected spots. TOAer wants to skirt single-shots and engage rather in a systematic testing of video possibilities in theatres.

Checkup by Variety discloses an almost unanimous reaction by exhibs that large-screen b.o. potential is flimsy unless exclusives can be arranged. In Chicago, for instance, John Balaban, head of Balaban & Katz circuit, told his aides in a meeting following the series that he considers the point demonstrated dramatically.

Ted Gamble, midwest operator, states that he would like to see an exclusive of a Broadway show tested in a city such as Buffalo. He is also convinced that only an exclusive stands a chance. Other biglies up hold the same view.

11 CBS, ABC, NBC O. & O. Stations In a Jam on License Renewals In Probe of Webs Moving Into Spot Biz

Washington, Nov. 1.

Eleven radio stations owned by CBS, ABC and NBC were put on temporary license status yesterday (Mon.) until the FCC determines whether they have violated chain broadcasting regulations. Commission withheld regular renewal pending a decision on proceedings regarding network operations in the sale of national spot advertising to affiliates.

Granted extensions only until next March 1, instead of the usual three years, were WCBS, WNBC and WJZ in New York, WBBM, WENR and WMAQ in Chicago, WCCO in Minneapolis, KOA in Denver, and KCBS, KNBC and KGO in San Francisco.

Commission advised ABC it was also looking into complaints against the web for alleged pressures against its affiliates to coerce them into carrying programs in excess of option requirements, to prevent them from exercising their rights to reject web shows, and other possible violations.

Statements concerning such alleged violations, agency said, were received from ABC affiliates KFRO, Riverside, Cal., WING, Dayton, O., and WJW, Cleveland.

Commission said the issues are similar to the pending proceedings on the Don Lee Broadcasting System involving license renewals of KHJ in Los Angeles, KFRC in Frisco, KGB in San Diego, and KDB in Santa Barbara.

FCC Claims Evidence

In letters to the three major networks, the FCC said it had "uncontroverted evidence" that each had entered into agreements with certain of their affiliates to represent them in the sale of national spot advertising. Regular renewals on their station licenses has therefore been withheld, it stated, until it determines whether such action is a violation of its rules.

In its letter to NBC, the Com-

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RCA-Victor Union OK's '13-Cent Package' Deal

Philadelphia, Nov. 1.

Technicians at RCA-Victor, Camden, voted unanimously (26) to accept the company offer of a "13-cent package" in the new union contract.

Approximately 500 members of Local 241, Federation of Architects, Chemists, Engineers and Technicians voted at the Camden Sports Center. The offer accepted is similar to the one agreed upon by Local 102, United Electrical Workers (CIO), which represents 6,000 production workers at the Camden plant.

Atheist Nixed On Station Ban Bid

Washington, Nov. 1.

Four San Francisco radio stations which refused to grant time to Robert H. Scott, atheist philosopher, have been upheld by FCC. Scott had petitioned the agency to revoke licenses of KNBC, KFRC, KGO and KCBS.

In a letter to Scott, the Commission said it failed to find that any program carried by the stations "was directed against you personally or against the position which you espoused." Nor did the agency find that a situation was presented in which any of the stations had denied an opportunity to afford equal time "for the presentation of a controversial issue of public importance."

Commission declared stations have no obligation "to grant the request of any and all persons for time to state their views on matters in which they may be interested."

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VARIETY Inc.
154 West 46th Street New York 19, N. Y.

WXYZ Alerts Students To Det. Job Situation

Detroit, Nov. 1.

A public service series offering up-to-the-minute information on the employment situation in Detroit for high school students and graduates will begin Sunday (6) on WXYZ.

Appearing on the weekly series of programs will be outstanding authorities whose aim will be to give practical ideas to aid young Detroiters in finding jobs.

Mex-Hexed Vexed Daytime Stations In 'Early Bird' Bid

Washington, Nov. 1.

Uniform schedules for daytime stations which operate on six frequencies on which Mexico has priority are being sought by Daytime Petitioners Assn.

The organization has requested the FCC to permit its members to start broadcasting at 4 a.m., regardless of local sunrise time, and to stay on the air until 7 p.m., or local sunset, whichever is later. DPA claims the present irregular signon and signoff requirements for daytime stations makes program scheduling difficult and requires abandonment of programs in winter which have been built up in evening periods during the summer.

Interests of the U. S. would not be prejudiced internationally if the Commission grants its request, says DPA, since both the North American Regional Broadcasting Agreement and the so-called "Gentlemen's" Agreement restricting the use of the six frequencies have expired.

DPA declares the uniform schedules would not interfere with other stations in the U. S. with the exception of WGAR, Cleveland, and WMGM, New York, no fulltime outlets use the channels, it points out.

Association feels the longer time would give it "a measure of relief" until the Commission decides on a previous request for unlimited hours of operation. Member stations use the frequencies 730, 800, 900, 1,050, 1,220 and 1,570 kc.

Pennsy Legion B'cast On Bonus Support Sets A 30-Year Precedent

Philadelphia, Nov. 1.

The American Legion will go on the air Thursday night (3) to rally support of the Pennsylvania veterans bonus proposal with a 15-minute address by Walter E. Alessandroni, Pennsylvania Department commander of the Legion.

The speech will be carried over the ABC network to Pennsylvania stations, and Alessandroni will voice an appeal to voters to approve an estimated $500,000,000 bonus payment to vets at the election, Tuesday, Nov. 8.

The broadcast urging support for the measure is the first of its kind in the Legion's 30-year history. Alessandroni's voice will be piped in from Indianapolis, where he is to attend a national executive committee meeting. It will be picked up by WCAE, Pittsburgh, at 10:30 p.m., and transmitted over a statewide network, including WFIL, in this city.

To put the bonus proposal over, the Legion has another innovation and will call on all post commanders to stage B-Day meetings the night of the broadcast.

Kaye's 'Serenade' to CBS With Treasury Dept. Coin

Sammy Kaye renews his "Sunday Serenade" program Nov. 13, but on the CBS net. For eight years or so the leader occupied a spot on the ABC chain with the show, but has been off the air for several months.

New program will be under the auspices of the Treasury Dept. and is a 13-week deal slated for the 1:30 to 2 p.m. slot. Kaye will do the show from the road when his bookings interfere.

Rise of Cecil & Presbrey in Radio Points Up New Concepts, Patterns

Smaller advertising agencies are becoming increasingly important in the broadcasting picture as clients demand a longer ride and greater service for their airers.

One of the smaller 15% outfits which has shown an impressive radio boom is Cecil and Presbrey, which in 1946 had no network business and only a dribble of spot accounts. Its first web show was "20 Questions" for Philip Morris, which became one of MBS' top-rated stanzas. Later it picked up "Queen For a Day" and "Heart's Desire," both on Mutual for the ciggie outfit, setting a new concept that of selling women through daytime radio to buy cigarets for the family in cartons.

That move into daytime radio began an industry trend with Chesterfield, Camels and Luckies following suit. At the same time, C&P sold PM on the idea that the tone of a program is as important as its commercials—that "Queen" and "Desire" were good sales vehicles because they're "nice to people." That "being nice" approach is now part of other PM airers, "Ladies Be Seated" and Walter Kiernan (which C&P handles on ABC) and "This Is Your Life," "Candid Camera" and Horace Heidt (handled by other agencies).

In '48 C&P brought Speidel watchbands into radio with a segment of "Stop the Music" and this fall launched the manufacturer into TV with the Ed Wynn show. Agency has seen its billings on the account rise phenomenally as its successful ether campaigns paid off for the sponsor, who in turn has been putting more coin into advertising.

Early this year C&P kicked off the drive for Ammi-dent with heavy newspaper space, feeling that a new product should get its initial play where the public looks for news. However, after the ammoniated dentifrice was established, the emphasis was switched to radio, to bring it into the family circle. In choosing an airer, C&P and the backer picked Burns and Allen, to link the new item with an established accepted program.

Explaining the agency's radio boom, C&P veepee Dave Lyon says that a smaller outfit can do a better job in servicing its accounts, because each is relatively more important to it than any single client is to a big agency. "If an unusual buying situation arises," he said, "there's no question which of our clients should get a crack at it."

Hinds in KDKA Exit After 20-Yr. Stint

Pittsburgh, Nov. 1.

Bill Hinds, who has been on KDKA staff for nearly 20 years, almost since he was in knee pants, resigned last week to freelance. Announcer-artist had been featured on some of station's biggest shows.

With his departure, noontime variety comedy program, "Brunch With Bill," becomes plan "Brunch" and Ed King, who writes it and had been Hinds' stooge in the cast, will be the head man. Buzz (Aston) and Bill likewise fades. An early morning song-and-patter layout, it had recently gone from 15 minutes to three-quarters of an hour.

CBS' 340G For S.F. 50kw Binge

Washington, Nov. 1.

CBS plans to lay out $340,000 to build a 50 kw station in San Francisco, according to its application filed last week with the FCC to take over the KSFO high power permit. The web agrees to pay KSFO $18,232 for its out-of-pocket expenses in obtaining the 50 kw authorization.

Approval of the application would permit CBS to remain on its present 740 kc frequency on which KCBS (formerly KQW) operates in Frisco with 5 kw power. The web in purchasing KQW last summer acquired a permit to shift to 560 kc with 5 kw power. This authorization would be surrendered upon FCC consent to the transfer.

KSFO will stay on its 560 kc frequency with 5 kw power daytime and 1 kw at night. Thus the two stations will continue the same dial positions they occupied before a long battle for the 740 kc frequency.

Desire to concentrate on television was given by KSFO as its reason for assigning the permit. Licensee, Associated Broadcasters, Inc., owns video station KPIX in Frisco.

CBS told FCC its purpose in going to 50 kw is to expand coverage of the Frisco area. Web's application showed ownership of a 25% interest in Bing Crosby Enterprises, producers of radio programs and motion pictures, and all non-voting preferred stock in Arthur Godfrey Productions, producers of "Talent Scout" units for theatrical appearances.

WKLO BECOMES L'VILLE ABC AFFILIATE JAN. 1

Louisville, Nov. 1.

WKLO will become Louisville affiliate of ABC Jan. 1, Joe Eaton, general manager of the station said last week. New York office of the network has announced that the ABC franchise will be transferred from WINN, which has been carrying the ABC programs, to WKLO.

Move was made, according to Eaton, in keeping with trend among all networks, to grant their franchises to stations with the superior power, thus insuring their advertisers greater coverage. WKLO operates on 5,000 watts days and 1,000 nights. WINN operates on 250 watts.

WINN will continue to carry ABC programs until Jan. 1, Harry McTigue, station manager, announced. It then will go into independent operation. It will increase to three the town's independent stations.

WKLO studios are in the Henry Clay hotel. Transmitter is just outside of New Albany, Ind., just across the Ohio River from Louisville.

DRAKE'S NEW WLS POST

Chicago, Nov. 1.

John Drake has been named sales promotion manager of WLS, replacing Don Finlayson, who's bowing out after five years.

Hormel Passes Up Night Segment for Girl Band; Networks Were Willing

Trend of the times: Hormel, which sponsors a girls' band as a Saturday morning attraction on ABC network, has been thinking seriously of transplanting the program into nighttime radio and shifting over to either NBC or CBS, where time can be had for the asking. In past year neither of the two networks would have countenanced the idea of accepting what is essentially a daytime limited-audience program for a choice after-dark segment.

But in an era of elusive clients both NBC and CBS extended the welcome mat on the basis that once Hormel was entrenched, it could be persuaded to buy a more elaborate and costly presentation.

Last week, however, the whole idea evaporated as a passing fancy. Apparently the Hormel people decided they couldn't afford the switchover into nighttime radio, decided to stay put, at least for the time being, in the Saturday a.m. slot on ABC.

Embassy Buys 'I.Q.'

Embassy cigarets, P. Lorillard's new king-size brand which up to now has been plugged on the air solely via spots, will pick up "Dr. I. Q." on ABC in January. Airer will start sustaining on the web tonight (Wed.) and in N. Y. on WJZ Nov. 9. It will be skedded Wednesdays at 8 p.m.

"I.Q." had previously been on NBC, sponsored by Mars candy, but was dropped last month. Lew Valentine will continue as emcee.

NOBLE'S $1,000,000 LIFE-SAVER

NBC's 2d N. Y. 'Outlet'

NBC has picked another New York City "affiliate" with a potential daily audience of nearly 1,000,000 people. And it's only costing $5,000 carrying charges for a 13-week period.

The new "outlet" is Grand Central Station, with its 100 public address systems. Network, in cooperation with RCA-Victor, has "bought" the Grand Central p.a.'s for a daily series of 20-second spots to plug the network shows. In addition, the web is also utilizing the new "affiliate" for announcements of changes in network schedules, etc. Considering that it invites a potential audience of 970,000 commuters and visitors to the city daily, the web figures the buy is a natural.

Deal provides for plugs at 45-minute intervals Monday through Friday. The NBC promotion commercials are currently being done live by the talent, but henceforth will be transcribed to permit for top Coast stars to make the "tune in to NBC" pitches.

RCA-Victor takes over the announcements from 7 a.m. to 4 p.m. to plug the Exhibition Hall in N. Y. NBC moves in from 4 to 8 p.m. to trailerize the web shows, and RCA resumes from 8 to midnight.

Syndicates Seen Buying WJR, WGAR, Thus Winding Up L'Affaire Richards

Detroit, Nov. 1.

It's now reported that G. A. Richards, still on the FCC hot seat and awaiting Washington hearings, may dispose of both WJR, Detroit, and WGAR, Cleveland, along with the sale of his KMPC Coast operation to NBC. Such turn of events, it's further reported, would satisfy the FCC, the hearings would be called off and L'Affaire Richards would be disposed of once and for all.

The lucrative WJR Detroit setup, goes the report, would be sold to a syndicate headed by Leo Fitzpatrick. In the case of WGAR, his 50,000-watt Columbia affiliate in Cleveland, a syndicate would also get the nod, assuring John Patt, general manager of the station and an important stockholder cog in the successful operation, continuance at the helm.

Whether or not the FCC will hold still for the disposal of KMPC in Los Angeles (point of origination for Richard's alleged misdemeanors) while still clinging to the other two stations, remains a debatable point. The FCC has already ruled that the NBC negotiations won't interfere with the hearing processes.

Further, it's reported that Earl Anthony, whose KFI on the Coast would be left holding the bag in NBC's switchover to KMPC, may not relinquish his affiliate hold without a struggle. It's recalled that some time back Anthony came to grips with the network on a contract deal and forestalled a brewing defection.

Perish the Thought

Frank Stanton, CBS prexy, flies to Houston this week end on Columbia biz and accompanied by his wife, will then fly to Mexico for a couple days' relaxation.

Stanton's major concern at the moment is the protocol on whether a CBS prez can stop at Glenn McCarthy's Shamrock Hotel, since McCarthy has a stockholder stake in ABC and owns the rival ABC affiliate in Houston.

'Goldbergs' on AM Can't Catch Up

That Friday night 8 to 8:30 segment on CBS apparently continues to be a jinx for General Foods, at least as far as audience acceptance is concerned. After unsuccessful cycles with "Mr. Ace and Jane" and the Jack Carson show, GF revived the radio edition of "The Goldbergs." With half of the initial 13-week cycle gone, the AM "Goldbergs" (the sound version of the previous Monday's TV show) is faring no better than a 4.3 rating.

"Goldbergs" was brought back out of radio retirement following its fabulous success as a TV program on CBS under similar sponsorship auspices. But the AM version has failed to duplicate the TV payoff.

Hub's 'What Swan Song?'

Boston, Nov. 1.

With many already singing the swan song of radio, Hub's WNAC has recently signed one of the largest radio coverage contracts in this area for some time.

The tab will be picked up by the Dolcin Corp., with 12 quarter-hour segments beamed over the full Yankee Network weekly and the contract running through October, 1950.

Sponsors Get Urge for 5-Min. Radio Quickies

Growing trend toward five-minute programs as a means of reaching more listeners with greater frequency is pointed up by Ralston's new Erskine Johnson airer on MBS. Ralston is taking the five minutes off the tail end of its "Tom Mix" show which has been aired three times weekly from 5:30-6 p.m. for a capsule stanza in which the Hollywood columnist will interview pix stars. Latter will come exclusively from the Paramount lot as part of a deal between the Ry-Krisp manufacturer and the studio.

Another sponsor favoring the five-minute concept is Philip Morris, which last week started a cross-the-board series with Walter Kiernan on ABC. In video the ciggie outfit is also using a five-minute stanza, "Ruthie on the Telephone," over CBS-TV. Although "Ruthie" is to be replaced, PM will continue with the quickie program approach in the same time period.

Reasoning behind the fivers is that they provide wide coverage

(Continued on page 40)

New Yorker Mag Now Schedules Permanent Critical Tele Column

The New Yorker mag, which continues to shun radio as a regular feature, has had a change of heart so far as television is concerned. Mag last week inaugurated a critical video column under the general heading "Television."

TV pieces will not be done on a weekly basis, but probably as an every-two-or-three-weeks feature. They'll all be authored by Philip Hamburger. Latter's initial critique was on Milton Berle, and the strictly thumbsdown analysis of the comic was reminiscent of the highly critical Ring Lardner radio pieces for the same mag back in the early '30s. When Lardner died, the New Yorker went out of the business of reviewing radio, except as special assignment material.

ABC 'REALISTIC' AS AXE SWINGS

Ed Noble, ABC board chairman who poured $7,500,000 of his Lifesavers candy profits into his coast-to-coast television empire, will wind up 1949 with a TV loss of $3,500,000 for the year. (That's slightly under the deficit mark that NBC will hit for the year.)

That's the reason behind the widespread economies initiated last week by Noble and his ABC execs, for over the span of the next year they're determined to shave $1,000,000 off the amount. (Noble & Co. prefer to call it a "realistic approach to television and its financial headaches" rather than cutbacks or economies.)

To achieve the $1,000,000 savings, ABC has started the axe swinging, both in radio and video, with the ultimate aim of reducing personnel by about 100 on a coast-to-coast basis. In addition to the lopping off of daytime TV programming, the Monday and Tuesday night schedules will be dropped completely. Instead of 30 hours a week of programming, ABC video programming will be shaved to 22 hours. In New York and Frisco operations will be limited to five nights a week, while in Los Angeles, Chicago and Detroit seven-nights-a-week schedules will be maintained, with the other two nights on a strictly local basis.

Here's the score on Noble's new "realistic" approach to video:

Network last week lopped 10% off its AM operating budget and 20% from its TV bankroll. Among the chief casualties were J. Donald Wilson, veepee and network program director, and Tom Fry, national sales director. Wilson may remain until Jan. 1.

At the same time the web borrowed $800,000 from the Mutual Life Insurance Co. of N. Y. The credit is long-term, covering a 20-year period at 4½% interest, and will be used to finance development of the 20-acre TV center ABC bought from Pathe last year. The network, which previously borrowed $5,000,000 from Prudential Life for a 15-year term, said that the $800,000 loan was in negotiation for several months and has "no connection with its present budgetary adjustments."

Web's slashing of personnel also hit salesmen Mike Ryan, Bob Somerville and Bill Dix, and chief announcer James Bixler. Don Kenway, ad promotion-research veepee, was named veepee in charge of new business, working under sales veepee Fred Thrower. Ted Oberfelder, ad-promotion-research director, will take over Kenway's previous duties. In his new post Kenway will head up activities aimed at bringing in new business.

(Continued on page 40)

TOP GABBERS PACTED FOR PONTIAC SPOTS

The Pontiac division of General Motors has bought a series of spots to introduce the auto firm's 1950 model. John Vandercook, William L. Shirer, Quentin Reynolds, Ben Grauer and John B. Kennedy have made a series of transcriptions for radio and filmed sequences for tele. MacManus, John & Adams agency of Detroit, pacted the spielers.

Pontiac is ready to go ahead with a tele show as soon as the steel and coal strikes are settled. Show under consideration hasn't been disclosed.

Pauline Drake Into 'Duffy'

Pauline Drake flew to Puerto Rico Monday (31) to take over the role of Miss Duffy in "Duffy's Tavern." She succeeds Gloria Erlanger, who resigned. Miss Drake has been in radio and films for some time.

Ed Gardner planed out Sunday (30) after a short visit in New York. While in the U. S. Gardner took a trip to Milwaukee to confer with his sponsors, Blatz Beer. Charlie Cantor (Duffy's Finnegan) also had a brief stay in New York.

Lever Bros.' N.Y. Switch Cues Agency Uprootings and Personnel Shifts; Luckman Shopping for Top Talent

Who's Kiddin'?

Newest trade gag is that Kaiser-Frazer, sponsor of Walter Winchell's Sunday night commentary, negotiated its $30,000,000 loan to meet WW's salary.

That's just for the balance of the year.

Decision of Lever Bros. to establish home base in New York and close up its Cambridge, Mass., headquarters is literally having cyclonic repercussions in terms of agency overhaulings, shifting of billings and administrative-personnel uprootings.

Some advertising agencies lacking New York offices but who are practically dependent on Lever billings for survival face extinction unless they join in the migration to N. Y., since one of the basic motives of Charles Luckman, Lever prexy, in establishing a Gotham hq. is to stay on top of the multiple Lever agency activity.

Switch of the Lever Pepsodent billings from Chicago to New York will, for example, cue a wholesale administrative overhaul within the Foote, Cone & Belding family. Until now it's been a Fax Cone "baby" in Chi, but the upwards of $2,000,000 in business will revert to Emerson Foote's F. C. & B. setup in N. Y., with an attendant switchover of account execs and other personnel.

Ditto in the case of the Lever Rayve account, which must move out of the Chi J. Walter Thompson office into New York. In the case of these bigtime agencies, the shifts can be more easily resolved, but the real poser attends such Chi agencies as Needham, Louis & Brorby (also handling Pepsodent products) and Tatham, Laird (with its Jelke margarine account), since neither has Manhattan offices.

In the publications field, several mags who look to Lever business

(Continued on page 40)

'Calling' Status Is Dubious as Axe Nicks Giveaways

Casualties continue to mount in the field of giveaway programming. DeSoto's acquisition of the Groucho Marx show cancels out the auto firm's sponsorship of "Hit the Jackpot." Previously Columbia axed "Spin to Win," "Beat the Clock" and "Winner Take All," although the latter continues as a video attraction. "Strike It Rich" failed to return to the airlanes this season.

At the moment there's considerable speculation as to the fate of NBC's hour-long "Hollywood Calling" show, which is up against the stiff Jack Benny competition from CBS. The new Hoopers give Benny a 21.0 rating. "Calling" has a 2.9.

NBC is showing increasing anxiety over the failure of "Calling" to make a dent in the Sunday evening rating sweepstakes. As a possible means to lure additional listeners, the network has decided to ease up on the tough questions to permit for a quicker turnover on jackpot awards.

Under terms of the Gruen Watch sponsorship of the 7 to 7:30 segment, NBC is committed to keep "Calling" on as a full hour attraction. But interest lies in whether, come mid-November and the 60-day notice on option renewal, Gruen will decide that a 2.9 on a Sunday evening doesn't add up. If Gruen cancels, it's considered a certainty that NBC will drop "Calling" altogether and find new ways of competing with Benny.

Dolcin Started 3 Yrs. Ago With 30G Now Has Annual Ad Budget of $2,000,000

Sale this week of 12 quarter-hour programs on the Yankee network to Dolcin for 52 weeks points up the phenomenal success of the pharmaceutical company with an all-radio advertising budget.

Dolcin was launched three years ago with a capitalization of $30,000 and today spends $2,000,000 a year on advertising—90% of it in radio, according to prexy Victor van der Linde. Latter, who was general sales counsel for NBC for eight years in the '30s, has boomed sales of the product with the concept that radio can give the widest market coverage most effectively.

Spot campaigns and regional networks are used extensively. Radio also figures in the company's overseas selling. The product is at present manufactured and sold in Canada, England, Australia and New Zealand. On Dec. 23 van der Linde sails for Holland, Belgium, Luxembourg and France, where new plants will be opened. Radio will also be used on the Continent.

Agency is Victor van der Linde, Inc., which was formed in 1941. Victor's Dolcin Corp. was started and also handles other accounts.

DeSoto Switch No CBS Gain

With DeSoto set to inherit the Groucho Marx Wednesday night CBS show from Elgin-American, which is retreating from the sponsorship picture, actually the whole maneuver will throw Columbia for a half-hour billings loss. This will put it right back into the 12 open half-hours 'predicament' that prevailed before the web sold a 30-minute time segment to Skippy Peanut Butter. Unless, of course, CBS succeeds in interesting prospective clients in some of its sustaining properties, hottest among them being "Life With Luigi," "Escape" and "Philip Marlowe."

DeSoto currently sponsors "Hit the Jackpot" on Columbia, but when it takes over the Elgin-American property it plans to drop the giveaway. All of which means one less client, one less commercial program and one less giveaway.

BEER CONFLICT KEEPS GLEASON OFF RADIO

Hollywood, Nov. 1.

First television star banned from doing a radio show is Jackie Gleason, who was scheduled to appear on Gene Norman's KFWB disk jockey program Monday (31) night.

Pabst Blue Ribbon refused permission because the Norman program is sponsored by Eastside Beer. Gleason stars in video version of "Life of Riley." Dick Wesson was last minute substitute.

WJJD's White Sox Deal

Chicago, Nov. 1.

WJJD has inked a two-year pact with the White Sox baseball team to air all home and road games on an exclusive basis.

It's the 12th consecutive year the station will handle the Sox games, with sportscaster Bob Elson gabbing play by play for the fourth straight time.

AM-TV Overlooking Huge Audiences, Survey Shows; Drive Begun to Cover

Both radio and video are failing to count huge at-home and away-from-home audiences, Hugh M. Beville, NBC research director, told a meeting sponsored by The Pulse last week. His speech marks the inception of a drive by the networks to tally up their total audiences as circulation competition with other media becomes keener in the period ahead.

Lauding Pulse's newly-birthed quarterly out-of-home survey, Beville cited (1) a WOR-Pulse study which showed from 35% to 41% of N. Y. cars had sets in use in morning and evening periods, (2) Northwestern U study in Chi reporting 40% of radio-equipped cars had sets on, and (3) a Psychological Corp. survey in Springfield and Des Moines indicating 28% of adults listening outside the home daily, while 5% listened only outside the home.

In addition to neglecting the estimated 20,000,000 radios outside the home, most research has failed to keep up with changes in listening habits within the home, Beville charged. As radio has moved out of the parlor into the bedroom, den, kitchen and other rooms, he added, techniques developed to measure family listening based on a single living room set have proved inadequate. He cited a special Hooper study which revealed that the rating for a certain juvenile show more than doubled when additional questions were asked to learn whether other sets in the house were tuned in.

An Iowa survey revealed that in multiple-set homes (46% of all radio homes in Iowa) two or more sets are in use simultaneously for more than an hour a day, the NBC researcher declared. In 71% of the cases, different programs were being dialed.

Tele also has an away-from-home circulation, he said, with Pulse reporting 42% of persons in non-TV families seeing video shows once a week or oftener in the homes of friends and relatives and other places. Pulse found 80% of TV-owners having guests to see tele once a week or oftener.

A Hofstra College survey of an above-average community showed 69% of adults in non-TV homes seeing television in the previous month. Average amount of viewing by the group was eight hours during the month. Another Hofstra-NBC study found buying of TV-advertised brands was 13% higher in the non-TV-owning group which had seen some tele in the previous month than in the group which had seen no tele.

Louisville's WHAS Finds Interference from Cuba Station; Cites It to FCC

Louisville, Nov. 1.

Cuban station has started airing on same frequency as WHAS and causing serious interference, according to Victor A. Sholis, station director. Formal complaints have been lodged with FCC, and with FCC Commissioner Rosel Hyde, who represents the U. S. at a North American Regional Broadcasting Agreement Conference now being held in Montreal.

At WHAS remote in Renfro Valley, Ky., interference is particularly pronounced. Competing programs in the Spanish language jam the WHAS airings in the Renfro remote studio, and other complaints have come from Ravenna and Barbourville, Ky., and from Kansas. None has been received from Louisville listeners.

Cuba, a member of the NARBA conference, kept clear of frequencies until the agreement expired last year.

Chi NBC Probes From Within in Talent Bid

Chicago, Nov. 1.

In line with NBC's avowed program emphasis, the Chi branch is teeing off on a radio production workshop designed to sharpen central division personnel in all phases of production. It's a promotion from within deal available to all employees.

Scott Keck is in charge. His aim is to build up new production talent on an assembly line basis.

Radio-TV Week a Big Civic Event in Seattle

Seattle, Nov. 1.

KJR, local ABC outlet, is plugging National Radio and Television Week with a number of one-minute spots by local business, government, religious and labor leaders. Spots, which include statements by the mayor, representatives of AFRA, AFM and IBEW, salute radio and its role in American life.

Total of 27 spots were recorded via telephone statements and are being spotted throughout the broadcasting day. Plans also call for a montage broadcast later in the week in which all of the statements will be used. In addition to the spot schedule, station is also marking the week with interviews with radio oldtimers on the Monday through Friday "Airy Notes" program.

More Personalities Take To Freelancing; Two Mpls. Radioites Go Out

Minneapolis, Nov. 1.

Move toward freelancing on the part of radio personalities continues. Frank Butler of WCCO is latest. Butler terminated association with station Nov. 1 in order to freelance, making self available for all stations on package basis. He retains most of the shows on which he is currently engaged, but move is reported to open up other possibilities.

Clellan Card of same station was first to make the break. He also retained shows with which he had been identified, has since landed a television assignment on WTCN-TV and is dickering for several other deals.

Butler's case has another angle. With Robert Sutton of WCCO, and Max Levine, Superior, Wis., he is also interested in new independent radio station at St. Cloud, Minn.

FCC OK's KPLT Transfer To Texas Group for 278G

Paris, Tex., Nov. 1.

FCC has granted approval for the transfer of the control of KPLT from a group headed by Houston Harte to Boyd Kelley, who will have 55% interest, Julian L. Hill, 10%, and Louis O. Seibert, with 45% interest, for a sum of $278,000.

Kelley is manager of KTRN, Wichita Falls, Tex., Hill is pres. and general manager of KTSW, Emporia, Kans., and Seibert is part owner of KELP, El Paso.

KPLT operates on 1,490 kilocycles with a power of 250 watts full time and is the local ABC outlet as well as Texas State Network affiliate.

Houston — Temple Lumber Co. will sponsor Ray Conaway with "The Temple Story" for a quarter-hour Monday through Friday at noon. Conaway heads the KTHT newsroom and will air local news and interviews with local people who are in the news headlines.

Jess Barnes as Partner In Calkins & Holden

Z. C. (Jess) Barnes, who resigned last month as Mutual sales veepee, will become a full partner in Calkins & Holden on Jan. 1. The move presages a new emphasis on radio and television for the 47-year-old agency, whose clients have used space ads almost exclusively in the past. Among C&H's accounts are Crane papers, Gulf oil, Oakite, Stokely-Van Camp food products and Weston biscuits.

Barnes, who was with Mutual for seven years, helped build the web's lucrative Sunday afternoon whodunit sked. Before going to MBS he was a veepee of Outdoor Advertising, Inc.

FM to Mfrs.: 'How About Us?'

Washington, Nov. 1.

FM Assn. continued its needling of manufacturers last week to get busy and produce FM sets. Admitting the 4,500,000 receivers in use cover only a small part of the potential audience of over 740 stations, FMA asked "how much longer can manufacturers afford to betray FM broadcasters' confidence, ignore public demand and overlook a tremendous source of added profits?"

Edward L. Sellers, FMA exec director, said there is an unfilled demand for thousands of sets. In many sections of the country, he added, dealers can't get enough of "a particular type of FM set." The reference is apparently to the new Major FM-only set produced by Zenith.

Inability of dealers to meet demands in one area, he said, has prompted a broadcaster to suggest "the possibility of a conspiracy to hold back development of FM." One distributor has informed FMA, Sellers asserted, that his orders for receivers won't be filled before January.

"This is a clear indication of many manufacturers' apparent shortsightedness and/or downright refusal to heed the demand of the public," he declared.

Sellers said FMA has received various requests from broadcasters for assistance in supplying local distributors with FM receivers.

4-Denomination Studio To Serve 99 Southern Stations Is Set to Bow

Atlanta, Nov. 1.

Representatives of Methodist, Presbyterian, Lutheran and Episcopal denominations will gather Thursday (3) for dedication of a jointly-owned radio broadcasting studio. Sponsors of setup express belief that it is the nation's first group-owned religious studio. Four denominations are chief shareholders in the project.

Established at Agnes Scott College, in nearby Decatur, studio will serve as headquarters and origination point for Sunday morning programs carried by 99 southern stations.

Dean H. H. Tribble, of Emory U. School of Theology, is president of the non-profit corporation which operates the studio.

How Nielsen Rates the Top 20

Cur'l Rank	Prev. Rank	Program	Current Rating Homes (000)	Current Rating Homes %	Points Change
1	1	Lux Radio Theatre	9,388	23.9	+5.5
2	6	Godfrey's Talent Scouts	7,738	19.7	+5.4
3	2	Mr. Keen	7,071	18.0	+1.2
4	10	My Friend Irma	6,560	16.7	+3.3
5	3	Suspense	6,324	16.1	+0.5
6	4	F.B.I. In Peace and War	6,246	15.9	+0.7
7	20	Inner Sanctum	6,246	15.9	+4.8
8	5	Crime Photographer	5,971	15.2	+0.1
9		Jack Benny	5,814	14.8	
10	9	Mystery Theatre	5,735	14.6	+1.0
11	12	Mr. & Mrs. North	5,656	14.4	+1.6
12		Fibber & Molly	5,656	14.4	
13	14	Fat Man	5,578	14.2	+1.7
14		Walter Winchell	5,539	14.1	
15	25	Sam Spade	5,499	14.0	+4.1
16	11	This Is Your F.B.I.	5,381	13.7	+0.4
17	13	Hallmark Playhouse	5,303	13.5	+0.7
18	15	Dr. Christian	5,264	13.4	+1.2
19		Bob Hope	5,264	13.4	
20	38	Big Town	5,067	12.9	+3.9

From the Production Centres

IN NEW YORK CITY . . .

Howard K. Smith's new book, "The State of Europe," off the Knopf press Nov. 7 and **Ned Calmer's** new tome, "The Strange Land," in galley proof stage. **Helen Forrest** to Coast to cut set of tunes for World Transcriptions. Series of promotions announced at WOR and WOR-TV: **Bob Maya** up to director of sales, **John P. Nell** now WOR sales manager, **Don Hamilton** named program operations manager, **Robert Brewster** becomes radio programs manager, and **Eugene Fitts** executive producer. **Joe DiMaggio** cut four CBS broadcasts last week to free him for a Coast holiday. **Barney Beck**, WOR soundman, and receptionist Nancy Dice engaged. **Martha Deane** appointed Committee Appeal chairman for March of Dimes in N.Y. **Peter McGovern** has joined Young & Rubicam AM-TV flackery. Last week's talent cost chart erratumed "Dragnet" as a Wildroot-sponsored show out of the BBD&O house. Actually, "Fatima" has picked up the tab, via Newell-Emmett. Baby girl, Toni Felice, born to the **Elwood Hoffmans** (she's **Toni Darnay**, actress). **Karl Weber** has joined "Young Widder Brown." **Richard Sanders** is new "Just Plain Bill" player.

Nell Fitzgerald added to "Front Page Farrell." **Mike Dann**, trade editor of the NBC press department, engaged to **Joanne Himmell**, of the Tex McCrary-Jinx Falkenburg office. **Joe Rosenfield** (WOR) to lecture on broadcasting at Town Hall tomorrow (Thurs.). **Sammy Korn**, WORZ Orlando commentator, in New York for a few days. He's former Music Corp. of America staffer. Some months ago **Shirl Hendry** sold "Fatal Birthday" to Radio City Playhouse, and last week Chevrolet did a TV adaptation on NBC.

Alvin Sullum into cast of "Hilltop House" on CBS. **Jean Meegan**, of **Steve Hanagan** flackery, under knife this week in General hosp., Buffalo.

CBS public affairs counsellor **Lyman Bryson** addressed Sweetwater College, Va., Friday (28) and Dartmouth College Monday (31). **Peggy Bruder** left MBS "Juvenile Jury" Sunday (30), second juror to depart because of being too old, she's 12. **A. Frank Reel**, AFRA's national ass't. executive secretary, defended his tome, "Case of General Yamashita," on WMGM's "Books on Trial" last night (Tues.). **Jean Meredith**, Benton & Bowles Coast publicity manager, in Gotham for confabs.

Win Gouldon, MBS flack, joins B&B press dept., with **David Burt** moving to copy staff. WFDR has added an additional evening hour daily, now airing from 2 p.m. to midnight. **Alan Reinhart**, formerly with National Research Bureau, appointed New England rep for Harry S. Goodman Productions, with Boston hq. **Red Barber** and **Mel Allen** to get kudos from Red Cross blood program at Radio Execs Club lunch tomorrow (Thurs.). **Elliott Lewis** to direct CBS "Broadway My Beat" starting Nov. 5. **Lora Pierre**, star of Bowman's in Harlem guests on **Johnny Kane's** WEVD stanza Nov. 12. **Ted Hanna**, CBS news staffer, resigned Monday (31) to join NAM as writer-broadcaster.

IN HOLLYWOOD . . .

Arthur Lake flew to Chicago to plead with ABC's **Bud Barry** for his wife's job in title role of "Blondie" but to no avail. After two airings it was decided to "reinstate" **Ann Rutherford**, who followed **Penny Singleton** on the show under Colgate sponsorship. **Felix Mills** inherited the baton on "Meet Corliss Archer" when **Bill Fontaine** moved east to direct the music for **Kay Kyser's** TV series. **John Guedel** may have to make concessions he hadn't bargained for in getting **Groucho Marx** released by Elgin-American so his quizzer can be cleared for DeSoto-Plymouth underwriting. There's a coin demand for the washup that is shortening tempers in the Guedel-Marx camp. Just to prove to **William S. Paley** that his presence in town wasn't disturbing him, NBC's **Sid Strotz** packed up his shootin' irons and camped in the duck blinds for a few days. If and when KMPC passes to NBC control, the station topper may be **Lloyd Yoder**, now managing the net's owned transmitter in Denver. He at one time ran the Frisco operation when **Don Gillman** moved western headquarters to Hollywood and has been an NBC stalwart in all his radio years. **Norman Nelson** pulled out as sales promotion head of ABC to join **Ken Niles** in his resort project for yachtsmen. **Les Mitchel** shoving off for London to record a series of six plays with Abbey Players for Skippy Hollywood Theatre. **Steve Allen**, Columbia's midnight disk jock and raconteur, comes out into the daylight in a musical strip with **Harry Babbitt**, **Nancy Martin** and **Ivan Ditmar's** orchestra. Matinee time opened when "Meet the Missus" was trimmed to a Saturday session because of **Harry Von Zell's** withdrawal due to conflicting commitments. **Cornwell Jackson** is rounding up the talent for a National Kids Day program next month, which means it will be studded with stars. **Artie Stander**, long time comedy writer, will flip cues with his typewriter finger for **Fanny Brice**. Long time association between **Snooks** and **Phil Rapp** ended when he signed a picture deal which takes him out of radio for the time being.

Howard Meighan's six foot-three frame moves faster than some of those short and lean 'uns. Last week he flew back to New York Saturday night and was back at his desk Monday at nine. His mileage while **Boss Paley** was in town must've set some kind of a record for a high brassman.

IN CHICAGO . . .

Cliff Johnson's family of WBBM to record album of hymns and narration for Columbia. **Jane Nilles** new ABC transcript topper. Emcee **Gordon Thomas** of WTMJ, Milwaukee, making citizens there gourd conscious with packet offers, exhibits and prize contests. Chi Hornet footballers guested on WGN quiz. Their opponents were members of St. Stephens Ladies' Auxiliary. **Fahey Flynn** in as temporary sub for **Jim Conway** on WBBM's "Shopping With the Missus." **Eddie Cantor** in town for Safety Council session. WLS newcomers are **Estel Freeman** in scripting and **LaVerne Jette** in copy. NBC's **Tomm Bartlett** held a private screening of "Come To the Stable" for a paralyzed 18-year-old. **Carroll Marts** getting pats for his upping to Mutual central division headman's post. **Hooper White** and **Chuck Wiley** working with WBBM's **John Harrington** on Big 10 grid airings. Actor **Paul Barnes** celebrating 14 years in radio. **Chuck McCartney** bowing out as radio director of Carroll Dean Murphy agency. No announced plans. WIND aired Northwestern Radio Playshop production of **Walter Kerr's** "A Murderous Marriage" to celebrate the school's 10th anni. WMOR airing most of its p.m. shows from lounge of Telenews theatre here. WCFL doing series on congressional reports involving situations abroad. WGN's **Vicki Stevens** hosted a six-year-old who's been in a cast for two years. WLS talent **Lulu Belle and Scotty**, **Capt. Stubby Foutz** and **Virginia Hams** to Bartlesville, Okla., for annual Phillips Christmas party. Vocalists **Virginia Haskins** and **David Poleri** taking lead roles in Chi Theatre of the Air. WBBM announcer **Art Mercier** judging international duck calling contest at Crowley, La.

Greensboro, N. C.—Arthur V. Briskin, producer and writer of several well known radio programs, has joined the staff of the Communication Center at the University of North Carolina. It was announced by Earl Wynn, Director of the Center. Briskin will be in charge of radio production. He's a member of the Authors' League of America.

NABORS' KTHT UPPING

Houston, Tex., Nov. 1.

Ted Nabors has been appointed new program director here for KTHT according to an announcement made by Bill Bennett, general manager of the outlet.

Nabors, formerly program director with KTRH has been with that outlet for the past 15 years.

YANKEE IN MUTUAL PULLOUT?

SEEN SCRAMMING AS STOCKHOLDER

Boston, Nov. 1.

Reports are current here that the Yankee Network may pull out of Mutual as a stockholder. It's understood that Yankee will continue its affiliation with Mutual, but has decided that it has had its full share of contributing toward the parent network losses. (In some quarters it's estimated that Mutual will wind up '49 with a net loss of $1,000,000 under last year, the amount, of course, being met by the stockholder stations, including Yankee, Don Lee on the Coast, WOR in N. Y., WGN in Chicago, etc.

One of the motivating factors in Yankee's purported decision to exit as a Mutual stockholder is said to be the Yankee realization that it must harness its coin to meet television expenditures.

A couple months back Yankee was reported on the block, with sale of the New England network stymied by its coin demands on television properties.

In the event of a Yankee pullout, the remaining Mutual stockholders would have to shoulder the added deficit burden.

'So Proudly We Hail'

Washington, Nov. 1.

Current observance of National Radio and Television Week finds various segments of industry joining in 29th birthday of radio and eighth anniversary of commercial video. Annual celebration is jointly sponsored by National Assn. of Broadcasters and Radio Mfrs. Assn. with cooperation of U. S. Junior Chamber of Commerce and U. S. Office of Education.

NAB sees the third decade of radio as "the most phenomenal growth ever recorded in a single industry." Association points to 83,000,000 radios in operation, including over 10,000,000 in automobiles, as compared to 40,000,000 sets in 1939. Growth of FM, with 750 stations on the air, and television, with 2,500,000 receivers produced since end of war, is noted.

Occasion signals annual "Voice of Democracy" contest in which high school students compete for four national scholarship awards to be handed out in Washington next Feb. 22.

Special programs, spot announcements, dealer advertising, and other promotion aids are being used to focus attention on the event.

Joining in the celebration is the National Council of Catholic Men which sent congratulations last week to NBC, ABC and Mutual networks for their programs, "Catholic Hour," "Hour of Faith" and "Faith in Our Time" respectively. "Cooperation of broadcasters with all religions in our country," said Emmet A. Blaes, president of NCCM, "has been of untold value to the betterment of our American way of life."

B'casters Squawk Over Justice Dept. 'Sellout' on Baseball 'Monopoly'

Washington, Nov. 1.

Announcement last week by the Dept. of Justice that it has suspended further action in its investigation of alleged restraints on broadcasting of Major League baseball games has failed to satisfy broadcasters who have been protesting "monopoly" practices by local clubs.

Some stations, it was learned, are considering the idea of filing a private anti-trust suit to perform a function normally carried out by the Department.

At least three broadcasters were said to be opposed to any compromise by the Department with veto powers exercised by baseball clubs to prevent broadcasts or telecasts of other games to their home territories while home games are being played. Stations contended any concession granted by Department to organized baseball is a restraint on competition and a violation of anti-trust laws.

Tentative acceptance by Justice Dept. of revised rules allowing local major or minor league clubs to "object" to broadcasts or telecasts of other games while they are playing home games was regarded by the broadcasters as a "sellout." During conferences prior to the announcement, Justice officials reportedly pointed out that if concessions were not accepted the clubs could withdraw all broadcast rights. The stations admitted such a possibility but doubted the clubs would give up the revenue.

Department's action brought sharp criticism from Seymour Krieger of the firm of Courtney, Krieger & Jorgensen, counsel for one of the complaining broadcasters. Krieger told VARIETY:

"I think it's an extraordinarily unusual procedure for the Dept.

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Nice Pickin's

Opening night of "Regina" at the 46th St. theatre, N. Y., Monday night (31) had more top RCA-NBC echelon present this side of a convention. The David Sarnoffs, Frank M. Folsoms, Niles Trammells, Joe McConnells and the Charles Dennys occupied the entire front row. Among other reasons they came because the price was right — as Jane Pickens' guests. She is an NBC thrush.

WWDC Rides Out 'Neurotic' Blasts On Transit Radio

Washington, Nov. 1.

A tempestuous town meeting here to receive citizens' reactions to Transit Radio in trolleys and buses opened last week with capacity houses at hearings before the District Public Utilities Commission with emotions running high as irate riders fumed at what they regarded as an invasion of their privacy. But after the initial outbursts attendance fell sharply and protests from "the articulate minority" died away.

Hearings demonstrated that this town's apparently high proportion of retired government workers and teachers puts a high premium on the right to ride without music. Although sample surveys and voting by citizens' associations show most Washingtonians favoring the radios in the vehicles, minority witnesses felt majority sentiment in this matter should not be the rule. The majority is "apathetic," they claimed.

Judging by the testimony of the

(Continued on page 40)

BBC Devaluates U.S. Staff 50%

Aftermath of devaluation of the pound has forced a 50% cut in the British Broadcasting Corp.'s staff in the U. S., effective Nov. 7. Decision was announced by Norman Luker, BBC topper in this country, who just returned from England. He said the slash was part of Britain's move to trim all government agencies abroad.

Of the 29 BBC staffers here, 15 were lopped off. Included are H. F. Burns, administrative head; Alice Stamatas, publicity chief, and Helexne Pauling, assistant traffic manager.

Check on Public Service Spots, Programs to Be Made in Wide Testing

A qualitative analysis of public service spots and programs will be launched this week by WNEW, N. Y., and Charles Hull Wolfe. Reason for the project, according to program veepee Ted Cott, is that audience reaction studies conducted by networks and other program analysis groups have been confined solely to commercial shows. The indie is inviting broadcasters and public service organizations to submit their radio material for use in the tests.

Results of the analysis will be made available to fund raising groups such as American Cancer Society, Infantile Paralysis Foundation, Salvation Army, etc. Idea will be to find what techniques and appeals are most effective in educating audiences and getting across the groups' messages.

WNEW's approach is that boring talks, monotonous interviews with the same celebrities and tired material waste the broadcaster's time and defeat the organization's purpose. Cott said: "We think the program testing will help the message shows reach the level of good commercial airers."

RWG Okays Web Strike

Staff continuity and news writers of ABC, NBC and CBS in N. Y., members of the Radio Writers Guild, voted Monday (31) and yesterday to empower their union negotiating committee to call a strike at any time it deems necessary.

FLY RETAINED TO ARGUE WINS HELP CASE TO FCC

James Lawrence Fly, former FCC commissioner, has been retained by the Committee of 100 Families, group of WINS, N. Y., employees, to represent them before the Commission. Employees are protesting sale of the Crosley-owned 50 kw indie to Generoso Pope's WHOM. Latter's plans to convert WINS to a multi-lingual operation would cause 100 workers to lose their jobs, the WINS staffers feel.

Fly will petition the FCC within a week to hold open hearings on the transfer at which the Committee of 100 Families could present its views. With the dropping of the AVCO procedure, open hearings are no longer mandatory.

Should the WINS sale go through, union problems might arise owing to the fact that WHOM engineers are in the CIO while WINS engineers are AFL. WINS announcers are in AFRA, while the WHOM announcers are not organized.

Margaret Whiting Set For WSM Guest Shots

Nashville, Nov. 1.

Margaret Whiting will make a guest appearance next Sunday (6) on "Sunday Down South," Lion Oil Co. program originating with WSM, Nashville, and fed to a network of 26 southern stations in four states.

Snooky Lanson will welcome Miss Whiting to "Down South," one of the oldest commercial regional net shows in this section of the country. While in Nashville, Miss Whiting will also appear on the WSM Grand Ole Opry, in the Prince Albert segment over NBC coast-to-coast.

Hooper, Nielsen Square Off For 1949-'50 Battle of the Ratings; CBS Cancels Former's TV Service

Hollywood, Nov. 1.

CBS video has cancelled the Hooper rating service.

Network, in a letter to C. E. Hooper, expressed dissatisfaction with audience sampling being done to establish program ratings.

The New Hoopers

(Nov. 1)

Lux Radio Theatre (CBS)	21.1
Jack Benny (CBS)	21.0
Talent Scouts (CBS)	18.2
Fibber & Molly (NBC)	17.1
My Friend Irma (CBS)	16.9
Bob Hope (NBC)	15.4
Mystery Theatre (CBS)	15.3
Walter Winchell (ABC)	15.2
Mr. Keen (CBS)	14.7
Suspense (CBS)	14.5
People Are Funny (NBC)	14.4
Amos 'n' Andy (CBS)	14.1
Mr. Chameleon (CBS)	13.9
Horace Heidt Show (CBS)	13.8
Edgar Bergen (CBS)	13.6

The opening barrages in another Hooper-Nielsen statistical war are still reverberating. Above the clatter of the calculating machines there is the sound of angry voices shouting "overweighting of TV ownership," "gross misrepresentation" and "complete misstatement."

The first salvo was fired by A. C. Nielsen in his September NRI News. While not mentioning C. E. Hooper by name, the Nielsen broadside marshalled figures to show that "urban-phone rating techniques must overweight the influence of TV on national AM listening." The reasoning was that while TV has only 5.5% of the radio homes in the U. S., 22.5% of the phone homes in Hooper's 36 cities have video. That would weight Hooper's statistics in favor of TV by 400%, according to Nielsen.

By way of counter-attack, Hooper is issuing a series of weekly letters. The first missive charged: "Nielsen has repeatedly utilized half-truths in his presentation—trusting two half-truths or four quarter-truths to make a whole truth. This, coupled with logic, can create deductions diametrically opposed to the truth."

Hooper's second epistle claims that Nielsen's statistical procedure is invalid because Nielsen's "National NRI" and Hooper's "Program Hooperatings" are not comparable. "Program Hooperatings" is not a national survey but merely is a comparative measurement of "talent popularity" and "time-period potentials," Hooper declares. It is a relative index and not projectable, he says, and NRI should have been compared instead with "U. S. Hooperatings."

Nielsen's argument that there's a 22.5% TV set ownership in Hooper's sample is "a gross misrepresentation," Hooper asserts. He explains that Nielsen first underestimated the number of telephone homes in the 36 cities and then assumed that all video sets are in phone homes. Special Hooper surveys, he says, show that in none of 37 cities covered was the ratio of phone homes with TV as high as 22.5% and in some the ratio was below 2%. While the proportion of homes with TV sets in the 37 cities averages 10.8%, according to NBC, the proportion of telephone homes with TV is 11% (according to Hooper). His conclusion is that the telephone sam-

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Crosley Combo In Lead Toward Midwest Empire

It's three down and two to go for the Jim Shouse-Bob Dunville combo (Crosley Broadcasting Corp.) and "somewhere between Pittsburgh and Kansas City" there will be two more TV-radio acquisitions to round out a midwest communications empire.

The duo agrees that WINS, N. Y., was a mistake and they're willing to write off the $800,000 loss as a bitter experience and a lesson to stay out of territory where they don't belong. The "Crosley thinking" is patterned to the midwest and by the time they're through they're determined to have a regional TV setup comparable to what the Yankee Network achieved in the realm of radio.

Thus far the Crosley outfit has plunked down $1,800,000 (minus operating costs) to set up its TV operations in Cincinnati, Columbus and Dayton. They tried to move into Louisville but the bid to acquire the powerful WHAS and its TV adjunct was nixed by the FCC because of its proximity to Crosley's WLW home base in Cincy. At the moment there are no negotiations under way for the two new properties except that Shouse & Co. want to restrict themselves within the Pittsburgh-Kansas City area.

Just as the Chicago Les Atlass-Gene Autry-P. K. Wrigley combine's plans for expansion is cued to the certainty that a profitable and potent radio will be around for some years to come, the Crosley "regional empire" blueprint encompasses a similar emphasis on AM. Thus the bid to expand its video domain into Louisville was predicated on the takeover of a lucrative radio setup to make up the TV deficit. And wherever the Crosley boys set up new stakes,

(Continued on page 40)

DR. DIERKS TO TOUR FOR 'LUTHERAN HOUR' NUT

Kansas City, Nov. 1.

Dr. Hartwig Dierks, founder and pastor of the Lutheran Church of Our Redeemer here, leaves the pulpit to beat the drum for the "Lutheran Hour," national radio broadcast. As a member of the "Lutheran Hour" staff, Dr. Dierks will travel southern states from Michigan eastward in fund-raising activities to help dig up the $27,000 weekly budget for the show.

The farewell sermon before joining the radio show staff was delivered here last Sunday (30). It marked Dr. Dierks' 29th year with the same church. The Dierks will continue to make their home here, but will spend very little time on the local scene.

ILLINOIS SOLON GOING ON AIR TO HERD VOTES

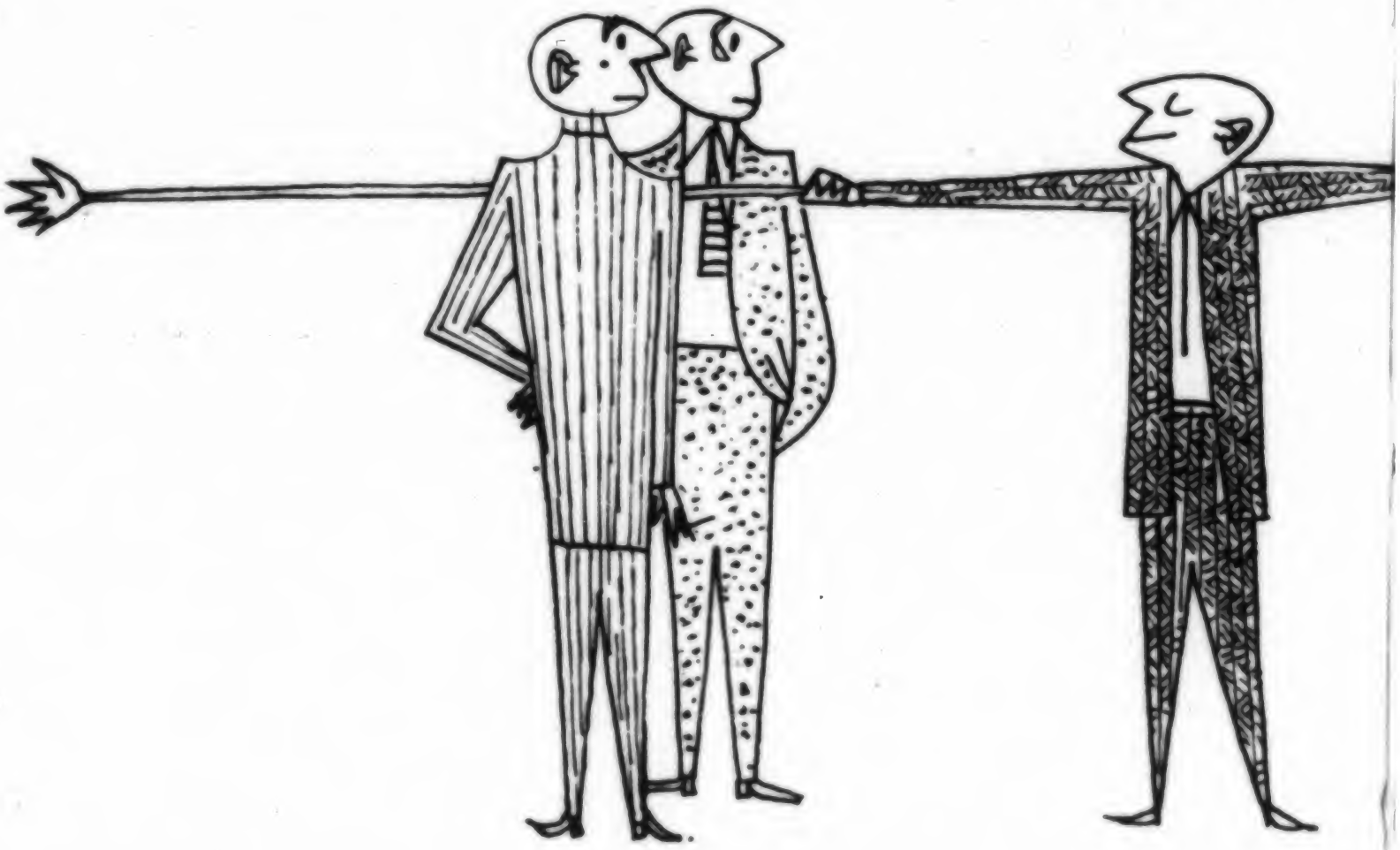
Chicago, Nov. 1.

Illinois governor Adlai Stevenson, one of the canniest political newcomers in the midwest, has turned to radio in an attempt to ride herd on state votes and at the same time inform the citizens of the workings of government.

He's slated a series on WBBM with heads of the state departments to take turns letting listeners in on the inside stuff from the capitol at Springfield.

Move is in line with the drive started two weeks ago by [illegible] Bill Flanagan, [illegible] editor, who offered a weekly column by Stevenson to newspapers throughout the state. It's believed the 1950 elections here will be waged more than ever by radio and TV and political observers figure Stevenson is using sharp judgment in getting the public's ear well in advance of the balloting so as to campaign under a non-political front.

It's even bigger than bigger



Each time you look at radio it's bigger.
You turn your head away and before you turn
it back it's bigger than ever.'

Radio is bigger than anything—
bigger than magazines, bigger than newspapers,
bigger than both of them put together.

Yet in measuring the bigness of radio,
people still use obsolete yardsticks.
Yardsticks, for example, which compare
the circulation of a *whole* magazine with
the audience of a *single* network program.
(It's like saying my apple-tree is bigger
than your apple, as *Variety* recently put it.)'

Or take a yardstick like "cost-per-thousand
listeners." In radio a more realistic gauge
is "**cost-per-million.**" In radio there is
no such thing as only "a thousand" listeners.
(It's like using a ruler to measure the distance
between the stars.)'

Sometimes the only way you can tell anything
is bigger than anything is by discovering
that it's smaller. The cost of customers
delivered to advertisers in network radio
is smaller than in any other major medium.

And CBS is both bigger and smaller than
anything in radio—bigger because it delivers
more millions of listeners to advertisers
than any other network; smaller because
it does so at the "lowest **cost-per-million.**"

'People are buying radio sets at the rate of [illegible] a month.'

'CBS reaches [illegible] million families each week! The country's largest magazine has a readership of about 18 million families per issue.

'CBS' "cost per million" actually delivered to advertisers comes to only [illegible]—or one customer for one sixth of one cent!

CBS

—where 99,000,000 people gather every week

The Columbia Broadcasting System

L.A. Television Spurt Assures A Fulltime Operation by 1950

Hollywood, Nov. 1

Local television will become a fulltime operation by the end of this year. Presently only three outlets, KTLA, KNBH and KFI-TV are operating on a seven day week. By the end of December however, at least three of the four remaining outlets will be beaming programs all week long.

KLAC-TV, KTTV and KECA-TV have all indicated the moves more into full gear as soon as possible. It is doubtful if Don Lee's KTSL will jump into an additional two days of beaming in view of the fact that station has just trimmed its days and hours of scheduling.

KFI already on seven days weekly will expand into morning operation rather than night time programming, according to station's general manager Bill Ryan. Move, however, will not be made prior to the first of the year. Present operation should swing in to the black by the end of this year, Ryan said. Black ledger however depends upon biz trend after KFI-TV issued its upped rate card. Current estimate figures outfit is running up a deficit of $11,000 monthly.

Move into expanded schedules is being made for two big reasons. Initially stations feel they can make television pay only by operating as fully as possible, thereby giving sponsors a wide enough range of time to choose from. It has already been pointed out that local market is being flooded by certain product manufacturers which cannot be supplied time on a limited operating schedule simply because they'd be following one another on the same station. A typical example finds Chevrolet sponsoring a five a week program on KLAC-TV. Station has had offers from other auto manufacturers but cannot separate them widely enough from the Chevy account under their present schedule to make it pay off.

Stations point to KTLA as a secondary reason. Paramount outlet was the first to go into a full week operation in this territory. It is felt in the trade that KTLA has gained a psychological advantage in that viewers may turn on set any night in the week and find station beaming a show. Other outlets hope to break this habit down by going into full operation thereafter.

Paley Eyes ABC Coast TV Studio

Hollywood, Nov. 1

CBS board chairman William S. Paley has been negotiating with ABC execs here this week to lease studio space in the latter web's mammoth Television Centre. ABC Coast veepee Frank Samuels took Paley on a tour of the video studios, reconstructed from the old Vitagraph Films plant, to give the CBS chief an idea of the setup. If the deal jells, it will be similar to that in which ABC recently leased part of its TV studio in N. Y. to WOR-TV.

CBS interest in acquiring more studio space further lends plans to expand its live studio production from Hollywood with an eye towards kinescoping programs for delayed transmission in the east. Web execs are well-pleased with the steady improvement in the quality of the kine prints on the Ed Wynn show, first weekly commercial stanza it has originated on the Coast, and is now setting plans for three others to preem via that method in the near future.

Fact that ABC is making part of its TV Centre available lies in with that web's current retrenchment program in video. ABC now figures it has expanded too rapidly in its TV setup both here and in N. Y. and has already started to cut back wherever possible.

MASON'S DAYTON POST

Dayton, Nov. 1

Charles W. Mason, with WLW-D since last April in the production department, has been named to the newly created post of sales service coordinator for the Dayton Crosley TV outlet.

Shriner Vice 'Ruthie' On CBS-TV Strip Show

Comedian Herb Shriner this week was pacted by the Biow ad agency as replacement for the Philip Morris-sponsored "Ruthie on the Telephone" via CBS-TV.

"Ruthie," now aired five days a week from 7:55 to 8 p.m., leaves the air this week. Harry Hershfield had also been auditioned as a possible replacement.

Biow and CBS originally wanted to put Victor Borge into the spot but the plan ran afoul through the necessity of having the pianist-comedian do the show on film. Web and the agency could not iron out an alteration with the American Federation of Musicians on the scale to be paid for the vid-films.

FCC Fiddles On TV Freeze As D.C. Home Burns

Washington, Nov. 1

While the Federal Communications Commission was occupied today (Tues.) with color television, its home was burning down. Explosions in transformer and master switch rooms in the section of the new Post Office building occupied by the Commission caused an estimated $500,000 damage and destroyed important records, including TV, lotteries and other docket cases. It was estimated that operations of the agency would be affected for months until duplicate records have been assembled and files restored.

FBI investigators have been assigned to the case. The explosions caused filing cabinets to burst and records to fly out the windows, with spectators scrambling for confidential documents on various cases.

The Commission docket section, adjoining the transformer room, was seriously hit by the blaze. It is believed that even duplicate records of important cases were either burned or damaged irreparably. The FCC reference room, where applications filed by every AM and TV station in the U. S. are kept, was damaged by water and smoke. Duplicating equipment was ruined.

The FCC legal division, immediately below the transformer room, suffered extensive damage. Several firemen and newspaper reporters were slightly injured. Walter S. Davis, chief of the docket section, was thrown 50 feet by the blast and was taken to a hospital.

Garroway Pacted To 5-Yr. NBC Deal

Dave Garroway has been signed to a new five-year pact in NBC, which ties up the emcee-disk jockey exclusively to that web for both radio and video. His previous contract, which expired Oct. 15, was consummated in Chicago last week by NBC-TV veepee Sylvester L. Pat Weaver and program chief Norman Blackburn with his manager W. Biggie Levin.

NBC declined to reveal the terms of the pact but said the commercial price puts Garroway in the top star bracket. It is believed he will be paid $5,000 weekly for his present Garroway at Large Sunday night video show, his Monday night radio show and his disk jockey program, all of which originate in Chi, with the prove to be aired when he gets a sponsor. Video stanza has yet to share a bankroller but NBC claimed this week a deal is currently in the works that looks "better than a firecracker." It is believed to be one of the largest fund firms.

Garroway was recently featured in a Life magazine layout and is being interviewed this week for a similar spread in Look mag.

Double-Exposure

New York

Editor, VARIETY:

On Monday night Oct. 10, I was in Chicago.

My wife, who reads VARIETY, learned from a review by *Stal*, that I was on the Maxine Barratt-DuMont television show—from New York—the very same evening. She's now seeing her attorneys and looking up timetables to Reno.

I'm an associate editor of Collier's.

My editor also reads VARIETY and learned, therein, that I'm associated with a magazine entitled Apparel Arts. As he pays me to write exclusively for his rag, I'll probably get fired tomorrow.

I've done about 20 television shows in the last two years—and some people said I wasn't too bad. Nothing extra special, mind—but didn't scare people away from their sets.

But now I'm a marked man in video. I'm the guy who—in the Oct. 19 VARIETY—was reviewed with: "His demonstration meant nothing."

Producers are shunning me . . . my Collier's editor thinks I'm a double-crosser . . . and my wife thinks I'm a two-timer.

And all I did last Monday was go to Chicago. For Collier's. And the wife and kiddies.

Bert Bacharach.

(Bacharach was originally scheduled to appear on the program. Producer Bob Lowe was forced to make a last-minute substitution of William Rose, who is fashion ed of Apparel Arts, when Bacharach left for Chicago, but the DuMont press department was not informed of the switch—Ed.)

ABC to Co-op 'Crusade' Series

With Time-Life, Inc., having dropped its option for repeat showings on ABC-TV's "Crusade in Europe," the web plans to start the film series rolling again after the first of the year on a co-op basis. Web's failure to find another national bankroller for the show points up the trend being established for selling such costly film packages on a city-by-city arrangement for sponsorship by local advertisers.

"Crusade," filmed by the March of Time through 20th-Fox, cost Time-Life $5,000 for each of the 26 stanzas. That represented the cost price to ABC in its acquisition of the series. Figure included the package price only, with the magazine firm in addition shelling out for time charges. Option called for two repeat showings at

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WBAL-TV, Reversing Usual Cutback Trend, Spreads Program Wings

Baltimore, Nov. 1

In the face of programming cutbacks by some television stations in various parts of the country, WBAL-TV here has been steadily boosting its air time during recent weeks and is now approaching a weekly average of 60 hours. Much of the boost has been in the field of daytime programming, based on new house-built TV packages or radio shows built by the station's AM affiliate, WBAL, and converted to TV.

Illustrative of the new shows are "Crossword Puzzle," aired from 4 to 4:15 p.m. in which the puzzles carried daily by the Balto News-Post are flashed on the screen to be worked out by studio contestants; a cooking school to be conducted by home economics expert Anita Conboy, a daily "City Desk" show scheduled to take the air within two weeks from 6:45 to 7 p.m. in which viewers will be given up-to-the-minute news along with an idea of how a newspaper city desk operates, and a weekly half-hour show titled "I Am Proud To Be an American," on which local merchants will participate.

In addition, Jim Gnagy, artist who formerly had a show on the CBS-TV web, will do a weekly original each Wednesday starting next week, 9, entitled "How Do You Doodle." Also on tap is the "WBAL Dance Club," to be supervised by Arthur Murray instructors.

Turkey Day Spread for TV, Radio; Longines, Elgin-American Buy Time

Army-Navy Game Set For NBC-TV by Gillette

Gillette Safety Razor and NBC-TV closed a deal yesterday (Tues.) to televise the Army-Navy football game Nov. 26 from Philadelphia's Municipal Stadium. It marks the fourth consecutive year that the web and advertiser have joined forces to carry the game.

As in previous years, NBC-TV will take the air at 12:15 p.m. from the stadium to bring viewers on all inter-connected stations the pre-game ceremonies. Announcer has not been set but is expected to be Bob Stanton, who has called the annual gridiron classic yearly since NBC-TV first put it on the air. Agency for Gillette is Maxon.

CBS May Lose Dodgers in 1950 To Indie Station

WCBS-TV, which has carried all home games of the Brooklyn Dodgers for the last several years, may be forced to give up the baseball plum to some other station in 1950 because of its nighttime network commercial commitments. Schaefer's Beer, bankrollers of the TV pickups, wants the CBS flagship outlet in N. Y. to guarantee it will carry all the Dodger night games. Web is willing to okay some of the night contests but, with its network schedule fast selling out, cannot guarantee them all.

Also figuring in the situation is WOR-TV, N. Y. station which took the air officially last month. As part of its pre-operation experimental telecasting, the station carried some of the Dodger night games last season on a feed from the CBS outlet and is now bidding against WCBS-TV for full TV rights to all games. Most of the night games last season were also carried by WATV, Newark indie outlet which has also tossed in a bid. WCBS-TV, with no daytime programming until late afternoon, figures, of course, it could carry all daytime contests with no program conflict.

Hassle over the Dodgers is similar to that faced by WNBT, key N. Y. station of the NBC-TV web last year on the N. Y. Giants' games. In 1948, the station was forced to turn over most of the night games to the N. Y. Daily

(Continued on page 41)

WAAM (Balto.) In First Anni Hoopla

Baltimore, Nov. 1

WAAM, indie television outlet here, celebrated its first anni today (Tuesday) with a special birthday party show scheduled from 9:30 to 10 p.m. Program was to trace the history of local live telecasting on WAAM from November, 1948, with five hours of studio programming, to the present logging of 118 hours during October this year.

Station's programming has been built primarily around house-built studio shows. For example excerpts from the following programs were scheduled for presentation on the anni show: "Adventures in the Kingdom of Savoia," "Gunther's TV Sports Special," "WAAM Sports Room," "Park Plaza Show," "Shadow Stumpers," etc. Unusual feature of the special production was the opening and closing aired from the flood lit exterior of the hilltop WAAM studios and transmitter buildings.

Scheduled to attend the presentation were Baltimore Mayor Thomas D'Alesandro and FCC commissioners George Sterling, D. M. Webster, Frieda B. Hennock and attorney Benedict Cottone. Program was produced and directed by Anthony Farrar.

Elgin-American and Longines-Wittnauer will spread a holiday feed Thanksgiving Day for radio and television audiences throughout the country. E-A pacted with NBC this week for an hour-and-a-half parade of stars to be topped by George Jessel as emcee, which will be aired on video only. Longines will have an hour-long simulcast, combining its Symphonettes and Choraleers on every CBS radio and TV outlet available.

E-A bankrolled a two-hour talent lineup last Thanksgiving via ABC-TV, with Jessel emceeing that show also. This year marks the entry of Longines into the holiday spirit, for what might emerge as an annual affair. Missing from the scene so far this year are Elgin Watches, which sponsored a two-hour show in 1948 on NBC radio, and Wrigley's, which had a similar show in direct competition on CBS radio.

Longines program will probably mark the biggest simulcast yet, with full web facilities and 20-24 video stations, depending on whether the time is open to be tied in. Only interconnected TV outlet to be excluded from the lineup is Lancaster, Pa., home of the competing Hamilton Watch Co. Program will be aired from 5 to 6 p.m., with Victor Bennett the ad agency on the account.

E-A show, to be aired from 8:30 to 10 p.m., will be carried on all NBC-TV outlets. Program will have a revue format with Max Liebman, producer of last year's "Broadway Revue" series, handling production reins. While the emphasis will be put on top-name guest stars, including Milton Berle and the Ritz Bros. (latter in their TV debut), there will also be several production numbers with original choreography. Jewelry firm will shell out an estimated $100,000 for talent, production and time costs, through the Weiss & Geller ad agency.

NBC Grabs Kyser In CBS Time Snag

Snaring by NBC-TV of Kay Kyser's "College of Musical Knowledge" to be bankrolled by Ford Dealers starting Dec. 1 underlines again that web's advantage in possessing primary affiliates in a number of single-station TV market areas.

J. Walter Thompson ad agency on the account, had originally shopped for time at CBS-TV. That network wanted to slot the program Tuesday nights at 9 to replace Gulf Oil's "We, the People," which is moving over to NBC. Since the Kyser show is to run a full hour, however, CBS would have been forced to find another time for "Suspense," aired Tuesday nights at 9:30. When Auto Lite, which bankrolls the latter show, refused to okay the move, CBS tried to clear affiliate time on other open hours. Too many of the single-station area affiliates, however, had commitments with competing webs for programs and thus CBS lost out.

NBC will air the show in the Thursday night 9 to 10 period, vacated last week by the Buick-sponsored Olsen & Johnson show. Web plans to fill that hour with sustaining film features until the Kyser program kicks off. Decision of the Ford Dealers to pick up the tab for the show, coupled with the deal set this week by the Ford central office to sponsor pickups of the United Nations sessions via CBS-TV, indicates the steel strike has not yet hurt the automotive companies sufficiently to force them to retrench on their TV ad budgets.

King Features on TV

A package of four King Features serials, based on the comic strips "Don Winslow of the Coast Guard," "Don Winslow of the Navy," "Red Barry" and "Ace Drummond," will be presented over 25 tele stations throughout the country.

Deal was made by Flamingo Films following an agreement recently concluded with Filmcraft, Inc., outfit that bought the pictures from Universal for $250,000.

JWT, Y&R SHIFT RIVALRY TO TV

JWT vs. Y&R Lineup

Following is a breakdown of the various television shows represented by J. Walter Thompson and Young & Rubicam, who are now battling it out for the top position in the ad agency field in TV.

Program	Sponsor	Network
(J. Walter Thompson)		
Believe It or Not	Ballantine's	NBC
College of Musical Knowledge	Ford Dealers	NBC
Kraft TV Theatre	Kraft	NBC
Dione Lucas Show	American Wine Guild Scott Paper	CBS
Auction-Aire	Libby Foods	ABC
Kukla, Fran & Ollie	RCA	NBC
(3-a-week)		
The Clock	Lever Bros	NBC
Wednesday night boxing	Ballantine's	CBS
(Young & Rubicam)		
Silver Theatre	International Silver	CBS
Talent Scouts (simulcast)	Lipton's Tea	CBS
Goldbergs	Sanka Coffee	CBS
We, the People (simulcast)	Gulf Oil	NBC
Bigelow Show	Bigelow-Sanford	CBS
Aldrich Family	Jell-O	NBC
Fred Waring Show	General Electric	CBS
Paul Whiteman Revue	Goodyear	ABC

FCC Keeping Door Open on Color As It Orders Showings for Later

Washington, Nov. 1.

With one hand the FCC last week slapped RCA in the face and with the other it patted the company on the shoulder. The agency refused RCA's request to put off for two months comparative color demonstrations with the CBS system scheduled in two weeks, but it ordered another showing to be held in three months with RCA, CBS and Color Television, Inc., competing.

The net effect of the action, it appeared, was to keep the door open for adoption of color and to avoid any commitment of preference for a particular system. An outright denial of the RCA appeal for postponement, which was strongly opposed by CBS, might well have been regarded as a victory for Columbia and an indication the agency intended to move fast toward a decision.

In revising its schedule to carry the hearings (with a gap of about six weeks) almost into March, the Commission said it was applying "the most expeditious method of proceeding" with the color question. A public notice to be issued next week specifying further information required from color proponents, is expected to shed light on the Commission's plans.

Commission decision to hold a

(Continued on page 38)

Words & Music

Washington, Nov. 1.

Tin Pan Alley provided an interpretation, which got around fast last week, to the FCC decision denying RCA's request for a two months' postponement of comparative demonstrations with the CBS color system but setting up side-by-side tests three months hence of RCA, CBS and Color Television, Inc., processes.

The gag: "Your lips tell me no-no but there's yes-yes in your eyes."

Mpls. Fire Dept. Nixes Free Football TV Films

Minneapolis, Nov. 1.

Fire department ordered Don Leary's radio and television dealer, to discontinue free public TV showing of U. of Minnesota away from home football games on film the Sunday night following contests.

Newspaper ads inviting public barred juveniles because "it would be past their bedtime." Huge crowds packed the establishment and many were turned away. Fire department officials considered gatherings a fire hazard.

Color Promise Not Holding Back Sale of TV Sets

Washington, Nov. 1.

Despite wide publicity here of FCC color video hearings, a recent survey shows that few people hold off purchase of television sets specifically to wait for that. A sampling study completed last week in Washington by the American Research Bureau disclosed that only 4.7% of persons not owning sets give "waiting for color" as the reason.

Overwhelming obstacles in owning a video set, ARB found, are (1) financial and (2) belief the medium is still in a development stage. Interviewers reported that "many prospective buyers hesitated to shell out the considerable amount of money required for a set because they feel a lot of refinement is still necessary to give them better reception, eliminate flicker and interference and reduce eye strain."

Many other non-owners believe

(Contin ed on page 41)

CURLEY TAKES TO TV TO WIN BOSTON VOTES

Boston, Nov. 1.

Hub's Mayor James Curley, pitching for reelection and overlooking no bets in his campaign, has become the first major politico in this area to hit the voters via video.

Curley is using a series of films over both Hub video outlets showing his accomplishments in building up Boston since his incumbency, which has been off and on for the last 30 years. Films open with a shot of Curley and then switch to subject matter with mayor giving a spiel in the background much in the manner of a Fitzpatrick traveleg.

Stunt is causing much comment around town, but full impact will not be known until the ballots are in.

MANDEL SUES LIEBMAN ON 10%-ER CONTRACT

Lou Mandel, theatrical attorney and talent manager, has filed a breach-of-contract suit against Max Liebman, legit and video writer-producer-director, in New York supreme court, with trial slated to come up within two months. Mandel, represented by attorney Milton Paulson, charges that Liebman broke a pact inked in 1947 which gave the plaintiff a 10% cut of Liebman's earnings above $20,000. Liebman cites the pact as illegal.

Liebman was questioned in pretrial examination by the plaintiff's attorney Monday (31). Milton Mound is attorney representing Liebman.

NECK-AND-NECK RACE FOR LAURELS

Television turned up another "history repeating itself" situation this week with the return of J. Walter Thompson to the top ranks of the ad agencies in video. JWT, planting two new network shows, is now fighting it out in a neck-and-neck race with Young & Rubicam to tie down the top agency laurels—which is exactly the same situation that held in radio five years ago.

By setting deals for Ballantine's to bankroll NBC TV's "Believe It or Not" and the Ford Dealers to sponsor the upcoming Kay Kyser show on the same web, JWT now has a total of eight bigtime network shows on TV. Y&R, when the new Paul Whiteman Revue takes the air for Goodyear Sunday (6), will have exactly the same total. JWT has a slight edge in time billings, however, repping its clients for 13 half-hours, as against Y&R's 10.

In 1944 the same two were pacing the agencies in AM. JWT at that time had 15 top radio shows on the air, including such Hooper leaders as "Lux Radio Theatre," Edgar Bergen and Bing Crosby's old "Kraft Music Hall." Y&R then controlled 29 shows, including Jack Benny, Burns and Allen, Eddie Cantor, "Duffy's Tavern," etc. (Dancer, Fitzgerald & Sample at that time had a greater number of radio shows but most of them were daytime soapers.)

JWT incidentally was the first to push video towards the bigtime, when it had Standard Brands "Hour Glass" revue on NBC TV three years ago. Forerunner of most of today's vaudeo and revue-type productions, "Hour Glass" was the most heavily-budgeted program to hit TV when it preemed. Weekly talent and production nut for the hour long opus was $4,000. Show was aired on NBC's complete interconnected network at that time: N. Y., Schenectady, Philadelphia and Washington.

Ballantine's deal for "Believe It" gives JWT two solid hours of programming Wednesday nights on NBC TV. "Believe It" takes over the 8 to 8:30 slot, to be followed by "The Clock" (Lever Bros.) from 8:30 to 9 and "Kraft TV Theatre" from 9 to 10. In addition, Ballantine's bankrolls the Wednesday night boxing matches via CBS TV through JWT. "Kraft Theatre" is the longest continuously sponsored video show on the air, having occupied the same time period on NBC for more than three years.

NBC Alerted to Shuffles In TV; More Production Aides Lopped in Economy

NBC television, now in the midst of reshuffling via a series of economy moves, indicated this week that there would be no further personnel cuts, such as those which have lopped a reported 10-15 directors and assistant directors from the staff. Instead the web, with its personnel at the desired level, will realign the staff in an effort to improve the quality of both the programming and sales departments while continuing to operate on a reduced budget.

Names of those to be affected by the departmental reshuffling are still open to speculation. Only decision made to date by the web is the assignment of George Frey to take over as top man in the TV sales department. Under the integrated AM-TV setup instituted last year by NBC, Frey will still nominally report to sales veepee Harry C. Kopf but he will be in direct supervision of the entire TV sales department.

Latest staff cuts hit the web last week when three other members of the production staff were reportedly axed. They included a director, apprentice producer and a production assistant. Each was given the standard 90-day notice, which means they'll be on the NBC payroll through the middle of January.

Five Penna. TV Stations Upheld On Censor Nix of Their Film Programs

Philadelphia, Nov. 1.

In a far-reaching decision, and what is the most important court victory to date for the fledgling television industry, the U. S. District Court upheld five Pennsylvania video stations in their contention that the state has no right to censor their film program.

The decision in the suit, which was filed last May, was written by Judge William H. Kirkpatrick, who declared the attempt of the Pennsylvania State Board of Censors to censor films used on TV programs was invalid and an interference with the authority of the FCC. He disagreed with the censor board's assertion that Congress by implication had left the matter of censorship to the discretion of the states.

The State Censor Board had decreed that all films obtained from local distribs for telecasts had to be shown to the censors three days before they were scheduled for transmission and that films produced outside of Pennsylvania must be reviewed five days in advance of a scheduled broadcast.

Under an agreement with the five plaintiff stations, the board had withhheld putting the regulation into effect until the court handed down its decision. The plaintiffs were the Allen S. DuMont Laboratories, operators of WDTV, Pittsburgh; Philco Broadcasting Corp., operators of WPTZ; Triangle Publications, Inc., operators of WFIL-TV; WCAU, Inc., operating WCAU-TV, all in Philadelphia, and WGAL-TV, Inc., operating WGAL-TV, Lancaster, Pa.

Judge Kirkpatrick ruled that the Censor Board's regulation would infringe upon a field of interstate commerce already adequately covered by federal law. Moreover, he said it would put an unreasonable burden on interstate commerce in television broadcasting.

In ruling out the regulation, Judge Kirkpatrick held that "it impinges on a field of interstate commerce which Congress has preempted and is inconsistent with the statutes and the national policy adopted by Congress for the regulation and control of radio and television."

CBS Pacts Levenson To Long-Term Deal

Sam Levenson, comic specializing in Yiddish folk humor, has been pacted by CBS TV on a long-term deal. Web plans to build a once-weekly half-hour show around him.

Levenson was tapped by CBS on the basis of his guest shot Oct. 23 on the web's "This Is Show Business," which drew uniformly good reaction. Comedian is slated for a repeat guestint on the same program Sunday (6).

CBS Wraps Up Ford's TV Coin For UN Pickups

CBS prez Frank Stanton in an "in person" sales pitch set a deal last week for Ford Motors to bankroll cross-the-board daytime pick-ups of United Nations General Assembly sessions. It's without question the most ambitious video public service sponsorship tieup to date.

Part with Ford was set personally by Stanton with Henry Ford II, prez of the automotive outfit. Both Ford and CBS, incidentally, offered to cut NBC and ABC in on the pickups under a pooling arrangement. Two webs turned down the bid, however, so CBS decided to go it alone.

Pickups are to be made from sessions held at both Flushing Meadows and Lake Success starting Nov. 7 for the duration of the Assembly's present sitting. They are to be aired Mondays through Fridays from 11 a.m. to 1 p.m. and again from 3 to 4 p.m., being fed from WCBS-TV, the web's N. Y. flagship, to all interconnected stations. In addition, all pickups will be kinescoped for servicing other CBS affiliates which want the shows. Kinescopes will also be made available to UN member countries throughout the world, to help promote the organization and its work.

Ford will pay all pickup costs and time charges for the programs, but it is doing so strictly on a public service basis. Sponsor will at no time plug its products, taking only an opening and closing identification message. Both Stanton and General Assembly prez Carlos P. Romulo hailed Ford's efforts to bring the work of the UN and world problems into millions of homes throughout the world. Stanton, while terming the pickups experimental, declared they would be a "landmark in TV's growth in the field of public affairs."

Ford agency is Kenyon & Eckhardt.

Pitch Gloria Swanson TV Package to CBS

Hollywood, Nov. 1.

Gloria Swanson may return to television in a new half-hour weekly show to emanate from the Coast. Package featuring the film star has been built by Stanley Cowan and Harry Spears of the Ward Wheelock ad agency, who are now negotiating with CBS Coast exec Harry Ackerman for that web to take it over.

Miss Swanson is due back this week from eastern personals plugging Paramount's "Sunset Boulevard." She would be femcee of the layout, which has a variety with guests format at a weekly talent and production nut of $8,000. Miss Swanson was star of an hour-long woman's show on the N. Y. Daily News' WPIX last year, which she asked to return to film work here.

Ballantine's Bigtime Wed. Video Spread; 90 Minutes on 2 Webs

Ballantine's Ale & Beer became the heaviest Wednesday night sponsor in television this week, pacting with NBC TV to take over as bankroller on the "Believe It or Not" show. It's to be aired in the 8 to 8:30 slot, which has been occupied heretofore by "Crisis," sustainer originating in Chicago. With Ballantine's also bankrolling the Wednesday night boxing matches via CBS TV, it now has at least an hour-and-a-half of sponsored network video time on that evening. J. Walter Thompson is the agency.

How long the brewery will continue bankrolling the boxing matches, however, is believed now open to question. With the new emphasis on TV dramatic shows (as emphasized by the fact that five out of "top 10" Hooperatings last week went to programs of that type), the format of "Believe It or Not" will be altered slightly with that in mind. Instead of featuring three or more oddities each week as heretofore, the program will have only one but it will be fully dramatized. In view of that fact and with most sports events now going begging for TV sponsors, it is believed that Ballantine's will bow out of its CBS boxing pact at the expiration of the next cycle.

Brewery picked up the tab on "Believe It" just in the nick. Show, packaged by indie producer Douglas B. Storer, was one of the costlier sustainers which NBC had planned to abandon in its current cost-cutting moves. Web had been kinescoping the series for the last several months and planned to try selling it on the basis of the kinescope points.

YOU ARE THERE
("The Trial of Aaron Burr")
With Martin Gabel, Charles Webster, Eric Dressler, John Daly, Quincy Howe, Don Hollenbeck, Ned Calmer, Ken Roberts
Writer: Michael Sklar
Director: John Dietz
Producer: Werner Michel
30 Mins.: Sun., 2:30 p.m.
Sustaining
CBS, from New York

CBS Documentary Unit's prize-winning "You Are There" which applies modern coverage techniques to the re-enactment of historic events, returned to the Columbia airlanes Sunday afternoon (29) with a presentation of "The Trial of Aaron Burr." It's the same sock radio as before—a half-hour of exciting listening.

Produced last season by Bob Shayon, who has since exited the network, "You Are There" is now getting a productional-directorial assist from Werner Michel and John Dietz. They bring to it the same exacting standards of careful painstaking research, a fine production and expert blending of talents. Both for its entertainment and educational overtones, the half-hour historical reprise has an undeniable spark.

The "on-the-scene" coverage of Aaron Burr's trial, with its exciting climactic acquittal of the treason suspect, brought into sharp focus, with an uncanny realism, the circa 1807 factionalisms, projection of civil liberties issues, Federalist vs. Democratic Republican interplay and intrigue, temper and the moods of an aroused Richmond populace, etc.

It had the added advantage, too, of such fine talents as Martin Gabel as the self-defending Burr, Eric Dressler as Andrew Jackson, Charles Webster as Supreme Court Justice Marshall, plus fine reportorial pickups by John Daly, Quincy Howe, Don Hollenbeck, Ned Calmer and Ken Roberts.

Good radio every minute of the way. *Rose.*

RED FEATHER REVUE
With Garry Moore, Jimmy Durante, Bob Hope, Frances Langford, Harvey S. Firestone Jr.
Producer: Tom McKnight
Writer: Glenn Wheaton
30 Mins.: Fri. (28), 8 p.m.
Sustaining
MBS, from Hollywood

There may be advantages to shows which build slowly to a strong climax. But the program analysis researchers find that audience acceptance is greatest when a receptive mood is created by a socko initial act that hypos listener liking throughout the stanza. This principle was ignored in a special Red Feather broadcast salluting the USO on Mutual last week. First segment of the program was a mock soap opera using a GI and War—a weak opening gambit.

Appeal picked up when Frances Langford came on to sing a medley of "USO Hit Parade Tunes," including "That Old Black Magic," "Just One of Those Things" and "Night and Day." Bob Hope delivered a straight spiel for the organization—which disappointed somewhat because of his desertion of his comic characterization. Highspot of the show was Jimmy Durante's clowning with his old pard, Eddie Jackson—which whipped up the old vaude spirit. USO prez Harvey S. Firestone Jr. wound up with a message plugging USO and its place in the Community Chests of America drive. *Bril.*

STUMP THE EXPERTS
With Don Hill, guests
30 Mins., Tues., 7 p.m.
THURSTON COOKE CO.
WGRC, Louisville

Town's leading sportscaster, Don Hill, after a year as a WAVE exclusive, has moved his sports quiz show to WGRC where he is enscoured in the 7 p.m. slot each Tuesday night. And judging by the jovial, witty exchange of banter and sports info tossed around during the half hour quite a segment of listeners are going to follow Hill.

Idea is that a board of experts composed of regulars like Mike Barry, a well informed chap on racing, Howard Cassidy, with a baseball background, and Max Reed, who knows his football, plus a guest endeavor to answer questions on sports sent in by listeners. To those whose questions are used Don gives chance tickets to various sports events, Louisville football games, Arthur hockey games, and the like.

Hill inserts his personality into the proceedings just enough to keep the chatter moving. He's a fund of sports info in his own right, and has a trigger mind and flexible tongue for the sport stuff. *Weed.*

NBC SYMPHONY ORCHESTRA
With Arturo Toscanini, conductor; Ben Grauer, announcer
Producer: Don Gillis
60 Mins., Sat., 6:30 p.m.
Sustaining
NBC, from New York

This is the season of sponsorless symphonies on radio. For NBC, it means shelling out upwards of $500,000—$500,000 of which goes to maestro Arturo Toscanini for batoning two series of eight concerts each. It's the season in radio, too, when the webs, in the wake of economic cutbacks, have been effecting retrenchments right down the line. Thus far the network has seen fit to permit the NBC Symphony to stay put.

The NBC Symphony is slotted Saturday nights 6:30 to 7:30 without even the assurance that affiliates will carry the program since "station time" permits them to recapture the segment. Thus it adds up to a lot of "out of the network pocket" coin to sustain a longhair stanza with a rating invariably hovering between a 3 and a 5. But it's NBC's prize public service package, and the network rates a deep bow for refusing to molest it.

Toscanini and his aggregation of hand-picked musicians premiered the new season last Saturday (29) with renditions of Berlioz' "Romeo and Juliet" Symphony and Debussy's "La Mer." It was everything one has come to expect from the maestro and his superlative orchestra. To the listener it meant that the '49-'50 orchestral season was officially launched.

The days when institutional-minded advertisers are willing to plunk down in excess of $1,000,000 required to sponsor the NBC Symph are apparently gone. It's a break for music-conscious dialers that NBC is willing to step into the expensive breach. *Rose.*

KOL BREAKFAST CLUB
With Bill Griffiths, Frank Iacolucci
Producer: Bud Smalley
Participating
30 Mins.: Mon.-thru-Fri., 10 a.m.
KOL, Seattle

This newest of local "breakfast" shows is made entertaining by the ebullience of Bill Griffiths, emcee, who carries the show along at a good clip with his ad libbing and brash questioning of the breakfasters, who are chiefly on the distaff side. Frank Iacolucci's accordion provides music for background and for group singing which has proper amount of enthusiasm for a morning program.

Show originates from the Regency Dining Room of the New Washington hotel, and morning caught featured groups of alumnae from the U. of Washington who were laying plans for the U's homecoming celebration. Proceedings include fashion tips from Sharon Kane, KOL's shopping expert, along with models to show off latest styles. Gifts are given to breakfasters and each day a contest is held to choose a "Charm girl" over 30, with winner of 13-week contest to receive trip to Honolulu.

Griffiths shines all the way through, keeping the quips coming and doing a fine job in a daffy Silly Swaps device, all adding up to a half-hour stint that projects the fun and games in fine fashion. *Reed.*

KAY MORROW SHOW
With Kay Morrow, Nancy Coleman
Producer-director: Dick Locke
15 Mins., Tues., 7:45 p.m.
Sustaining
WENR-TV, Chicago

This is a one-woman show that's entertaining, but unluckily pitched in the Milton Berle time slot. Nevertheless Kay Morrow goes at her work as if she wasn't conscious of the fact, and crams plenty of femme fashion and chitchat into a quarter-hour show.

Basically, it's a beauty and style show. Nancy Coleman helps out with swift sketches of flares, flounces and fluffy ruffles, while Miss Morrow gives studio guests the lowdown on latest fashion tips.

The girl's a comedian, too. She knocks out most of the TV rest along with the viewers on her takeoffs of etiquette do's and don'ts. One scene about a woman with a big hat in a theatre was sock entertainment.

Unfortunately, with Berle coming into Chi at the same time Miss Morrow is up against tough sledding. But for a femme-only viewpoint delivered with considerable zest, she's got herself a fine little package. *Mort.*

San Antonio—Rex Pries, assistant manager and prior to that commercial manager here of KTSA has resigned that post. He has been associated with the outlet for more than 10 years.

AT HOME WITH LIONEL BARRYMORE
With Dick Simmons, announcer
Writer: Robert Eisenbach
Director: Paula Stone
15 Mins.: Tues., Thurs., Sat., 7:15 a.m.
Sustaining
WMGM, N. Y.

MGM Radio Attractions is dishing up one of Hollywood's most venerable and distinctive personalities in this transcribed series, one of a group of shows being syndicated nationally. This is a straight talk program but with Lionel Barrymore handling the gab, it is removed out of the commonplace realm. Not that the script is anything unusual, but Barrymore can take the most ordinary statement and give it the weight of a doctor pronouncing a death sentence on his patient. Maybe it's those Dr Gillespie roles he's been playing. In any case, his screen following will find those same familiar grunts and vocal mannerisms which have been his unmistakable trademark.

This show is slanted as a combination of inspirational ideas and cracker-barrel philosophy, Hollywood style. Barrymore hops leisurely over a range of subjects although the script attempts to weave the program around a central thread. On one of the shows Barrymore discoursed on the matter of advertising techniques. His conclusion, reached after ponderous elocution and a plenitude of examples, was that the naked truth is not so attractive as truth dolled up by an ad man's cosmetic. *Herm.*

BALTIMORE STORY
With Richard Dicks, Vivian Sharpe
Writer: Catherine Tyson
30 Mins.; Mon., 7:30 p.m.
Sustaining
WBAL, Baltimore

This series, which has been handling dramatic material native to Baltimore, took a radical departure with a recent play, "The Story of Maria Ferraris." This was an intensely morbid yarn filled with suicidal drives and psycho overtones and executed in fittingly sombre style. Some sections of the script were overboard in emotional effusion but solid performances by the cast kept the characterizations firmly in grip.

Yarn concerned a strange alliance between an elderly music teacher and his young pupil who is haunted by the memory of her dead father. An unsympathetic mother attempts suicide in order to win her child away from the piano but instead, the pupil gets killed in an auto accident and the teacher kills himself. It was strong stuff but listenable all the way. *Herm.*

Radio Followup

ABC's "Piano Playhouse" produced by Maggy Fisher will shortly mark its sixth anni on the air. Program makes for good Sunday afternoon listening, covering just about every type of keyboard work in its 30-minute scope. On the broadcast caught (30) regular Bill Stan Freeman and Cy Walters had as their guests jazzman Teddy Wilson and the concert-duo, Victoria Crandall and Moreland Kortkamp.

Numbers ranged from the current "Cuckeyed Optimist" to the classic "Blue Danube." Variation is introduced by switches from solo offerings to the two duos and one novelty was "Toot-Toot-Tootsie" with Walter, Freeman and Wilson each taking a chorus and then joining for a three-piano finale. Additional variety is provided by the distinctive style of the pianists, each of whom utilizes different patterns, harmonies and tempos. Milton Cross' intros are informal and engaging.

Gilbert Seldes' "The Lively Arts" airer, celebrating its first anni over WNEW, N. Y. Sunday (29), showed how well the program has stood up for a year. Seldes' comment on the passing scene is pertinent and always interesting. His urbane, trenchant and witty approach suits the arts, as well as the wider canvas that he now encompasses. Sunday's segment started off with a discussion of "the age of the phony," debunking anecdotes, photographs and stories in newspapers and magazines. Then it went serious as Seldes touched on book bannings in Texas, the Mississippi college discrimination grant incident, and housing. All was delivered in suave, cool tones and calm, detached attitude, for telling effect. At airer's close, Seldes thanked WNEW for never having interfered with him, or censored his program.

ADVENTURES OF SUPERMAN
With Bud Collyer, Joan Alexander; music, John Gart; narrator, Jackson Beck
Writers-Producers-Directors: Robert and Jessica Maxwell
30 Mins.: Sat., 8:30 p.m.
Sustaining
ABC, from New York

After almost 10 years of catering strictly to juvenile dialers, "Superman" switched to an ABC nighttime spot Saturday (29) in what was heralded as an attempt to cultivate an adult audience by emphasizing mystery and crime detection. Initial show, "The Mystery of the Walking Dead," was a fanciful melodrama of an executed man who seemingly returned to life.

While this transcribed airer was well acted and shone with production polish there was nothing particularly "adult" about the plot or its solution. For as the story unfolded it was easy to visualize the entire yarn projected on the panels of a color comic book. Of course, "Superman" does solve the mystery. But he only accomplishes this by pulling some of his "supernatural" deeds.

Success of the show obviously boils down to whether a more mature audience will accept the fantastic character of "Superman" himself. There's little question of that for every grownup still has a smattering of the juvenile in him. But the new pattern is still a long way from being "adult" despite the shift to sherlocking.

Bud Collyer, per usual, registered in the dual role of "Superman" and a newspaper reporter white Joan Alexander as a fellow scribe made with the screams at proper intervals. *Gilb.*

CHEER UP PARTY
With Carl Bonner, Bob Kay
75 Mins.; Mon.-thru-Sat., 10:15 p.m.
OERTEL BREWING CO.
WAVE, Louisville
(*M. R. Kopmeyer*)

Now that the baseball season is over locally WAVE's No. 1 sponsor, Oertel's Brewery, decided to forego sportscasts until next season's baseball time. To fill the void, they've come up with a combo live talent and record request show, running an hour and a quarter every night except Sundays starting at 10:15.

Live portion of the show is in capable hands of Carl Bonner, nitery type entertainer, who has spots on both WAVE-TV and AM. Bonner has an extensive repertoire of old and new songs, ballads, pops, etc., and bolsters his vocalizing with a flexible accompaniment at the piano. He bears down heavily on urging listeners to send in requests over the phone and likes to get 'em from parties who may be tuned in for the 75-minute wash while dancing and possibly gurgling his sponsor's suds.

Bob Kay, staff announcer, introes the records, and when he can't come up with the exact tune requested, likely as not Bonner will remember it, and dish it out in person. The guys sustain a running line of light gab, and quite naturally convey a "cheer-up" mood. That's quite an assignment for the over-an-hour stretch, but they keep the banter on a high level throughout.

Commercials are mostly of the ad-lib type, and a relief from the usual hard hitting cops favored by beer advertisers. Shows are currently averaging some 200 requests a night, which obviously can't all be filled, but it gives the boys quite a wide choice, and there is never any paucity of request material.

Cheer-Up Party is well spotted. Coming after 10 p.m. in this 10 o'clock closing town, stayuppers have here a show which is right up their alley. *Wied.*

PURSUIT
("You Take Ballistics")
With Ted De Corsia, Raymond Lawrence, Paul Frees, Eric Snowden, Ramsey Hill, Don Baker, announcer
Producer-director: William N. Robson
Writer: Robert Richards
30 Mins., Thurs., 10:30 p.m.
Sustaining
CBS, from Hollywood

New adventure series, with accent on pursuit or tracking-down of criminals, is a slick writing and acting job and an entertaining half-hour, judged by its first offering. This was "You Take Ballistics," a study of a Scotland Yard inspector tracking down a suspect, yet lacking sufficient evidence to arrest him and unearthing the clue to break the criminal down.

Suspense was kept up well throughout. There was good atmosphere, good sound effects, etc. But the natural, casual dialog, the smooth performances of the cast and some deft direction accounted for show's overall success. Being a British yarn, the story had all characters speaking in somewhat cultivated speech, although this British idiom and inflection helped give the thriller its verisimilitude. It was a good job. *Bros.*

TIME FOR DEFENSE
With Louis Johnson, William Frye, Sgt. Bennie M. Weeks, Sgt. Glenn Darwin, Air Forces Concert Orch, Women's All-Mixed Chorus, Singing Sergeants; Lt. Case Bielski, Ensign Jack Siegal, announcers
Producer: Stanley Field
Director: Maj. George Blackburn
Writer: Capt. Don Meranda
30 Mins.; Tues., 10 p.m.
Sustaining
ABC, from Washington

Produced by the U. S. Defense Department together with ABC, "Time for Defense" combines about three parts entertainment with two parts of report on national security. The entertainment segments are provided by Sgt. Glenn Darwin, former Met opera singer, the 80-piece Air Forces Concert Orch, the Singing Sergeants (25 male voices) and the Women's All-Mixed Chorus (23 Waves, Wacs, Wafs and femme marines). For the most part, the musical numbers are confined to the marital genre — "Anchors Aweigh," "Air Corps Song," "The Caissons Go Rolling Along" and patriotic tunes such as "Freedom Is Everybody's Job." However, Darwin also did a neat job on "Some Enchanted Evening."

In the documentary department, there was an effective bit in which Sgt. Bennie M. Weeks (using a portable wire recorder strapped to him) reported what happens in a troop-carrier plane as the parachutists prepare for the jump and then described his sensations as he made the descent. Background of the plane's roar, the jump master's commands, Weeks grunt as the umbrella opened and the sudden silence after he left the plane made good listening.

Program also included a brief message from Defense Secretary Louis Johnson and a summary of defense news by his assistant, William Frye. Latter, who has a pleasant voice and informal delivery, covered items that were timely as well as important, such as the release of 30,000 GIs announced that day.

Perhaps there's difficulty in getting tactical units integrated, but this stanza showed the "musical unification" of the services. *Bril.*

AMERICA SPEAKS UP
With Bill Slater, emcee; Benjamin H. Namm, guest
Producer-Director: Lawrence Hammond
15 Mins.; Mon., 10:45 p.m.
Sustaining
WINS, New York

America's Future, Inc. has produced this transcribed open-end series dealing with domestic and international problems. It's described as offering a galaxy of personalities, but the announced list reveals more similarity than dissimilarity in their views. Program started with Benjamin H. Namm, board chairman of Namm's Brooklyn department store, and others will include Reader's Digest editor Eugene Lyons, Robert Montgomery, N. Y. Stock Exchange prexy Emil Schram and Gene Tunney.

On the opener Monday (31) Namm was queried by emcee Bill Slater on his beliefs about "The Survival of American Industry." These in brief, were that unless the American people allow business reasonable profits "what happened in England will happen here." He scored socialism in Britain, charging that a little social control leads to socialism which in turn leads to communism.

Slater's questions and Namm's answers permitted a sharp presentation of the latter's viewpoint. Stanza also includes a listener content for the best letters on America. Commercial possibilities are good. *Bril.*

SEVEN ON THE LIMB
With Paul Howard, others
30 Mins.; Wed., 7:30 p.m.
Sustaining
WOKO, Albany

Arresting title has been given to a new forum over which Paul Howard, former Albany newspaperman, presides. Seven guests are invited weekly to go out on the limb in discussing a controversial question. Panel changes. Listeners are invited to apply for a date if they wish to appear.

Question analyzed on shot heard was worded "Is a college education essential for a successful life?" Little conflict of opinion developed in the "set" comments, which ran too long and held too much rigidity of form. Some difference was expressed, pointedly, in the final seven minutes, when the broadcast hit a faster and sharper stride.

Howard registered fairly well as moderator. Feature could be developed into a topflighter. Topics are frequently chosen from current news stories. *Jacq.*

FASHIONS AT THE WALDORF
With Billie Gould, others
Producer-Writer: Billie Gould
30 Mins., Fri., 1:30 p.m.
Sustaining
WABD, N. Y.

"Fashions at the Waldorf" is better dressed than the usual type of couturier layout. After all, the swank Sert Room of the famed N. Y. Waldorf-Astoria provides a degree of atmosphere for a fashion show luncheon that couldn't be equalled by studio settings or gatherings in most other spots.

The idea consequently is laudatory and represents a forward step in the video presentations of the new modes.

Unfortunately, the other facets of this show aren't up to the par of the settings. Billie Gould, herself a fashion expert, falls down on the commentary. She doesn't have the necessary vocal authority and is lost without a script.

La modes are well presented. The girls parade down the runway in a variety of fashions from some of the top Parisian masters and domestic designers, with store from which they come getting a plug. The cameras are able to catch the high points of the designs and to a slight degree, the texture of the fabric. The creations show off well.

Miss Gould mixes in some brief interviews. There's a table of femme celebs which included Irene Rich, Marge Kerr, Maxine Keith, Estelle Winwood, Helena Rubinstein and others. Also Edith Thornton McLeod, author of "Beauty After 40," which provided the theme of this show, creations for the fortyish dame. The interviews were too brief to be effective, but Miss McLeod was allowed more time than the others, and might have cut the show off the air. To illustrate a point, she used the word "hell." The FCC still thinks it's unladylike. *Jose.*

AMERICAN FORUM OF THE AIR
With Theodore Granik, moderator; Maurice J. Tobin, Herman Steinkraus, guests; Charles Batters, announcer
Producer: Van Halleck
30 Mins.; Sun., 4:30 p.m.
NBC-TV, from Washington

"American Forum," 21-year-old discussion program which recently switched from MBS, is now aired as a simulcast. Fact that it is also beamed to AM listeners gives it little visual appeal, aside from the interest of seeing participants and making it easier to follow the thread of argument.

Opponents on the preem (30) were Labor Secretary Maurice J. Tobin and U. S. Chamber of Commerce prez Herman Steinkraus, both of whom are top level representatives of their points of view. Subject was the current steel strike, which gave the debate good news values. Speakers were well informed, presenting their cases cogently and concisely, and partisan enough to provide some verbal sparks.

On the technical side, the set was simple and dignified, but mike booms out of the cameras' range would have been preferable to table mikes with NBC call letters. Long shots of Granik and the two speakers could have been cropped closer and some of the profile angles might have been used more sparingly. Otherwise the lens work was expert, particularly in following the give-and-take between the debaters. Granik moderated well, but could improve his ad libbing rather than reading his intro. *Bril.*

DEATH IS YOUR HOST
With Bill Gladden, Capt. Jerry Kopp, Sgt. Logan Moore
Writers: Bill Gladden-Bud Witherbee
Producer-director: Witherbee
20 Mins.; Tues., 9:30 p.m.
WAVE-TV, Louisville

Hardly recommended as entertainment for the home fireside, but definitely in the public service field, this preachment for traffic safety is bound to have an impact, and through TV will reach with its message a number of viewers who could not otherwise have the lesson brought home to them.

Idea is projected that Death, a masked, black-hatted character played by Bill Gladden, is always ready to snuff out the life of some child on a bicycle, or motorist who runs past a traffic light. Gladden's role is obviously intended to be sinister, but his pear-shaped tones make the guy more a pleasant-voiced chuckler. Closeup is well executed on the Death character, his eyes and mouth photographing particularly well and effectively.

Stanza settles down to a two-man discussion between two Louisville traffic officers, who discuss the whole question of traffic fatalities, data and suggestions to the public on what to do and what not to do. It's a pretty dull dish to serve guests in a beer stube, and at show caught most of the patrons were more interested in their various discussions at the bar. *Wied.*

Tele Follow-up Comment

Arthur Schwartz's third time up with his biweekly "Inside USA With Chevrolet" unfortunately never got off its feet last Thursday (27). It was heavy and lacked spirit, spark or spontaneity. The show was choppy and episodic and even that element of freshness and originality that characterized the initial installment a month ago was lacking. It just slipped back into a Broadway musical routine, forgetting completely that this was TV.

The elaborate dance sequence, with excellent costuming, was practically wasted because of the inability of the cameras to encompass the larger stage and follow the choreography. There was an attempt at interesting shadowing and depth, but the flight of the camera barely caught it.

Mary Wickes and Oscar Levant guested on the show in contrived bits. The former was featured in a skit that had vast possibilities for rousing comedy, but unfortunately everybody played it straight. It also lacked comedy pacing. Levant seemed uncomfortable, as well he should have been, in an awkward intro to his pianistics. This installment, too, failed to capitalize on star Peter Lind Hayes' comedic talents. Of them all, Mary Healy alone didn't suffer from chapter 3.

Pearl Bailey, Jean Carroll and Jack LaRue's pseudo-"problems" on the "This Is Show Business" CBS-TV quiz creates as much a problem as the question when does Milton Berle find time to count his money. The colored comedienne's major road company Mr. Anthony routine was "what to do between shows?" Considering her prolific schedule between both coasts, pix and niteries, is that a problem? LaRue professed to want losing mugg roles, and Miss Carroll zinged over her cafe floor routine with such impact that she'll have no problem getting more TV guest shots. Arlene Francis, along with Clifton Fadiman, Abe Burrows and George S. Kaufman, realized that their counsel was more or less of a stage-wait, in view of the consistent quality. Which, of course, is still the No. 1 shortcoming of this otherwise very entertaining Irving Mansfield-CBS production. Seems that just about every guest is too durn talented. It's good vaudeo and insures the entertainment, and perhaps—at least for the time being—it's an acceptable compromise because there have been interludes on this half-hour when the problem was so obviously mediocre it slowed the entertainment potency.

Show business had a good representation on the televersion of "We the People" with John Payne's frank confessions that he had a much easier life when he was relegated to making love to such film luminaries as Betty Grable, June Haver and others on the 20th-Fox lot. Then he got a hankering for something more virile. That's where he made his major mistake. He's got plenty of scars to prove it. Payne also sang a number to indicate that he can still do well in musical.

An extremely delightful episode on the show was H. Allen Smith's dissertation on his family name. The type of humor that reads so pleasantly in his various works came off when he told of the greats bearing that name. There was a pitch for his new tome "We Went Thataway," natch.

Of interest to the sporting fraternity was the reunion of the famed Four Horsemen of Notre Dame for the first time in about 20 years. There's a tremendous amount of interest in such reunions. This quartet seems to have survived the rigors of being the glamor boys of the '20s and appear to be normal citizens, each having done well in their respective fields. This episode was dressed up nicely with pictures of these former athletes in their prime contrasted with their present appearance. They wound up with a hearty rendition of the Notre Dame Victory Song. Completing the show was Admiral Richard Byrd's dissertation on his explorations. He cited the practical value of his travels by citing the possible mineral wealth in the snow-bound wastes and wound up with a pitch for the relief of refugees from Iron Curtain countries.

This was "We the People's" bow out of CBS. Show reverses the general movement of last year by moving to NBC.

Ed Wynn last Thursday (27) came up with probably his best show to date, which means, considering the high batting average of the previous stanzas, a TV socko. There's no doubt that Wynn has one of the most delightful video shows extant. It was a relaxing 30 minutes of Wynn, with a delightful assist from Dinah Shore.

Because of its quiet and smooth entertainment, the Wynn show fits into the living room, rather than on the musicomedy stage. It's perhaps because of the comedian's ability to readapt his distinctive zany antics to the video medium that makes this Speidel-sponsored showcase such a TV natural. Wynn never tries to overwhelm the viewer; he just gives you a taste of his polished comedics. But obviously a full lifetime was necessary to get such timing and develop such a delightful, perfect fool.

Miss Shore was charming in the delivery of her two numbers, projecting them more through her personality than through any unusual vocal attainments. The kinescope quality, incidentally, was as Grade A as anything coming out of the Coast to date.

"Philco TV Playhouse" had another one of those nights on NBC-TV Sunday (30)—a good cast and excellent production in a rather weak and implausible story, Edwin Gilbert's "Damon's Daughter." Result was a show which sustained interest throughout but which, on second thought, had little to recommend it. But video being a one-shot affair, maybe that's all that's necessary for Philco to sustain that Hooper.

Show revolved about a legit producer who, as painted by the author's exclusively black brush, was undoubtedly Broadway's No. 1 heel. Through threats and coercion he succeeded in bringing in a hit play on its Boston tryout, but as Gilbert wrote the story, the guy was such a varmint that his star, set designer, director and company manager walked out immediately after the preem, indicating the click never got to Broadway. Could that happen?

Sidney Blackmer did a good job in the producer role, playing it as it was written. Hildy Parks was believable as his disillusioned daughter and John McQuade turned in a neat performance as the set designer. Ruth Matteson, as the star, was outstanding in a difficult role and Maurice Burke handled the director's part creditably. Supporting cast, including Philip Foster, Ben Irving and Arthur Marlowe, was okay. Fred Coe's production and Delbert Mann's direction were on the beam.

Another type of Sunday night quiz show, "Think Fast," on WJZ-TV is a good switcher-answer-and-toer in alternation with the Ed Sullivan show. David Brockman and Leon Janney continue as the grownup quiz kids, either pooping categories from rehearsed ad libs or out of the grab bag. Eloise McElhone has become somewhat of a regular, just as she is on "Leave It to the Girls," and somehow muggs a little more on this half-hour. Not that it's unattractive, inasmuch as it fits the corrugated brows deal for the Q and A stuff. Margherita Piazza (is that vet RKO talent scout Ben Piazza's daughter?), was the auxiliary femme guest.

The glamorous "Girls" of the "Leave It to the Girls" on NBC-TV Sunday evenings are even more so now that Robin Chandler has that newer, softer coif and Maggi McNellis has whipped up a very attractive Juliet cap done in what looked like beads or pearls. This, in turn, effects a softer hairdo. Ted Malone was the male antagonist, and international social-diplomatic note was cast by Faye Emerson (ex-Mrs. Elliott Roosevelt) and Winston Churchill's actress-daughter, Sarah, the newlywed Mrs. Anthony Beauchamp. All were in fine fettle, which is cliche by now for this fetching half-hour. But also cliche—or at least threatening to become so—is the one-note "battle of the sexes." After the novelty of a bevy of babes with high-voltage s.a. and IQ become accepted, the persistent intrusion of reaction is that it's now becoming too stylized. These beauts with brains by now are too good to risk underselling. Some judicious application to a little extra fillip is in order and should not be too hard to achieve.

The standard that Milton Berle established on the majority of the Texaco Star Theatre shows last season and some of the current anno is extremely difficult to maintain. The fount of talent and ideas hasn't completely run out, but it's evident that freshness is becoming an extremely difficult item to obtain and as time goes on it's likely to become scarcer. The only thing that's certain on the Berle show is the star's own exuberance, energy and comedic skill. It's still a solid base upon which to build a program.

However, even when the Texaco Star Theatre isn't up to the standards of some showings, it's still tiptop vaudeo. The variety is still maintained and there are generally enough facets to entertain nearly everybody.

The show got off to a fast start with the Tong troupe, a facile group of acro workers. Pace was difficult to maintain afterwards. Berle's skit with Bert Gordon didn't carry the necessary material for full-bodied returns. One of the major mysteries is Nancy Walker. She seems the type that can punch out some sock boffolas, but she elects to work in a lackadaisical manner that seems to waste good material. The personality spot was by Johnny Johnston, who knows his song delivery. Kathryn Grayson did a wifely Texaco cuffo by personaling in the audience. Buster Shaver with Olive & George provided a good novelty.

Major entertainment was provided in the finale, a takeoff on college atmosphere. This sequence represented top Texaco.

DuMont's "Famous Jury Trials" has gotten away from the straight courtroom presentation of previous broadcasts and is now using flashbacks to key points in the story. The new approach gives the program an additional dimension and provides for a change of pace, while permitting the viewer to see the characters in different surroundings.

On the telecast caught last week (26) plot concerned a prizefight handler on trial for the murder of a boxer. Flashbacks took the action to the fight-manager's office where the handler threatened the victim and to a restaurant where he bet against the leatherpusher. Scene shifting was done neatly in view of the fact that characters had to move to other sets, except that the lighting was off. Shadows of moving mike booms intruded as the scene changes were made. Chevrolet dealer commercials played with the trial theme and legal parlance, e.g. "Don't court trouble" and "you be the judge."

DuMont producer Larry Menkin has evolved a welcome production technique in his "Hands of Murder" series, aired Friday nights at 8. By utilizing only bare props to suggest settings and backgrounds, and then getting his camera cues down pat to permit split-second cutting from one set to another, he consistently turns out gripping suspense mellers that look as though they were played against a multiplicity of expensive three-dimensional backgrounds. His stanza last week (28) was up to par, compensating for a weak story with some new camera shots and trick effects.

Story had to do with a returned GI suffering from a "Johnny Get Your Gun" complex, who tried to form a stickup gang with some kids from the tenement neighborhood. Some of the scenes and most of the dialog were trite but a fine cast of non-name talent helped sell the story. Use of a new "wavering screen" to bypass the spinning kaleidescope usually used for dissolve flashbacks was overdone. Those camera angles shooting straight down to action below, however, were fine.

HAZEL SHERMET
With Billy Martin
Producer: Al Garry
15 Mins.; Fri., 7 p.m.
Sustaining
WOR, N. Y.

Hazel Shermet has a good idea for video song presentation. She's going in for comedy special material with a write-in gimmick in which viewer who has written a tune will be able to get a tele hearing.

While the idea is laudable, Miss Shermet unfortunately didn't show topflight song writing on the initial stanza. She was forced to grimace too much to bring out the comedic values and frequently delivery was somewhat less than expert.

First guest was Connie Wanger, a dancer who goes in for singing as an adjunct to her terping. She came off fairly well to give the program a little more than usual movement.

Miss Shermet has taken on a difficult assignment. Comedy song material is extremely scarce and presentation of such tunes requires more than ordinary preparation. Much will depend on the type of material she comes up with. *Jose.*

CITY AT MIDNIGHT
With David Kerman, Greg Robbins, Lewis Charles, Brenda Hollis, Lee Rhodes, Mercedes Shirley, Wolfe Barzell, Frank Shaw, Edward Blankenship, others
Producers: Scheck, Dahlman and Black
Directors: Lou Dahlman, Doug Rodgers
Writer: David Surek
Musical director: Nat Stoler
60 Mins.; Tues., 11 p.m.
BEDFORD STORES
WNBT-NBC, N. Y.
(Elliott Nonas)

Television programming took another major step forward last Tuesday night (25) with WNBT's presentation of "City at Midnight." First dramatic show to be scanned in its entirety on remote locations, "City" presages tremendous future potentialities for the entire programming field. While the initial stanza had its share of miscues, some glaring ones, it proved definitely the remote pickup technique is useful for more than sports and special events. In the long run, this show might mean to TV what Louis de Rochemont's "House on 92nd Street" meant to the film industry—the opening of a broad, new production vista.

Program is the idea of Scheck, Dahlman and Black, indie production outfit, who sold their brainchild to WNBT and the Bedford Stores as bankrollers on the basis that an hour-long dramatic series could be staged outside the studio at a great savings. With a cast of professional actors for the leads, they employed nabe bystanders for extras, they used natural locations for settings, which added to the authenticity, and while the lighting left much to be desired, they obviously were not faced with the many problems inherent in studio lighting. Original budget estimate was $1,200 for the talent and production. Producers brought it in reportedly for only a few hundred dollars over that—a cost which would be impossible to duplicate in a live studio production.

Preem show, titled "Colonel from Rivington Street," was penned by David Surek, relating what supposedly was the return to his lower East Side neighborhood of the late Col. David Marcus before he shoved off for Israel. Marcus, neatly played by David Kerman, was tired of war and uncertain whether to enlist in the Arab-Israeli conflict. Tale carried an integrated story line of a racketeer preying on the Jewish merchants in the neighborhood, who was finally kicked out when the hitherto terrified shopkeepers ganged up against him. There was supposedly to be a similarity between that and the fight in Israel, which helped Marcus make his decision, but the story never made its point, being too disjointed for the most part.

Script was played against the natural locations of a Jewish synagogue, a nabe bar, a street corner, etc. Synagogue's scenes, in which the actual choir, rabbi and cantor were used, were the most impressive. Action taking place inside the bar was good but the lighting was too erratic outside in the street. Several times the thespers had started their lines before the lights were moved in on them. In one spot, one of the production assistants moved into camera range to cue an actor. While such errors naturally didn't help the story, they can be marked down to the difficulties involved in teeing off a new technique.

Cast, under the supervision of Lou Dahlman and WNBT director Doug Rodgers, was great. Outstanding, in addition to Kerman, were Greg Robbins as the rabbi, Lee Rhodes as a "Dead End" kid character, Wolfe Barzell as a merchant, and Mercedes Shirley as Rhodes' girl-friend. Lewis Charles as the racketeer and Brenda Hollis, as his moll, overplayed slightly. Bows are due Alfred Jackson for his technical supervision, Carlos Clark as technical director, and Nat Stoler for his musical direction. Commercials, plugging products carried in the [illegible], were extremely well-handled, originating from the remote pickup truck on the play's site. *Stal.*

ARMED FORCES HOUR
With Lt. Cass Bielski, Ensign Jack Siegal, announcers
Director: Charles Christensen
Producers: Maj. Robert P. Keim; Lt. Benjamin S. Greenberg
30 Mins.; Sun., 5 p.m.
Sustaining
NBC, from Washington

"Armed Forces Hour," presented by the Department of Defense, is one of the most vital public service shows on television. Aired in the midst of the bitter inter-service struggle for supremacy, this program aims to describe the efforts at unification being pushed for the last couple of years. Un-

(Continued on page 38)

Television Reviews

Continued from page 37

fortunately, the auspices of these shows precludes any open reference to the inter-service rivalry and tends to substitute an "official" amity for the well-publicized reality. As a result, these shows, while suiting the aims of top administrative levels, won't be as lively as they could be.

The opening stanza, dealing with the budgetary allotments to the Army, Navy and Air Forces, was handled in pedestrian style. The statistics were staggering but the impact was buried under a bushel of gab. Under-secretaries of each department took turns in detailing how the $14,000,000,000 military expenditures were spread over the services. Film clips, showing each service in the field, were inserted as illustrative material but had a choppy newsreel quality without direct relevance. Sequences of the Army in action, for example, comprised mostly shots of soldiers marching in formation. The filmed sequences were obviously built around the talk while dramatic impact would demand a reverse order. The Navy's burn, incidentally, seeped through in the under-secretaries repeated references to the fact that its budget had been cut under last year's allocation.

Future programs in the series will deal with medicine in the armed forces, amphibious warfare, service academies, chaplains, femme soldiers, test pilots, etc. The more integrated subject matter will be presented in documentary form out of the 500,000,000 feet of film at the disposal of the program producers. *Herm.*

SECOND CHANCE CLUB
With Dick Kollmar, guests
Producer: Kollmar
30 Mins.; Thurs., 8 p. m.
Sustaining
WOR-TV, New York

Though this program failed to register on its initial showing, it suggests possibilities of working into an entertaining half-hour. Produced, packaged and conducted by Dick Kollmar, show, as the tag implies, gives audience participants a second chance to cope with a particular incident from their past. Scenes are reenacted by the studio volunteers with the help of a guest celebrity, while a group of judges determines whether the second time at bat was better than first.

Program's major problem is the choice of the proper situations to be presented. Show got off to a bad start with its first participant who came up with a sob story that impressed as being left over from a midday soap opera. However, things picked up with chorine Rosemary Williamson following in the number two spot. Miss Williamson added some color to the proceedings with a story that was essentially an excuse for her to strip down to a bathing suit. Coming on as the third participant, comedian Jack Diamond provided some yocks with a yarn revolving around his yearning to become a Shakespearean actor. In the closing frame, a femme second chancer, gave food for an amusing skit, with her wanting another opportunity to kiss a certain date goodnight.

Members of the celebrity panel on the opening show were Mark Hanna, Eddie Jaffe, Phil Reed, Lew Herbert, Russell Patterson and Claire Cedrone. Of these Herbert, Hanna, Reed and Miss Cedrone appeared in scenes with the participants. All handled themselves well.

RAY KNIGHT AND THE ODD BODKINS
With Bill Keene, Keene Crockett
Writer: Knight
Director: Roger Bower
15 Mins.; Wed., Fri., 7:15 p.m.
Sustaining
WOR-TV, N. Y.

This is a cute idea for a show with low-budget ambitions. Burlesquing the old ten-twent-thirt mellers on the screen, Ray Knight and company are staging a serialized comicstrip drama with all the stops let out. Much of the satire is overworked but there's a modicum of laughs in these sessions. Knight, as narrator, has a dry style of humor which could be considerably improved by a more discriminating choice of gags and puns.

Best thing on the show are the props used to illustrate the action. A toy airplane, for example, was cleverly rigged up to show the villain escaping from the hero. Bill Keene plays several roles (the villain, heroine and hero) with broad strokes and manages to sustain a genuine zany quality. Keene Crockett takes over the bit roles and supplies the sound effects. Yarn about a mustachioed character who steals a precious jewel serves as an appropriate peg for Knight's incidental commentary. There's a germ of a solid idea in this lampoon which may develop into a new form of adult comedy on video. Camera work is good in following Keene through his various character transformations. *Herm.*

RED FEATHER U.S.A.
With Bert Parks, Gertrude Berg, Philip Loeb, Janet Blair, Blackburn Twins, Milton Berle, June Havoc, others
Producers: John Hundley, David Rich
Writer: Ira Marion
30 Mins.; Week of Oct. 24
Sustaining
ABC, NBS, CBS, DuMont

Unique project was arranged by the Community Chests and Councils of America on behalf of its Red Feather drive, with the cooperation of the four video webs. Program was a half-hour film, with each network supplying a video transcription of a five-minute stint by one of its stars or shows.

Stanza opened with NBC's Milton Berle singing "When Frances Dances With Me," ably supported by June Havoc. DuMont entry was Janet Blair doing a novel twist on "Baby, It's Cold Outside" with the Blackburn Twins—a sock comedy bit. ABC's offering was a capsulized "Stop the Music," including two production numbers and ending with Bert Parks calling CBS' "The Goldbergs" to identify the "mystery melody." Mrs. Berg muffed the jackpot question (even though the tune was the Goldberg theme), and the ensuing scene was replete with warm humor—a telling commentary on what must happen in those households which almost, but don't, strike it rich.

Integrating the kines was filmed footage featuring a puppet, Red Feather. The marionette introduced the acts, delivered the "commercials" for the Community Chest drive and chatted at the end with Parks, Berle, Miss Blair and Mrs. Berg. The webs and performers (including puppeteer Mary Chase and Sandy Fussell, the puppet's voice) deserve kudos for the effective pool program. It was weak, however, in the final three minutes, devoted to a spoken Community Chest pitch backed by a single slide, and in a tendency for the puppet too be over-cute. *Bril.*

TV Film Review

FOR THE LIVING
With Fredric March, narrator
Writer: Doris Ransohoff
Directors: Leo Seltzer, Lewis Jacobs
Producer: Clifford Evans
22 Mins.
N. Y. C. Television Unit

New York City's television unit has produced a firstrate film for video on the municipal housing problem in "For the Living." Directed by two standout filmakers in the east, Leo Seltzer and Lewis Jacobs, this two-reeler has an authentic documentary style. With its honest focus on the city's streets, its skyscrapers, slums and the people who live in them, the film captures the essential face of New York. It is a portrait without glamor but doubly effective because of its realism.

The film tells its story of the city's efforts to solve the housing shortage with artistic economy. It opens with a panaromic montage of metropolitan landmarks, gradually shifting its center into the slum areas. The shots of kids playing in the crowded streets of Harlem and the garbage-strewn backyards of the east side are sensitively and skillfully handled. The film also attacks with courage the problem of discrimination, first showing Negro and Jewish applicants being rejected at privately owned apartments then showing all races and creeds living amicably together in the municipal housing projects.

Second half of the film deals with life in these housing projects. The only objection to be made is that this documentary more heavily accents what has been done than what is yet to be done. The film, however, opens the vista of a slumless city and should spur greater efforts towards the achievement of this goal. Mayor William F. O'Dwyer, who is one of the candidates in next Tuesday's elections, winds up the film with a non-political 20-second pitch to the effect that the slums must go. *Herm.*

11 CBS, ABC, NBC

Continued from page 28

mission cited a telegram sent last year by Sydney A. Strutz, network veeper, to its affiliate in Spokane, Wash. (KHQ), in an effort to prevent the station from continuing a program which had been transferred to ABC. Strutz called on the station's "loyalty" to keep the time open for NBC.

"This testimony," FCC wrote the web, "would appear to present a substantial question as to whether NBC has violated or attempted to induce or coerce its affiliates to violate certain of the Commission's chain broadcasting regulations."

Commission said it would withhold action on both NBC and ABC pending determination of the Don Lee case as well as the spot advertising proceedings.

Hearings on network operations in the national spot field were held last winter as the result of a complaint filed by the National Assn. of Radio Station representatives.

Inside Stuff—Radio

Even for a publicity gag, how silly can you get? An idea-man at Benton & Bowles has cooked up a "Lucky Dog" contest for Gaines dog food with a prize list to the winning canine that'll put even the bigtime radio giveaway shows in the shade. According to the agency flack's description: "Arriving at La Guardia airport, the lucky dog will be met with his own Crosley station wagon, driven and attended by lavender-liveried chauffeur and footman—he'll be swathed in a Saks Fifth Avenue custom-tailored fur-lined dog-jacket—be beautified under personal supervision of Blanche Saunders—painted by Lyn Godwin—photographed by Yila," etc., etc.

It'll all probably lead to the organization of a Society for the Prevention of Cruelty to Human Beings.

First move in WLIB's (N.Y.) new policy of appealing to second-generation Jews, who are interested in Israel but don't speak Hebrew or Yiddish, will be the launching of "Here's Heidy" on Sunday (6) afternoon. Heidy Mayer, who had been on WNYC and WOR with a kid-story show, will report on her two-month trip to Israel during which she recorded local songs, interviews with political and cultural leaders, events at new settlements and similar material.

Program will be participating.

Mutual this week incepted campaigns on two stanzas. Carlton Morse started a two-week drive on behalf of the Foster Parents Plan for War Children, with each broadcast of the "I Love a Mystery" strip including a plea for toys, clothing and other gifts to be sent to the children of Europe and Asia.

"Queen For a Day" has launched a contest to select the National Queen of America, with 10 local clubwomen picked as regional queens and the national winner to get a free trip, with all the trimmings, to Hollywood.

Quentin Reynolds and J. Murray Davis, World-Telegram political analyst, will cover the elections on Nov. 8 for WNEW, N. Y. Because WNYC has been denied FCC permission to remain on the air beyond its regular signoff time, WNEW will pick up portions of the municipal station's coverage.

Station will start giving returns at 8:15 p.m. from city room of the N. Y. Daily News.

Northeast Airlines has found an unusual success story with a jingle that has been getting fan mail and is being used by a disk jockey on CFCF, Montreal, as a regular pop tune. Singing commercial is based on a forgotten sea-chantey, "A Yankee Ship With a Yankee Crew," which fits in with the airline's "Yankee Fleet" nickname. Spot was handled for Pedlar & Ryan by Phil Davis, who has done jingles for Camay, Barbasol, Guild Wine and Surf.

WOR, N. Y., is still on the prowl for personality talent. Station, which has based its appeal on gabbers such as John B. Gambling, Stan Lomax, Martha Deane, Barbara Welles, etc., recently added "Meet the Menjous." Another Mr.-and-Mrs. Show, "The Tremaynes," didn't work out.

FCC Keeping Door

Continued from page 35

three-system demonstration in February is understood to be based on a desire to give RCA and Color Tele full opportunity to show the capabilities of their color processes. RCA told the agency it needed more time for "a fair comparative demonstration." In giving it two more occasions to compare its color with CBS, the Commission will be able to measure RCA's progress with its system. Similarly, the additional time will give Color Tele opportunity to bring its equipment to Washington and make unnecessary a Commission trip previously scheduled to San Francisco to view the system.

Wants All Info

Whatever the outcome of the hearings, the agency seems determined to squeeze every ounce of information it can get out of the industry before deciding the question. To accomplish that objective, it is deferring consideration of allocations of VHF and UHF allocations for television.

Lifting of the freeze, it appears, will just have to wait until a definite determination is made on color. And unless the industry can agree on something the Commission can accept, it looks like the freeze will last well into 1950.

Meanwhile, color sessions will continue during the next two weeks, followed by comparative tests of CBS and RCA color and monochrome from color compared to DuMont's monochrome. Hearings will then recess until Feb. 6 for a demonstration by Color Tele, followed by comparative tests of the three systems beginning Feb. 8.

Further direct testimony from color witnesses will begin Feb. 13, followed by cross-examination.

Hooper, Nielsen

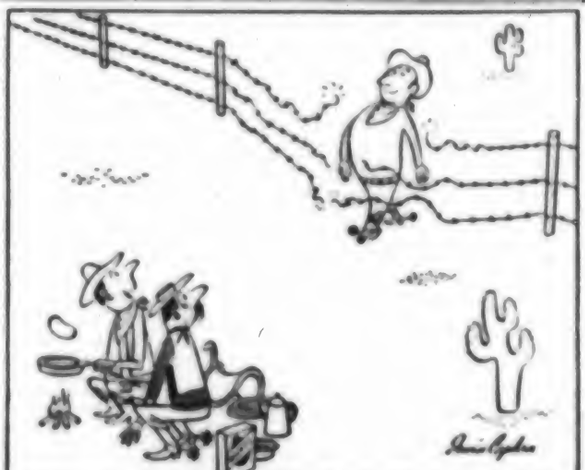
Continued from page 31

ple is representative of the whole population.

Another Hooper blast will be launched Nov. 10.

Meanwhile the trade is awaiting the issuance of a comprehensive survey made on behalf of the Nielsen organization by Ed Kobak. Nielsen's consultant, Kobak, it's anticipated, will point out that in the growing AM-TV picture, there's plenty of room for two major organizations without either trying to knife the other. The survey will put stress on sales-promotion techniques.

Seattle—Norm Bobrow, recently an announcer at KVI here, is now assistant to Clinton McFarland, advertising and public relations manager for Sterling Theatres.



"Here comes old Tex from Bar X. Must've had his Wheaties breakfast already."

for profitable selling INVESTIGATE

WDEL
WILMINGTON
DELAWARE

WGAL
LANCASTER
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WEST
EASTON
PENNSYLVANIA

and

WDEL-TV
WILMINGTON
DELAWARE

WGAL-TV
LANCASTER
PENNSYLVANIA

STEINMAN STATIONS
Clair R. McCollough, Managing Director
Represented by ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

IT'S ABOUT TIME THAT RADIO COUNTED THE ENTIRE HOUSE

Radio ratings until now have measured *only* the use of radio sets in the home. Everyone knows that there is considerable listening to the radio out of the home—in automobiles, at work, in bars and restaurants, and many other places.

For the first time *all* out-of-home listening in a community has been measured—*PULSE has done it for New York!*

For the first time PULSE has done it, using a common base so that out-of-home listening can be combined with at-home listening to obtain the TOTAL MEASURE OF THE RADIO AUDIENCE!

The size of the out-of-home audience ranges hourly from 3 percent to 58 percent of the at-home audience. Advertisers are going to find exciting, *additional* value in *certain* times, programs and stations.

On an over-all average, out-of-home listening adds 19 percent to the at-home audience each quarter-hour on weekdays, and 24 percent on Sundays. In effect, the radio stations in New York have been giving their advertisers a huge bonus.

Radio has always been fabulously low in cost in number of people reached at-home. The PULSE study of out-of-home listening reveals that radio's actual audience is considerably larger and, therefore, its cost is considerably lower. It is high time for radio to claim *full* credit for its total audience—*out-of-home* as well as at-home.

Write for your copy of the detailed findings of the *first* comprehensive measurement of the radio audience—"Report No. 1 TOTAL RADIO LISTENING IN THE NEW YORK AREA."

WNEW

1130 ON YOUR DIAL

WNEW, 565 FIFTH AVENUE, NEW YORK 17, N. Y.

Noble's Life-Saver

Continued from page 29

ers and to sign up seasonal advertisers. (Dix has since joined Allied Syndicates, public relations firm, in sales department.)

Leaving of Wilson is keyed to the fact that there have been two vice-presidents in the program department. Until two months ago Wilson was program veepee while Bud Barry was veepee in charge of tele. In September, Barry was made program topper, for both AM and TV, and Wilson was named network program director, although keeping [illegible]

In the TV program paring, "Actors Studio" (now aired on CBS-TV), "A Couple of Joes" and "I Believe" (a Protestant Radio Commission religioso) were dropped along with 2½ hours of films. In addition, the N. Y. key, WJZ-TV, dropped another three hours of air time. Cut in the video operating schedule resulted in wholesale axing of engineers, carpenters, painters, etc.

Reason for Monday, Tuesday night lopoff is that with multiple affiliation, its outlets pass up sustainers in favor of commercials on the other chains. In this way, it feels, the $1,200,000 it has spent on sustainers in the past year has gone down the drain.

At the same time that it has made the cuts, according to exec veepee Bob Kintner, ABC is going to switch its concentration, now that it has expanded its facilities, to programming. The web's feeling is that shows which failed to get sponsors or good ratings are just so much dead wood and it will be more desirable to air fewer but stronger programs.

Meanwhile the web explains its predicament as arising from the fact it does not have set manufacturing support, as NBC and DuMont, or CBS' record subsidiary.

ABC in Chi Also Hit

Chicago, Nov. 1.

ABC-TV's program cutback axes two Chi-originated net sustainers in the "ABC Barn Dance" and "Mr. Black," but leaves the central division in good shape otherwise with a healthy output of both net productions and WENR-TV local programs.

Two net victims bow out this month, with "Black" exiting Nov. 7 and "Barn Dance" on Nov. 14. Move is timed with a New York decision to black out all net shows from there Mon. and Tues. nights, which practically cancels out the network operation those two p.m.s.

Along with the web slash is another program overhaul at WENR-TV, ABC's o-o outlet here, which will tee off week night shows on this outlet at 6:30 p.m., instead of the present 5:15 p.m. time.

It means that "Larry on Location," puppet show that switched over from WBKB months ago, will bow out shortly, along with "Sleepy Joe," a Coast kinescope offering for kids, and "Dinner Music," which was merely a station call card plus recorded music. All are Mon. through Fri. strips.

Besides, some reshuffling will take place in the wake of several kinescope packages from the Coast which will exit shortly. They are "Your Witness" and "Comedy Theatre," and their ankling is reported part of the ABC retrenchment on the Coast end.

Still in durable shape amid the wreckage is the strong commercial block erected by central division veepee John Norton. It's known the New York office has kudosed him for the sales work coming out of the Chi operations.

Among the lucrative biz transacted under Norton's regime this year was "Super Circus" to Canada Dry and Derby Foods (although the latter bowed out recently in the face of a budget nix), "Action Autographs" to Bell & Howell, and "Fun For the Money" to Kleenex, as well as a raft of lush local accounts.

KECA on Coast Also Trims

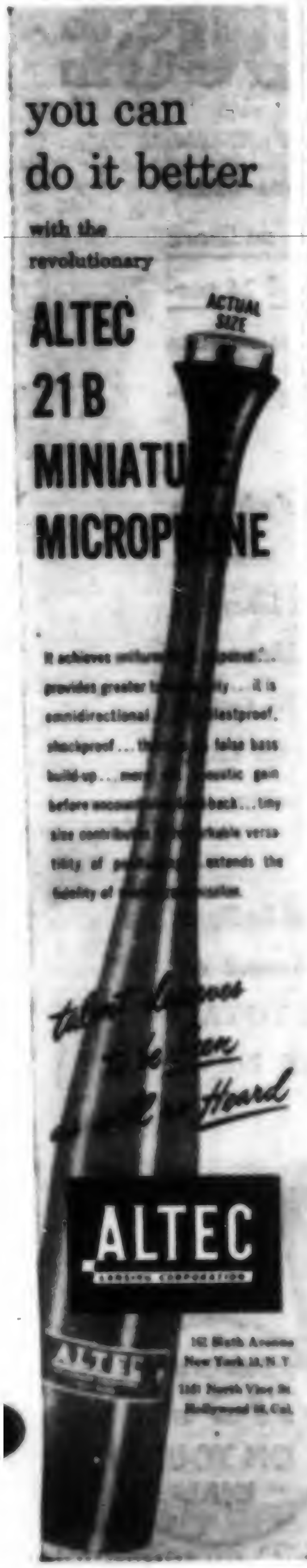
Hollywood, Nov. 1.

KECA-TV will start trimming its television budget immediately upon orders from top echelon brass in N. Y. Outlet will cut down on its programming nut along with personnel, camera usage and sets and back drops.

First to be trimmed from the schedule is station's top budget prestige show, "Let There Be Stars." That this show would be dropped was printed in DAILY VARIETY earlier and brought forth vehement denials from KECA-TV. Program was budgeted at $10,000 for the entire ABC web. Lack of namepower in the layout proved that show could not be sold at the asking price.

Outlet henceforth will keep its programs within a stricter budget and will follow move made by KLAC-TV three weeks ago in which indie outlet posted warning that all programs would be run off for four weeks and cancelled thereafter if there is no sponsor bite. KECA has set up a six-week limit, however, before cancellation notice will be effected.

Detroit—Don Wattrick, sports director of WXYZ, is the new president of the Detroit Sports Broadcasters Assn. Other officers are vice president, Paul Williams of WWJ; secretary, Joe Gentile of WJBK, and treasurer, Bill Silbert of WXYZ.



Va. Contractor Guilty Of Sabotage Charges

Greensboro, N. C., Nov. 1.

A Petersburg, Va., radio tower contractor will appeal his conviction of charges of conspiring to destroy a station's tower at Washington, N. C. John J. Hoke of Petersburg was convicted and sentenced to two years. He was charged with conspiracy to defraud WHED and the National Retailers Mutual Insurance Co. Hoke is in jail in lieu of $5,000 bond.

Two Petersburg Negroes, Channin Lenwood Cox and Junius Morse, were convicted in Recorder's Court along with Hoke and drew 30-day sentences each. Two other Negroes, Franklin Peterson of Aiken, S. C., and Alden Preston of Petersburg, were released when the prosecution did not press for sentences in their cases.

5-Min. Sponsors

Continued from page 29

for the coin involved and get maximum frequency. Bankrollers liken the short shows to newspaper comic strips, which get good attention because of their brevity and the fact they're often sandwiched in among the news pages. In terms of broadcasting, the five-minute shows can pick up audiences (like spots) from strong adjacent programs.

In some cases, such as Bill Henry's five-minute newscast for Johns-Manville on MBS, the shorties sometimes get bigger ratings than the shows around them. However, the problem is to make them entertaining in the brief time that's left after commercials. "Ruthie" is one example of a "comic strip technique" which hasn't clicked. On the other hand, Ted Malone's cross-the-board stint for Westinghouse and Champion Spark Plug's Friday night sports rollcall have been successful for some time.

Another problem is that of scheduling, with some stations refusing to take five-minutes (except for newscasts). Opposite position is taken by ABC, which feels it profits because of the discount structure. If it sells a 25-minute and a five-minute show to different sponsors it gets 70% of the hourly rate, while a straight 30-minute show yields only 60% of the hourly rate. The web last week picked up a Johnny Desmond once-weekly capsule for Ronson, which previously had been on MBS.

Trend to quickies follows the pattern in other media, where advantages of small-space, high-frequency ads have proven effective for some products. People are finding so many media competing for their attention, agency toppers says, that brevity pays off.

Lever Bros.

Continued from page 29

to keep in the financial swim, are confronted with the problem of shuttering its Boston annexes and uprooting the permanent staffs assigned to Lever activity.

Although the Luckman blueprint calls for a 1951 official N. Y. bow, he's already shopping around for top talent, including an advertising brand manager at $25,000 a year, a TV manager and a media director among others. Although concealing the Lever identity, Luckman has already placed ads in the N. Y. Times and with placement bureaus for his expanded organization.

Only a handful of people will be brought down from Cambridge, and it's estimated that at least 1,000 clerks, stenos, junior execs, etc., will be hired on the N. Y. scene.

Baseball

Continued from page 31

of Justice to announce the dropping of an investigation without even the mild relief that might be offered by a consent decree.

"I have read over the Department's release many, many times and I cannot find in that release a single justification for the retention of the restrictive practices that organized baseball is allowed to retain. The simple fact is that the restraints cannot be justified under the anti-trust laws. This is probably why the Department did not attempt to justify its action in its release.

"I have never seen a more flagrant violation of the anti-trust laws and I am surprised by the Department's action which appears to be motivated by considerations other than the elimination of illegal restraints on competition."

Beef Over 'Except' Clauses

Among the stations which had opposed concessions by the Department are WSAY in Rochester, WBNY in Buffalo and WARL in Arlington, Va. Opposition centered around the "except" clauses in the revised rules adopted by Major Leagues.

Applied to a particular city, it was explained, the "except" clauses could prevent an outside game being broadcast or telecast to Washington when the Senators are playing at home. Conversely, if the Senators were on the road and telecasting their game to Washington no other game could be broadcast or telecast. The latter restriction is said to be based on the theory that a telecast is "more like" a game actually played at home.

The only purpose of the veto power in rules, the broadcasters contend, is to protect the local club's boxoffice. Similar restrictions have never been condoned in other fields, it is claimed.

Another beef of the broadcasters is that if a local club violates the rules the station has no effective recourse.

Broadcasters feel the Department 'fell' for a threat by organized baseball to withdraw all broadcasts and telecasts of League games. Case began while Tom Clark was attorney general and was inherited by J. Howard McGrath.

WWDC

Continued from page 31

most indignant riders, the evils of Transit Radio transcend the devil himself. According to the more aroused objectors, the system:

Is a step to Hitlerism.

Is a step to Communism.

Destroys love of music.

Promotes neurosis.

Prevents school children from studying in vehicles.

Robs passengers of time for meditation.

Is unconstitutional.

Ben Strouse, general manager of WWDC-FM, which has the Transit Radio contract in the capital, is unperturbed by it all. It's one of those things TR has to face in almost every city where it is introduced. Public reaction was carefully tested here before the Capital Transit Co. decided on the service. A followup survey last April showed less than 6% of the public in opposition.

However, installation of receivers in additional vehicles stirs objectors to hot protests, which temporarily give a one-sided aspect to the picture. Emergency value of the service, needed increased revenue to the transit firm, enjoyment by the majority of riders, are all but lost in the noise of the dissenters.

The system is now in operation in 13 cities and is expected to be extended to nearly every major city in the next two years, according to TR. In Washington, installation began with 10 buses last February and now embraces 65 buses and 148 trolleys. Eventually, 1,500 vehicles will be equipped. Installation costs are borne by WWDC-FM, with the transit company receiving a share in advertising revenues above a guaranteed minimum of $6 per vehicle per month. Music for TR is supplied by Muzak.

The Washington contract carries an option giving WWDC-FM first right to meet any proposal for television service in the vehicles at the expiration of the radio franchise.

Whiteman Teen Club Gets Philly TV Award

Philadelphia, Nov. 1.

The Art Directors Club of Philadelphia has given its "television award" to WFIL-TV for superior production of the "Paul Whiteman TV-Teen Club" show and the WFIL-TV Newsreel.

The presentation was made in conjunction with the club's 15th annual exhibit of advertising art. Station was cited specifically for its excellent camera work and overall production values, as well as integration of commercials on both shows.

Whiteman show, which spotlights teen-age talent, is produced by WFIL-TV for ABC and originates from the 103rd Engineers Armory here, where Whiteman plays host weekly to several thousand kids. The WFIL-TV Newsreel, which is shown twice daily Monday through Saturdays, has already garnered an award from the National Headliners Club.

Crosley

Continued from page 31

there will have to be some valuable radio assets to go along with it.

Shouse, for one, is convinced that a regional TV network will be much more feasible, from a standpoint of economics, than a national network. Likewise, he agrees with the growing sentiment that the status of the indie TV operator is a tough one, unless he can come up with a proper operational and program formula. On the other hand, the Crosley blueprint, which will permit for a five-way spread of its programming (just as shows now get a Cincy-Columbus-Dayton showcasing), allows for a considerable savings in the program department.

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DAVID BROEKMAN

Radio Stars 'On Spot'

Continued from page 1

the Hoopers reflect the public temper and audience insistence that "you better get off the old reservation—and produce." The fact that Bing Crosby in his new Wednesday time segment on CBS is faring no better than a 10.2 is attributed not entirely to the fact that his opposition on NBC is "Mr. District Attorney," which comes up with a 12.4. Rather, many argue that the Crosby who in past years "could do no harm" has allowed himself to get "too groovey."

Cited, for example, is the show a couple weeks back when he delivered 11 numbers, without any attempt to achieve the spontaneity of banter qualities that would distinguish it from an ordinary disk jockey show. And since Crosby comes high this year for his Chesterfield sponsor — $39,000 a week for talent-production alone—the per-point payoff is calculated to make the client anything but happy.

Similarly, it's pointed out, Ed Gardner's "Duffy's Tavern," with its 8.8 payoff on an $11,000 package, Bergen's 13.6 on a $22,000 weekly Coca-Cola talent tab, the Burns & Allen 8.6 on a $12,000 talent nut, are evidence that to ride out the current AM storm in the wake of growing video audiences must of necessity invite fresh format and eliminate staleness.

The fact that a CBS sustainer ("Life With Luigi") has made a noticeable dent in the Fibber & Molly rating, and that Bob Hope is down from last year, are also cited as evidence.

General opinion within the trade is that the "here we go again" trademark on all the top comedy airers thus far this season has been more pronounced than ever.

Reflecting the concern of CBS board chairman William S. Paley, the latter last week negotiated a deal whereby Al Jolson will do a series of six guest shots on the Bing Crosby Wednesday night show. Unusual aspect of the deal is that, over and above the monetary payoff, it involves a Columbia AM-TV exclusive on Jolson's services. There are no definite commitments on Jolson doing a video show, but if and when he does decide to embrace TV, Paley has exclusive call on his talents. Three-year Jolson "package deal" also permits CBS to shuttle him on to various stanzas for guest shots.

Paley's move, too, is part of his overall plan to hypo the Crosby stanza in a bid to take it out of its current Hooper slump. While Crosby is sponsored by Chesterfield, the Jolson "package" maneuver was solely on Paley's initiative, since the web chieftain has a $1,000,000 financial stake in the program via a capital gains transaction.

On his visit to the Coast, Paley also sought to persuade Bergen to change his format into situation comedy, but Bergen demurred. It was not only a case of Paley trying to effect a switch to permit for CBS promotional continuity, but was also predicated on the feeling that a fresh comedy approach would provide a stimulant to the audience.

Crosby, B&A in Trade Ripley With Hooper Dip

Perhaps the top Hooper surprise of the season is the inability of the Bing Crosby-Burns & Allen parley on CBS to keep apace of NBC's brace of opposition shows, "Mr. District Attorney" and "Big Story." It cost CBS board chairman William S. Paley a lot of coin to install Crosby in the 9:30 segment and a lot of persuasion, plus a fat guarantee, to convince B. & A to follow up the rear at 10 o'clock. But while the Crosby-B & A talent-production nuts dwarf the "D.A."-"Big Story" outlays, the NBC shows remain in the vanguard. Latest Hooper score reads: Crosby, 10.2 as against "D.A." 12.4; Burns & Allen have 8.6 as against "Big Story's" 11.3.

However, Bristol-Myers' "Break the Bank," with 9.7, proves no match for the CBS Groucho Marx show's 12.0 in the slot preceding Crosby. The Marxian payoff (topping Crosby by nearly two points) plus the "Mr. Chameleon" 13.9 rating at 8 o'clock, are the CBS ripleys of the week.

Jack Benny tops the Sunday night sweepstakes, with 21.0. Walter Winchell (ABC) has 15.2. Amos 'n' Andy have 14.1 as against NBC's Harris-Faye 9.7. Edgar Bergen has 13.6 as against NBC's "Sam Spade" 7.9. Red Skelton has a 12.0, while NBC's "Theatre Guild" has 8.5. Horace Heidt has 13.8, far outstripping the NBC "Album of Music" 6.4.

Monday night is all CBS, from "Inner Sanctum" through "Talent Scouts," "Lux Radio Theatre," "Irma" and Bob Hawk. Tuesday night goes to NBC, ditto Wednesday, while the Thursday night suspense-whodunit lineup on CBS is topdog. Friday and Saturday find NBC in the lead.

ABC 'Crusade'

Continued from page 34

the same package price, but Time-Life dropped the plan as being too expensive.

As a co-op venture, the series will now be sold by ABC at various prices in each city, depending on set circulation. Stations buying it will then have the opportunity of finding a local sponsor to pick up the tab. Most of the big film series produced especially for video are being sold now in the same way, with producers figuring that as their only chance to recoup their production costs and turn a profit. United Artists-TV, for example, sells all its product that way.

MOT, meanwhile, is pushing production on its "War in the Pacific" new vidfilm series which will be patterned along the same authentic lines as "Crusade." Outfit's Fred Feldkamp returned to the U. S. this week from Tokyo where he had been culling material from authentic war documents. Footage is being obtained from U. S. Army and Navy files, together with the Japanese-lensed material, all now in the public domain. MOT producer, Richard de Rochemont, is producing "Pacific," with Arthur B. Tourtellot as associate producer.

Color Promise

Continued from page 35

"the whole structure of TV is in flux," said ARB, "and the set they buy today may be outmoded tomorrow, particularly as regards color versus black and white. Under these circumstances the price of today's set still seems high and, in fact, out of reach for many."

ARB conducted 1,000 personal interviews in the area in conjunction with its regular radio audience survey, following through with depth interviewing in homes without TV sets. Distribution of reasons for absence of video showed:

Financial, 44%.

Not interested at this time (meaning under these conditions and at these prices), 22.2%.

Waiting for technical improvements (implying but not specifically naming color as one of them), 11.8%.

Waiting for program improvements, 5.1%.

Waiting for color, 4.7%.

Expecting to buy in near future, 4.1%.

Eye strain, 3.2%.

Miscellaneous, 4.9%.

CBS-Dodgers

Continued from page 34

News' WPIX, because of conflicts with its regularly-scheduled network shows. As a result, when it came time to sign contracts for the 1949 season, Chesterfield cigarets, which bankrolls the Giant pickups, inked WPIX for the entire season's roster. WNBT, as a result, carried no big-league baseball last season.

WCBS-TV, incidentally, may yet sign to carry some of the winter sports events from Madison Square Garden, N. Y., which are still going begging for video coverage. Station, again because of its network commercial commitments, could not guarantee coverage of a full season's program of events, such as the college basketball games. It is now seeking to work out some arrangement for Saturday night events only, the only night when there would be no commercial conflict.

Tele Chatter

New York

NBC-TV's simulcast of "American Forum of the Air" cracked front page with Labor Secretary **Maurice J. Tobin's** attack on steel industry . . . Scripter **Ray Richmond** packaging a series of one-minute murder mysteries. Writer has been spending three nights weekly on the Bowery for the past three months, gathering material for a documentary film on skid row . . . **David Niven** making his television debut as guest on **Arthur Schwartz's** "Inside U. S. A. with Chevrolet" Nov. 10 . . . WPIX's chief announcer **John Tillman** doing the narration on a series of 15-minute films produced by the Civil Affairs Division of the U. S. State Dept.

Frank A. D. Andrea, pres. of Andrea Radio, has completed a four-color illustrated booklet on "History and Manufacture of Television Receivers," for distribution to the public through the company's dealers and to college and university libraries . . . CBS-TV signed on as an affiliate WOIA-TV, San Antonio, bringing the web's affiliate total to 54 . . . Writer **Norman Baer** planning a series of TV programs featuring psychiatrist **Dr. Richard Hoffman** and titled "Frontiers of the Mind" . . . **Guy De Vry**, associate story chief of Gerard Pick Television Productions, awarded first prize in the **Victor Frenkil** TV playwrighting contest, offered nationally by Johns Hopkins Univ. . . . Actress **Elaine Williams** taking over as May Sing, the Chinese spy, in DuMont's "Captain Video" series, aired across the board in the 7 to 7:30 p.m. slot . . . Cities Service using a series of new, three-dimensional animated spots, produced by Roberts & Carr Productions, for its TV plugs on NBC's "Bands of America" simulcast. Idea was conceived by **Jack Lasner** . . . **Michael Higgins**, recently returned from a European tour in "Brigadoon," handed a regular role in NBC-TV's upcoming "One Man's Family" . . . **James Starbuck**, choreographer last year on NBC-TV's "Admiral Revue," taking over similar chores for **Arthur Schwartz'** "Inside U.S.A. with Chevrolet" (CBS-TV), replacing **Paul Godkin** . . . Indie publicist **Richard H. Roffman** and midwest radio-tele producer **Richard D. Griffith** partnered in a new tele packaging outfit, named Roffman-Griffith Enterprises . . . **Saul Abraham**, manager of several N. Y. legit theatres in the past, named manager of DuMont's Adelphi Playhouse . . . NBC's **"Pat" Weaver** and **Fred Wile** doing the gab circuit.

. . . **Caroline Burke**, of NBC-TV, to Coast for finalizing of divorce proceedings.

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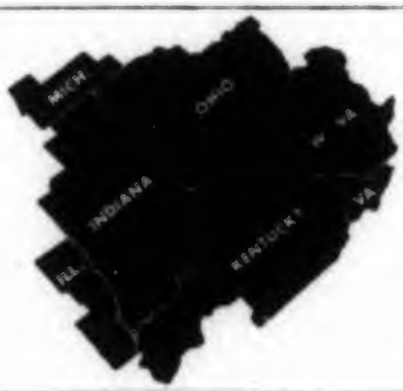

Of the 3,644,800 radio homes in this area, WLW reached 80.7% between 6 a.m. and midnight. That's coverage

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*Nielsen Radio Index February-March, 1949

when you want dominance you want WLW

CROSLEY BROADCASTING CORPORATION

Major Disk Companies Rush to 'Mule,' Won't Be Caught Short by Mercury

Major recording companies late last week evidenced no heavy desire to be caught flatfooted again by Mercury Records, which had beaten them to the punch twice in a row. Rarely have the top diskers moved as fast as in the latter part of last week in an endeavor to head off the Frankie Laine-Mercury disking of "Mule Train." It provided a set of circumstances that continued the upheaval caused by the Laine disk over the previous weekend.

Decca, for example, recorded "Mule" by Bing Crosby in Hollywood last Wednesday (26) morning—and had finished copies on sale in New York Friday night. That's faster than Decca or any other company ever moved before. Meanwhile, all other companies raced to cut it with top name artists—and to get copies, even acetates, to disk jockeys. Capitol Records had disked "Mule" with Gordon MacRae a week ago Friday (21) and it had its factories moving top speed getting out pressings. Columbia records flew Burl Ives in from Texas to cut one version in New York Saturday (29) and had another crew in Chicago taking down Nelson Eddy's arrangement Sunday (30).

Victor meanwhile had recorded the song in Hollywood with Vaughn Monroe Sunday (23) evening and began shipping pressings before the week was out. To combat this pressure from rivals, Mercury had four factories turning out nothing but Laine disks, the recently reconditioned Jersey City plant coming in handy.

The idea, of course, was to snow under Laine's Mercury disk with superior production.

Song has had an impact on the film biz, too. Republic is moving up the release date on "Singing Guns" to January to take advantage of the tune's popularity. Monroe warbles "Mule Train" in the picture, his first oater.

Laine's New Approach

San Francisco, Nov. 1.

Frankie Laine hasn't been able to work out a cafe arrangement of his "Mule Train" hit disk as yet, so he uses a new approach. Telling patrons at the Fairmont hotel that he doesn't know how to do it and get the whipcrack, etc., into a live performance, he gives them the next best thing.

He moves a phonograph onto the floor, starts the record, and sits down at a table with a drink while it spins.

Laine also pulled an unusual promotion stunt. He drove a 20-mule train down Market street singing the song.

Monroe Pic Switch?

Hollywood, Nov. 1.

Title of Vaughn Monroe's "Singin' Guns" film may be changed to "Mule Train," to snag the marquee value of the hit song its contains. Abe Lyman, producer, and Monroe are dickering with Walt Disney Music, which owns the song, for the rights to the title. Disney is said to be asking $20,000.

Disney also has an offer from Gene Autry for the rights to the title. Autry, now in Boston, won't be given a crack at buying, however, until negotiations with Lyman are concluded one way or the other.

Autry, incidentally, recently secured film title rights to "Riders In the Sky," western-song hit of the past summer.

Pope Receives Satchmo

Rome, Nov. 1.

Louis Armstrong, American jazz trumpeter, and his wife, Lucille, drew a private audience with Pope Pius XII here Saturday (29) morning. It's the first time a pop musician was granted the honor.

Armstrong's visit to the Vatican followed a series of 14 jazz concerts throughout Italy with his American band. From here he goes to Paris to continue his tour.

Due Back Nov. 14

Louis Armstrong gets back to the U. S. by air, Nov. 14 or 15, and on the 18th he opens a week at the Apollo theatre, New York. He then moves on to nitery dates in Washington, New Orleans (Club Frisco), Flamingo, Las Vegas, et al. Combination is booked solidly until March of next year.

'Mule' Kicks Up Heels At Decca 'Home' Push

Decca Records wasted a lot of effort and promotion money in mounting a hefty drive early last week on the Bing Crosby-Fred Waring recording of "Way Back Home." For before the promotion ideas Decca planned were put into full practice, along came "Mule Train" and knocked "Home" off the track.

Decca was forced to turn around and exert every effort on Crosby's version of the "Train" song.

Disney Fears Disk Jock Plugging Will Kill Off 'Mule Train'

Hollywood, Nov. 1.

Disney Music, fearing that too much pounding by disk jockeys will kill off the "Mule Train" song in short order, has asked the American Society of Composers, Authors and Publishers to do something. It would like the Society to ask disk-spinners to limit playing any recording of the tune to once a program.

Disney feels that a repetition of Martin Block's performance Saturday (29) evening on WNEW, New York, will wear the melody thin very quickly. Block played four "Mule" disks in succession—Frankie Laine's, Bing Crosby's, Vaughn Monroe's and Gordon MacRae's, then, using four turntables, spun a chorus of each in rapid succession. His idea was to find out which cutting listeners liked best.

Rogers Due at Houston Show

Houston, Nov. 1.

Film star Roy Rogers will appear at the Houston Fat Stock Show Feb. 1-12.

Tops of the Tops

Retail Disk Best Seller
"That Lucky Old Sun"
Retail Sheet Music Seller
"That Lucky Old Sun"
"Most Requested" Disk
"That Lucky Old Sun"
Seller on Coin Machines
"I Can Dream, Can't I"
Best British Seller
"I Don't See Me In Your Eyes"

RCA to Devote Pa. Plant to 45s

It is officially understood that RCA-Victor will reopen its Cannonsburg, Pa., plant near Pittsburgh Nov. 15 with an eye to working it on three 8-hour shifts, producing nothing but RCA-Victor 45 rpm platters.

This will make the second plant devoted to the new disks, the other being Indianapolis, which does all RCA's 78 rpm wax. The Camden, N. J., factories produce other RCA equipment and goods. The around-the-clock operation is expected to be in full stride by Dec. 1.

S. N. Goldberg Named V.P. of Decca Distrib Co.

Sydney N. Goldberg, general sales manager of Decca Distributing Corp., was made a veepee of the latter subsid of Decca Records. With Decca for 15 years, Goldberg retains his sales manager spot.

Originally a salesman in the Chicago territory, Goldberg moved into Decca's New York headquarters in 1941 after stopovers in the Detroit and Cleveland branches.

Col. Bows to Decca

Columbia Records has uniquely given permission to the Modernaires, Columbia vocal group, to record for Decca Records. Occasion is the cutting by Decca of a "Club 15" album, using the talent on Campbell's Soup radio commercial of that title.

All other singers on the show—Andrews Sisters, Dick Haymes, Evelyn Knight—are all Decca people.

Jocks, Jukes and Disks

By BERNIE WOODS

Bing Crosby "Mule Train"-"Dear Hearts, Gentle People" (Decca). Crosby's is the No. 2 disk on "Mule," which, at the rate all companies are hightailing aboard, should be a dead jughead in six weeks. Groaner's version gets away from the Frankie Laine (Mercury) approach in that he adds some "choice" language on the "mules." Not as dramatic, but much more musical, it's really good. Equally strong and likely to live longer, however is "Dear Hearts." Highly rhythmic, aided by a chorus, the side is excellent. Decca moved smartly in coupling the two.

Vaughn Monroe "Mule Train" (Victor). Vaughn Monroe's "Mule" is a good disk in its own way, but it doesn't equal the Laine and Crosby versions. Monroe used a more musical approach than Laine, but his straight performance doesn't haul as much weight. It'll be played often, however.

Gordon MacRae "Mule Train"-"Dear Hearts, Gentle People" (Capitol). Cap moved fast aboard "Mule," too. But the disk trails the others. It's too fast for the musical approach it uses; also, the echo routine is overdone to the point of confusion. MacRae, however, does a swell job on "Gentle People." Not as good as Crosby's, it is nevertheless solid and since it's different than most things he's done lately, the disk should push his record rep along.

Billy Eckstine "Oh, Come All Ye Faithful"-"Oh, Holy Night" (M-G-M). These may be Xmas songs, but it's not inconceivable that they'll be played many times between now and then. For they're fine sides. Eckstine does them accurately and with maximum warmth and feeling. It's a tossup as to which side is better.

Tony Martin-Fran Warren "Speak a Word of Love"-"Remember" (Victor). A new duet, Martin and Miss Warren work well together. First side, a new pop, so far hasn't shown anything, although a duet idea may provide the spark. It's the reverse, however, that really packs punch. Two handle the Irving Berlin melody in a way that could make it a big disk. Henri Rene provides a helping hand.

Fred Waring "Give Me Your Hand"-"Whirlwind" (Decca). Waring's recording of "Hand" is almost as good in its own way as Perry Como's (Victor) and superior to Ezio Pinza's (Columbia). Waring pulled all the stops on his Pennsylvania's, and jocks will find it a smart side. It gets everything the song has. On the backside, the group is equally saleable. They make "Whirlwind," unimpressive on every cutting so far, sound like an entirely different tune. It's good.

Perry Como "Hush, Little Darlin"-"I Wanna Go Home" (Victor). "Hush," a new pop with a western flavor, looks good on Como and the Fontane Sisters. He gives it a ballad performance that's as good as anything he has done recently and the song seems well able to stand up as a possible hit. "Wanna Go Home" is a rhythm item that Como does well with the trio but while the song sounds good, the "fight" routine among the girls over Como doesn't come off on wax. It spoils the side.

Art Mooney "Jingle Bells"-"Mistletoe Kiss" (M-G-M). Mooney's banjo-style and "Jingle Bells" go together like snow and sleigh. It's one of the liveliest of all the Xmas disks, using full band chorus. It'll be played often. Backing is just as strong and figures to be played oftener. Bouncing the melody on a waltz beat, Mooney again uses the choral routine and turned out a side with a lot of appeal.

Guy Lombardo "Music Goes Round and Round"-"Hot Time in the Old Town Tonight," "Just a Kiss Apart"-"Bye, Bye, Baby" (Decca). "Music Goes Round" is being revived, and Lombardo's cut, with Kenny Gardner on the vocal, is a good dance-beat version. Reverse is a smart item for jocks since it can be used at any time. Trio vocals the standard brightly. Lombardo also cut a brace of tunes from the forthcoming show, "Gentlemen Prefer Blondes," and his pairing is the best yet. Don Rodney vocals "Kiss," ballad, and Gardner handles the rhythmic "Baby."

Platter Pointers

Blue Barron's "Send 10 Pretty Flowers (M-G-M) is on the upbeat, so Victor got on it with a good side by Irving Fields, backed by an equally attractive cut of "Puppet's Holiday" . . . **Bob Hannon-Johnny Ryan** also made "Dear Hearts, Gentle People" for Decca and, coupled to "There's a Broken Heart For Every Light on Broadway," they have a double-barreled disk . . . Columbia issued a **Gene Autry** cut of "Riders In the Sky" . . . M-G-M's "Hush, Little Darlin," by **Derry Falligant**, is also a good slice of that tune . . . One of the brightest set of lyrics to come along in quite a while is the basis of "Tennessee Local," cut by **Dick Thomas** (Decca) . . . Another good tune is "Why Fall in Love With a Stranger," by **Gene Krupa** (Columbia) . . . Mel Blanc gets more comedy into his disk of "Lovely Bunch of Cocoanuts," but, overall, it's not as good as rival's (Capitol) . . . Capitol cut **Pee Wee Hunt** on "Tiger Rag," hoping for another "12th Street Rag" . . . **Sam Browne, Doreen Stephens** and **Squadromaires** made an extremely good side of "Wedding Bells" (London) . . . Latter also issued a good hillbilly version of "She Wore a Yellow Ribbon," by **Jimmy Blaine** and **Eddy Marsh's** orchestra . . . **Peggy Lee** has never sounded quite so poor as on "Run for the Roundhouse, Nellie," an otherwise good novelty . . . Jocks will find two sides serviceable as long as they wear in **Jo Stafford-Gordon MacRae's** "Wunderbar"-"I'll String Along With You" (Capitol).

Standout western, hillbilly, race, jazz, blues, etc.: **Jimmie Davis**, "Bucket's Got a Hole in It" (Capitol) . . . **Shorty Muggins**, "We're Gonna Roll" (Capitol) . . . **Flip Phillips**, "This Can't Be Love" (Mercury) . . . **Chris Powell**, "Rock the Joint" (Columbia) . . . **Julie Lee**, "Blues for Someone" (Capitol) . . . **Nelson King-Mervin Shiner**, "An Old Xmas Card" (Decca) . . . **Shorty Long**, "I Wasted a Nickel" (Victor) . . . **Clyde Moody**, "You'll Never Know What I've Been Through" (King) . . . **Ethel Davenport**, "Dig a Little Deeper in God's Love" (Coral) . . . **Hawkshaw Hawkins**, "I'm Kissing Your Picture Counting Tears" (King) . . . **Tommy Sosebee**, "I Thought I'd Die" (Carol) . . . **Errol Garner**, "Twilight"-"Flamingo", "Way You Look Tonight"-"Turquoise" (Atlantic).

VARIETY 10 Best Sellers on Coin-Machines

Week of Oct. 29

1.	I CAN DREAM CAN'T I (7) (Chappell)	Andrews Sisters — Decca
2.	THAT LUCKY OLD SUN (9) (Robbins)	Frankie Laine — Mercury Vaughn Monroe — Victor
3.	ROOM FULL OF ROSES (15) (Hill & Range)	Sammy Kaye — Victor Dick Haymes — Decca
4.	SOMEDAY (10) (Duchess)	Vaughn Monroe — Victor Mills Bros. — Decca
5.	YOU'RE BREAKING MY HEART (12) (Algonquin)	Vic Damone — Mercury
6.	MAYBE IT'S BECAUSE (10) (Triangle)	Dick Haymes — Decca Connie Haines — Coral
7.	JEALOUS HEART (8) (Acuff-Rose)	Al Morgan — London
8.	I NEVER SEE MAGGIE ALONE (3) (Bourne)	Kenny Roberts — Coral
9.	DON'T CRY JOE (2) (Witmark)	Frank Sinatra — Columbia Gordon Jenkins — Decca
10.	MY BOLERO (3) (Shapiro)	Vic Damone — Mercury

Second Group

DREAMER'S HOLIDAY (Shapiro-B)	Perry Como — Victor E. Wilson-Jenkins — Decca
MULE TRAIN (Disney)	Frankie Laine — Mercury Bing Crosby — Decca
SLIPPIN AROUND (Peer-Int.)	Whiting-Wakely — Capitol Ernest Tubb — Decca
YOU'RE SO UNDERSTANDING (3) (Barron-Pemora)	Evelyn Knight — Decca Blue Barron — M-G-M
HOP SCOTCH POLKA (Cromwell)	Art Mooney — M-G-M Guy Lombardo — Decca
GOT LOVELY BUNCH COCOANUTS (Cromwell)	Freddy Martin — Victor Primo Scala — London
IF I EVER LOVE AGAIN (Paxton)	Frank Sinatra — Columbia Jo Stafford — Capitol
LET'S TAKE OLD FASHIONED WALK (5) (Berlin)	Sinatra-Day — Columbia Perry Como — Victor
SOME ENCHANTED EVENING (22) (Williamson)	Perry Como — Victor Frank Sinatra — Columbia
GIVE ME YOUR HAND (Laurel)	Perry Como — Victor
LAST MILE HOME (Leeds)	Bing Crosby — Decca Jo Stafford — Capitol
CIRCUS (Massey)	Tony Martin — Victor Bill Farrell — M-G-M
24 HOURS OF SUNSHINE (Advanced)	Art Mooney — M-G-M Dick Jurgens — Columbia
NOW THAT I NEED YOU (Famous)	Doris Day — Columbia Frankie Laine — Mercury
SOMEBOW (Algonquin)	Billy Eckstine — M-G-M
HOW IT LIES (Morris)	Bing Crosby — Decca Kay Starr — Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

WAXERS WEIGH TUNES ON MERIT

Writers of Both Melody and Lyrics To Get Double ASCAP Credit Via Decree

Songwriters who turn out both melody and lyrics of new songs will get double credit for their efforts when the new consent decree being discussed between the American Society of Composers, Authors and Publishers and the U. S. Department of Justice is finalized in the near future. This facet of the revised decree is generally unknown and it unquestionably will agree with many major and minor ASCAP writers.

Plan calls for the credits drawn by a song to be split evenly among its writers. If there are two, they are split evenly; if three collaborators, as often happens, the total is split three ways. If only one, the solo writer gets all. In view of the fact that the revised consent decree will call for a split of writer credits and ASCAP revenue on the basis of 20% for performances, 20% for seniority (based on average performances over a period of time) and 60% judged on the "character, nature, prestige and vogue" of an individual work, the idea of allotting all of a songs credits to solo songsmiths can have great bearing on their classification in the Society.

As it stands now, under the Society's current classification system, a writer who pens either melody or lyric of a hit get as much credit as another who does both music and words. Irving Berlin, for example, for years has turned out both music and lyric, and his rating (AA) is no higher than contemporaries who do one or the other, never both. It has often been suggested that Berlin be given a rating double that of any AA man, but it never has been done. Same applies for Cole Porter.

Coast's L. Wolfe Gilbert, MacGimsey Huddle With D. J. on ASCAP Decree

L. Wolfe Gilbert and Robert MacGimsey huddled with Sigmund Timberg, of the U. S. attorney-general's staff in Washington late yesterday (Tues.) afternoon on the proposed revised consent decree for ASCAP. Gilbert is chairman of the Hollywood ASCAP committee comprising Harry Warren, Johnny Green, Harry Ruby, Leo Robin and Walter Kent, and MacGimsey is representing the west coast's standard writers. Between both groups there are now 450 ASCAP member-writers residing in Southern California.

Gilbert and MacGimsey advocate the 20% payoff on current activity, 20% for seniority and 60% on wealth and size of catalog, availability, etc., the plan now before Timberg.

With ASCAP president Fred Ahlert, Oscar Hammerstein 2d, Paul Cunningham, Irving Caesar and other prominents, Gilbert huddled with U. S. representatives at previous meetings. On all occasions he has stressed that the new decree must not impoverish the writer who has given 35 years of his career to building ASCAP repertoire and assure himself also of a steady income based on the availability, wealth and size of a catalog.

This is contrary to much of the newcomer ASCAP thinking that the "current" (Hit Parade, "the sheet," disk jock, etc.) performances should get the dominant payoff.

Gilbert, et al, have lots of curiosity about many things. One, what is the buzz-buzz on the publishers' stance in relation to the decree? Why doesn't Robert W. Patterson, whom the publisher-interests called in as the major legal spokesman, as well as house attorney Herman Finkelstein, tell the rank-and-filers what they are doing?

There are other writer gripes on why the "human side" of the

(Continued on page 46)

Mercer-Dolan Set Up Pub for New Show

Johnny Mercer, Robert Emmett Dolan, writers of the score of "Texas L'il Darlin," now in Boston and due into New York soon, have set up a music publishing firm to handle the show's tunes. It's been established in partnership with publisher Max Dreyfus, head of Chappell, Crawford firms.

New firm is routine with Dreyfus. He almost always establishes a holding company for a show score by writers who are not already tied up with him.

MPCE to Set Up 'Secret' Trial Bd. To Halt Payolas

Music Publishers Contact Employees will set up a "top secret" trial board to sit in judgment on music industry people charged with participating in the "growing" payola evil. This idea was mulled last Thursday (27) at a general meeting of MPCE men in New York, and it's hoped it will quickly minimize paying for plugs.

Idea of a "secret" panel is due to the fact that the majority of MPCE Council members are employees and open to retaliation if called upon to penalize anyone connected with their employer's firm. To get around this, it's planned to compose the trial board of three independent publishers (who can not afford to pay for performances, in most cases, hence are at a disadvantage against major firms that do), and three professional managers of major firms. MPCE then will go to work apprehending culprits. Union's rules call for a $750 fine for a first offense, $1,500 for second.

It's not made quite clear, however, as to how the MPCE intends gathering evidence. One of the stymies of past attempts at halting the payola evil was the inability of getting anyone to give evidence against another member of the profession, except out of spite.

MPCE is eyeing another problem of which it apparently intends making a test case. Within the past week, the firm of Hill & Range fired an MPCE member, Wally Schuster, and replaced him with three non-MPCE pressagents assigned to contact disk jockeys for disk performances on H & R tunes. MPCE feels that under terms of the basic contract with music publishers that's not allowed. It's felt that contacting a disk jockey is still within the category of "plugging songs." And it should be done only by an MPCE member.

Dixieland Jazz Takes Fresh Lease on Life In N.Y., Cleve. Hotels

Dixieland jazz seems to be undergoing a mild revival in hotels in the east and midwest. Two such combinations are booked into major rooms — Max Kaminsky into the McAlpin, New York, and Phil Napoleon at the Hollenden, Cleveland.

Kaminsky opens tonight (Wed.) playing nightly plus a Saturday afternoon jazz session. Napoleon goes into the midwestern hostelry Dec. 12 for four weeks. Both are former standholders at Nick's, Greenwich Village, N. Y., jazz spot.

Connee Boswell is set for the Beverly Hills Country Club, Newport, Ky., for two weeks, opening Nov. 11. Singer last week completed a run at the Capitol theatre, N. Y.

PUBS' PROMOTION STAFFS NO FACTOR

Some major New York music publishers have expressed increasing discontent in recent weeks with what they feel to be inequalities in the attention given them by recording company executives, as against the attention granted to small publishers. Majors feel that because of the heavy investments they have in expensive promotion staffs, plus the large backlogs of successful material they have supplied wax men in the past, they should get preferential treatment when they present new material for recording. Instead, small publishers with slight investments and no promotion staffs to help a record along a path to hit classification are being recognized on an equal footing.

Recording executives admit they have been listening to the material submitted by less affluent publishers on the same basis as that of large pubs—for a reason. They feel that today's highly competitive market, plus the tremendous exploitation a song can get solely from the fact that it has been recorded, is forcing them to measure material only on its melodic worth, not on the basis of whether a big or little publisher presents it. That tack is distinctly a new one, at least it has never flatly been stated that way before.

It's pointed out by one of the major company executives that a glance at current disk jockey request lists supplies a simple enough answer to the beef of the major publishers. Of the 39 separate tunes listed, 15 were marketed by so-called "small publishers." That sort of a ratio demands that the latter be given equal hearings on new material. Six of the 24 records listed in retail best-sellers are published by the smallies. But only four tunes on the sheet-music best-seller list, out of 16, are by the small pubs.

NEW EXTENSION TO NOV. 15 ON ASCAP-TV

Director board of the American Society of Composers, Authors and Publishers last week extended the deadline for the signing of a per-program television license until Nov. 15, but it's flatly stated that that date will be final. If no deal is concluded by then the dickering can go into arbitration. In the past two weeks, since the start of per-program negotiations in Philadelphia, the televisers rejected an ASCAP offer and the latter rejected one by the video men as ridiculously low.

Stance taken by the board against further extensions is due to the attitude of show-score writers, top men in the Society, who have a large stake in tele's use of ASCAP material. They will not grant to ASCAP the required extra three-years assignment to finalize the blanket deal recently concluded, unless the per-program agreement is also cleaned up.

Originally, ASCAP's writer and publisher members assigned tele representation rights to ASCAP for two years. Broadcasters wanted a five-year deal, which was agreed upon. But after signing the blanket parts with video, ASCAP still had to go to pubs and writers and get that two-year assignment extended to five years to match the concluded blanket deal. And the writers are balking at giving it unless the entire video situation is settled.

ASCAP to Jolt BMI by Claiming Licensing Rights to 'Breaking Heart'

American Society of Composers, Authors and Publishers will jolt the music industry within the next few weeks by claiming that the hit song "You're Breaking My Heart," licensed by Broadcast Music, is actually an ASCAP copyright and belongs on its side of the sheets. ASCAP's attorneys have for weeks been working on the case and say they have full evidence that lyric writers Sonny Skylar and ASCAP member, and Pat Genaro, unaffiliated, intended it to be under the Society's banner when it was placed with publisher Bobby Mellin.

Mellin operates two firms—Roberts Music, an ASCAP affiliate, and Algonquin Music, a BMI house. Skylar and Genaro assertedly signed a contract with the Roberts firm when they placed the tune with Mellin, later to find out it had been moved into the Algonquin catalog.

There have been many similar squabbles between ASCAP and BMI in the nine years since BMI was formulated, but they always have been prior to a tune's publication, and none was very serious. Case over "Heart," one of this year's outstanding hits, is the first really big clash between the two organizations on this problem.

Miller Music Sues On 'Close Eyes' Disk

Miller Music filed an infringement suit last week in N. Y. Federal court against Castle Records and the latter's pres. Robert Shad. Action charges the defendants with recording the Miller tune, "Close Your Eyes," without license or consent. An accounting and triple damages are sought.

Last September, according to the complaint, Miller demanded payment for the full amount of royalties but Castle as yet has failed to make a settlement. "Eyes" originally was assigned in 1933 to Sherman, Clay & Co. by the song's writer, Bernice Petkere, who authored the tune that year. SC turned the number over to Miller in 1937.

See Petrillo In IA Tiff on TV Film Editors

Hollywood, Nov. 1

If James C. Petrillo, head of the American Federation of Musicians, pushes through his demand that AFM members must handle the editing and cutting of film made solely for television, he'll run into a fight with the IATSE. AFM's ideas, outlined in a "memo" of proposed telefilm scales and working terms, dropped a bombshell among IATSE execs here. It caught them completely off guard.

Members of film locals of the IATSE have been mulling the telefilm situation and had already applied to their international for a charter for a television local, which would embrace members working in that field alone. However, it's doubtful that a separate grouping will be allowed. IA here has already made concessions to vidfilm producers by okaying smaller filming crews than required by theatre-film producers. Scales are the same.

At a meeting of the Television Film Producers Assn. here Friday (28) evening, to mull the AFM's proposals, a wire was received from John Lehners, IA exec, that telefilm editing is in the IA domain and that if they, the producers, acceded to Petrillo's wishes they will be violating collective bargaining between the IA and themselves. It was implied that concessions being given the producers would be withdrawn.

Petrillo Uses Names As Election Wedge In J. C.'s No-Music Rule

Jersey City, Nov. 1

King Cole Trio and the orchestras of Guy Lombardo, Eddy Duchin and Louis Prima did a "request" performance Monday (31) night at the Armory here to help Local 526, American Federation of Musicians, break a city ordinance barring live music from any dining room. James C. Petrillo, head of the AFM, sent out the request in New York for top names to appear at the affair, which was a combination rally against the ordinance and a benefit for the Sister Kenny polio fund.

J. C. rule against permitting live music in restaurants has endured for 19 years and it's coming up before the voters again Election Day (8). It naturally has been one of the major causes of unemployment among local musicians, and Petrillo wanted to help convince the voters to upend the regulation.

Willard Alexander Sues Morris Office For 53G on Contract

A $53,115.37 suit against the William Morris Agency, filed in N. Y. supreme court two months ago by Willard Alexander, came to light Saturday (26) when the Morris office served a cross-notice of motion to examine the plaintiff before trial. The Morris move countered the same motion entered by Alexander two weeks ago. Alexander's suit charges the booking outfit with breaching a contract signed with him in January, 1946.

Complaint claims that the agency failed to pay Alexander $250 a week from October, 1946, to January, 1947, as stated in the agreement. Also that the Morris office failed to pay 35% of the coin received from the bookings of Vaughn Monroe and Count Basie as was also noted in the pact. Alexander is asking $4,000 in arrears on the weekly financial arrangement and what he believes totals around $60,000 on the percentage deal. Suit also alleges that only $13,884.63 was paid.

Complaint goes on to claim that in 1946 the Morris agency renewed its contract with Basie for three years, but that in January, 1949 endured the bandleader to go over to General Artists Corp. Original contract with Basie was supposed to run until September of this year, and Alexander claims that because of the deal, which eliminated him from collecting a percentage, he lost $3,000.

The Morris office has denied all allegations and filed a counter claim for $26,100 in addition to charging there is no balance due Alexander. Defendant claims that Alexander violated his obligation by directly or indirectly receiving substantial sums from artists represented or managed by the agency. Of the $26,100, $10,000 is alleged to have been paid Alexander by artists under contract to the Morris office without the agency's knowledge or consent. The other $16,100 was paid Alexander subsequent to the contract for representations of faithful service, which he allegedly did not perform, the agency charges.

Contract was entered into when Alexander left the Morris office to establish his own outfit. Papers for the motion and cross motion for examination were submitted before Judge James B. M. McNally Monday (31). Alexander is being repped by Corrigan & Kostelanetz, while Wilzin & Halper are defending the Morris agency.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING OCT. 29

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N.Y. Paul Brenner—WAAT	Chi. Jim Hamilton—WIND	L.A. Bill Ames—KFWB	Boston Howard Malcolm—WCOP	Cleve Bud Wendell—WJMO	S.F. Lee Malley—KYA	Pitt Russ Offhaus—WPIT	D.C. Jerry Strong—WINX	Sp'g field Paul Monson—WMAS	Clacy Paul Dixon—WCPO	Memphis Jimmy Young—WHHM	Port. Ore Paul Marcotte—KPOJ	Phil Hal Moore—WCAU	Richmond Harvey Hudson—WLEE	Ind Gary Gayson—WIBC	San Ant Marvin Breyfus—KCOR	Atlanta Bob Corley—WQXI	Seattle Bill Griffiths—KOL	Rochester Mort Neuhaus—WHAM	K.C. Eddie Clarke—KCKN	Dallas Jimmy Hughes—KSKY	Milwaukee Paul Bartell—WFOX	Phoenix Dick Gilbert—KTYL	Denver Herb Trachman—KMYR	TOTAL POINTS
1	1	10	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP	2	1	1	1	8	1		2	1		3	3	2	3		3	5	4	8		1	1	6	2	162
2	2	23	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI	6		2	7				1	4					4		1	1		1		2	2			90
3	4	12	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP	4	3		9	2			4		2			1			2			9			4	3		78
4	3	14	Vaughn Monroe	Victor	Someday	Duchess	BMI		6				2		7	5			4		9		5	3	7			3				59
5	6	6	Gordon Jenkins	Decca	Don't Cry, Joe	Harms, Inc	ASCAP				3	1					1	7			7						6	5	3			55
6	7	6	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP			3	6					6	3			3			6			2						48
7	5	7	M. Whiting-J. Wakely	Capitol	Slippin' Around	Peer-Inter	BMI		4	10		9			9				1				10	2					9	10	5	41
8	11	4	Fran Warren	Victor	Envy	Encore	BMI	9		9		5			8										6	3	7			2		39
9A	10	14	Al Morgan	London	Jealous Heart	Acuff-Rose	BMI		7	4							4	1	8						9							33
9B	13	10	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP								3	8			7			2		7				6				33
11	18	8	Buddy Clark	Columbia	You're Breaking My Heart	Algonquin	BMI						3						5			1			3							22
12	8	6	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP	7							6						2					7	9	7				28
13	12	14	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP					3				7			2										8			24
14	14	7	Frank Sinatra	Columbia	Don't Cry, Joe	Harms, Inc	ASCAP	1							5		6					9										22
15	23	4	Eddie Howard	Mercury	Tell Me Why	Rytvoc	ASCAP							2									4					9		7		22
16	14	19	Eddie Howard	Mercury	Room Full of Roses	Hill-Range	BMI						5						6												1	21
17		1	Vic Damone	Mercury	Why Was I Born	T B Harms	ASCAP	3	9								8						7						10			18
18		2	Jack Owens	Decca	Jealous Heart	Acuff-Rose	BMI						9										9	4				8			10	15
19A		1	Bing Crosby	Decca	The Last Mile Home	Leeds	ASCAP									3													5			14
19B	31	17	Sammy Kaye	Victor	Room Full of Roses	Hill-Range	BMI											5						10				4				14
21	9	18	D. Haymes-Tattlers	Decca	Maybe It's Because	BVC	ASCAP												9		6					10			6			13
22		2	Doris Day	Columbia	Canadian Capers	Remick	ASCAP		2																		8					12
23A		1	Tony Martin	Victor	Toot, Toot, Tootsie Goodbye	Feist	ASCAP							5												6						11
23B		2	Buddy Clark	Columbia	Dreamer's Holiday	Shapiro-B	ASCAP																				1	10				11
25A		1	Tommy Dorsey	Victor	Twilight	Bloom	ASCAP	8						4																		10
25B	35	2	Art Mooney	M-G-M	Toot, Toot, Tootsie Goodbye	Feist	ASCAP					7					5															10
25C		1	Ed Farley	Delvar	Music Goes 'Round	Santly-Joy	ASCAP							1																		10
25D		1	Roberta Lee	Tempo	The Man I Love	Harms, Inc	ASCAP											8												4		10
25E		2	Jack Teter	London	Johnson Rag	Robbins	ASCAP													5									7			10
25F	21	13	Blue Barron	M-G-M	You're So Understanding	Barron-Pem	BMI														1											10
25G		4	Bob Harvey	London	Wouldn't It Be Fun	Bourne	ASCAP																		1							10
25H	31	2	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP																							1		10
33A		2	Eileen Wilson	Decca	Tell Me Why	Rytvoc	ASCAP				2																					9
33B	31	9	Art Mooney	M-G-M	Hop Scotch Polka	Cromwell	ASCAP									2																9
33C	31	2	Benny Strong	Capitol	I Never See Maggie Alone	Bourne	ASCAP											2														9
33D	21	9	Dinah Shore	Columbia	A Long and Sleepless Night	Miller	ASCAP														8									9	7	9
33E		1	B. Hannon-J. Ryan	Decca	I Never See Maggie Alone	Bourne	ASCAP																		2							9
33F	18	8	Ink Spots	Decca	You're Breaking My Heart	Algonquin	BMI																				2					9
39A		1	Heine	Coral	Duck Polka	Northern	ASCAP							3																		8
39B	35	2	Bing Crosby	Decca	You're All I Want for Xmas	Porgie	BMI														10					4						8
39C		1	Vaughn Monroe	Victor	Vieni Su	Algonquin	BMI																				3					8
39D		24	Gordon Jenkins	Decca	Again	Robbins	ASCAP																								3	8
43	39	11	Andy & Della Russell	Capitol	Maybe It's Because	BVC	ASCAP						4																			7
44A		1	Teddy Phillips	London	Charlie, My Boy	Bourne	ASCAP		5																							6
44B		2	Freddie Hall	Parlay	When He's All Dolled Up	Witmark	ASCAP				5																					6
46A		1	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP			8										9												5
46B		1	Mario Lanza	Victor	I Know, I Know, I Know	Robbins	ASCAP							6																		5
46C	28	3	Freddie Martin	Victor	A Lovely Bunch of Coconuts	Cornell	ASCAP													6												5
46D		3	Margaret Whiting	Capitol	Dime a Dozen	Morris	ASCAP																	6								5
50A		2	Hugo Winterhalter	M-G-M	Someday	Duchess	BMI															7										4
50B	26	6	Kay Kyser	Columbia	Dime a Dozen	Morris	ASCAP															10	8									4
52		11	Perry Como	Victor	Give Me Your Hand	Laurel	ASCAP																							8		2

Perry Como

His greatest record ever . . a Yuletide 'must' for now and always! With 40-voice choir!

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He scores with a novelty laugh-getter!

I WANNA GO HOME (With You) AND HUSH LITTLE DARLIN'

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Newest country-style sensation

Dolph Hewitt

has a pair coming up fast!

I WISH I KNEW AND I WOULD SEND YOU ROSES

RCA VICTOR 21-0104 (48-0107*)

Square Dance craze hits a new high! Get with these hand-picked favorites!

Spade Cooley Roy Rogers

"SKIP TO MY LOU" — album P-259 (WP-259*) — Calls by Roy!

Skip To My Lou	21-0127
Rickett's Reel	(48-0130*)
Old Joe Clark	21-0128
Sycamore Reel	(48-0131*)
O Dem Golden Slippers	21-0129
Lucky Leather Breeches	(48-0132*)

Pee Wee King

"SQUARE DANCES WITH CALLS" — album P-256 (WP-256*)

You Call Everybody Darlin' / Shocking Bye Show	21-0115 (48-0118*)
Black Eyed Susie / The Battle Hymn Of The Republic	21-0116 (48-0119*)
Fire On The Mountain / Cornbread, Leaves and Sweetness Too	21-0117 (48-0120*)

"SQUARE DANCES TONIGHT" — album P-257 (WP-257*) (no calls)

David's Dream / Fisher's Hornpipe	21-0119 (48-0122*)
Sally Goodin / Arkansas Traveler	21-0120 (48-0123*)
Billy In The Low Ground / Whipping Rufus	21-0121 (48-0124*)

This week's release!

(Both 45 rpm and 78 rpm. Numbers marked * are 45 rpm.)

POPULAR

Speak A Word Of Love / Remember	TONY MARTIN AND FRAN WARREN 20-3572 (47-3069*)
Send Ten Pretty Flowers To My Girl / In Tennessee	IRVING FIELDS' TRIO 20-3577 (47-3073*)
Pupper's Holiday / Miss Eva / Who Are You?	ERSKINE HAWKINS 20-3585 (47-3081*)
I Wanna Go Home / Hush Little Darlin'	PERRY COMO 20-3586 (47-3082*)
Ave Maria / The Lord's Prayer	PERRY COMO 52-0071* (45 RPM ONLY)
My Love Loves Me / This Is Where Love Walks Out	FRAN WARREN 20-3587 (47-3086*)
Shake That Tree / Hollywood Hot	TOMMY DORSEY 20-3588 (47-3087*)
It Happened At the Festival of Roses / Why Was I Born?	BILL LAWRENCE 20-3589 (47-3088*)
Wooden Soldier Polka / Kindergarten Polka	JOE BIVIANO 35-1139 (51-0030*)

COUNTRY AND WESTERN

I Wasted A Nickel / This Cold War With You	SHORTY LONG 21-0131 (48-0134*)
When The Ice Worm Nests Again / Shackles and Chains	MONTANA SLIM 21-0136 (48-0139*)
Hide Me, Rock Of Ages / Jesus Is Coming Again	HARMONIERS QUARTET 21-0137 (48-0140*)

BLUES AND RHYTHM

Saturday Night Fish Fry / Pelican's Hop	GAY CROSSE AND HIS GOOD HUMOR SIX 22-0049 (50-0033*)
A Lie Is Dangerous / Gonna Be Some Shootin	JAZZ GILLUM 22-0051 (50-0035*)

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GARDNER CAN'T AVOID PETRILLO EVEN IN P.R.

Hollywood, Nov. 1

Down in Puerto Rico there are no income taxes to pay for established American businessmen, but Ed "Archie" Gardner has discovered that he can't avoid the bite that James C. Petrillo puts on. Harsh chapter in Gardner's education came about when his plan to tape the "Duffy's Tavern" show in Puerto Rico and ship it to NBC to avoid the taxes ran afoul of Petrillo.

AFM czar ordered that union sidemen must be used. Musicians are flown into Puerto Rico each week from Florida, since there is no AFM local in the territory. Costs quite a bit, too.

Long's King Disk Click Gets Santly-Joy Pub Nod

Quick click of Johnny Long's recording of "All the Bees Are Buzzing Round My Honey," which he made for the King label, in St. Louis, has prompted Santly-Joy to take over the number for a No. 1 plug. Sid Nathan, head of King, also published the tune.

The DeMarco Sisters who, like Long, are managed by Johnny O'Connor, made four sides for King at a single session. Numbers are "I Love Jimmie," a calypso; "That's OK," by Jack Lait, Jr., son of the N. Y. Mirror editor, who wrote both words and music, and which O'Connor's Woodward Music firm is publishing; "Time Didn't Change a Thing" (BMI), and the oldie "Under the Bamboo Tree."

Three Great Songs for the Holiday Season!

The all-time favorite—

WINTER WONDERLAND

Recorded by
BUDDY CLARK (Columbia)
PERRY COMO (Victor)
FRED WARING (Decca)
JOHNNY MERCER - PIED PIPERS (Capitol)
GUY LOMBARDO - ANDREWS SISTERS (Decca)
SAMMY KAYE (Victor)
ART KASSEL (Mercury)
ART LUND (MGM)
JAN GARBER (Capitol)
JERRY WAYNE (Harmony)
THE AMES BROTHERS (Coral)
JOHNNY LONG (Signature)
THE SQUADRONAIRES (London)

A wonderful new novelty

IF IT DOESN'T SNOW ON CHRISTMAS

Recorded by GENE AUTRY (Columbia)

A great new ballad

DECEMBER

Recorded by
GORDON JENKINS with KLOYD HUDDLESTON (Decca)

FROM BVC

FROM LOMBARDO

FROM SUPREME

JACK BREGMAN
ROCCO VOCCO
CHESTER CONN

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 29

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Chicago (Hudson Ross)	Los Angeles (Denel's Mus. Shop)	Boston (Boston Music Co.)	St. Louis (S. S. Kresge Co.)	Indianapolis (Pearson)	San Francisco (Sherman-Clay)	Omaha (A. Hospe Co.)	Kansas City (Jenkins Music Co.)	Cleveland (Record Center)	Minneapolis (Don Leary)	Seattle (Sherman-Clay)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	1	3	1	6		8	1	9	1	1	3		76
2	2	ANDREWS SIS (Decca) "I Can Dream, Can't I"	4	1	2	2	3	9		1		2	10	6	70
3	3	GORDON JENKINS (Decca) "Don't Cry, Joe"	2	4		4	1	6			6	3		10	52
4	4	M. WHITING-J. WAKELY (Cap) "Slippin' Around"	7	2			5	10	9		9	8	1	1	47
5	6	AL MORGAN (London) "Jealous Heart"	9	5	4	8	4			3			2	7	46
6	5	VIC DAMONE (Mercury) "You're Breaking My Heart"	5	10	3			7	2		2		6		42
7	7	J. STAFFORD-G. MacRAE (Cap) "Whispering Hope"	10		8	10		2			7	5		3	32
8	8	VAUGHN MONROE (Victor) "Someday"	8	7							3	6		5	26
9	10	D. HAYMES-TATTLERS (Decca) "Maybe It's Because"				9			3	6				8	18
10	10	JACK TETER (London) "Johnson Rag"				3	2								17
11	13	DICK HAYMES (Decca) "Room Full of Roses"							5	5		7			16
12A	15	PERRY COMO (Victor) "Dreamer's Holiday"	6	9	5				10		10				15
12B		ART MOONEY (M-G-M) "Toot, Toot, Tootsie Goodbye"		8			8	4					9		15
13	16	FRANKIE LAINE (Mercury) "Now That I Need You"	3						6						13
14A	15	FREDDY MARTIN (Victor) "A Lovely Bunch of Coconuts"				1	9								12
14B		BUDDY CLARK (Columbia) "Dreamer's Holiday"						1						9	12
15		ART MOONEY (M-G-M) "Hop Scotch Polka"		6									5		11
16A		FRAN WARREN (Victor) "Envy"			6		7								9
16B		VAUGHN MONROE (Victor) "That Lucky Old Sun"												2	9
16C	11	INK SPOTS (Decca) "You're Breaking My Heart"								2					9
17A		BENNY STRONG (Capitol) "I Never See Maggie Alone"						3							8
17B	16	KENNY ROBERTS (Coral) "I Never See Maggie Alone"								10		4			8
18A		GUY LOMBARDO (Decca) "Hop Scotch Polka"							4						7
18B		MARGARET WHITING (Capitol) "Dime a Dozen"							8				7		7
18C	12	EDDIE HOWARD (Mercury) "Maybe It's Because"									4				7
18D		JO STAFFORD (Capitol) "The Last Mile Home"											4		7
18E	9	BUDDY CLARK (Columbia) "You're Breaking My Heart"												4	7
18F	16	EDDIE HOWARD (Mercury) "Tell Me Why"								4					7

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC	JOLSON SINGS AGAIN	MISS LIBERTY	KISS ME, KATE	DICK CONTINO ALBUM
Broadway Cast	Al Jolson	Broadway Cast	Broadway Cast	Dick Contino
Columbia	Decca	Columbia	Columbia	Magnolia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	6	172	London	2	63
Mercury	5	145	M-G-M	2	26
Capitol	5	101	Columbia	2	19
Victor	5	71	Coral	1	8

Gale Agency Wins AFM Dispute With Millinder

The Gale Agency has cancelled its pact with Lucky Millinder as an aftermath of a dispute over alleged money shortages during the band's recent six-week tour. Tim Gale, head of the percentery, maintains that the outfit grossed $30,000 on the tour, and its leader failed to meet certain financial obligations.

At a hearing of the matter last week before the American Federation of Musicians board, Millinder claimed the shortages were the fault of the booker, and also charged he hadn't grossed as much as the agency contended. AFM, however, placed the Gale office in the clear. Meanwhile, Gale is attempting to recover the missing moolah from the bandleader.

Gilbert

Continued from page 43

American songwriter's career has ousted out of ASCAP's thinking and emphasis put on a cold mathematical equation. It is manifested down the line. The newcomer writer now realizes that his hit of today could become vapid unless a more sizeable payoff on his catalog, in the future, is effected. For the sudden and unusual hit, ASCAP used to have a $1,250 quarterly bonus, but that has been dropped long ago.

It is argued that, in the end thinking, much of this 60-20-20, or any other percentage ratio payoff is added smoke-screen to camouflage the real intra-organizational masterminding by the dominant group within ASCAP. This has become a snowballing complaint from writers and publishers alike.

It's Music By
JESSE GREER
Program Today Yesterday's
ONCE IN A LIFETIME
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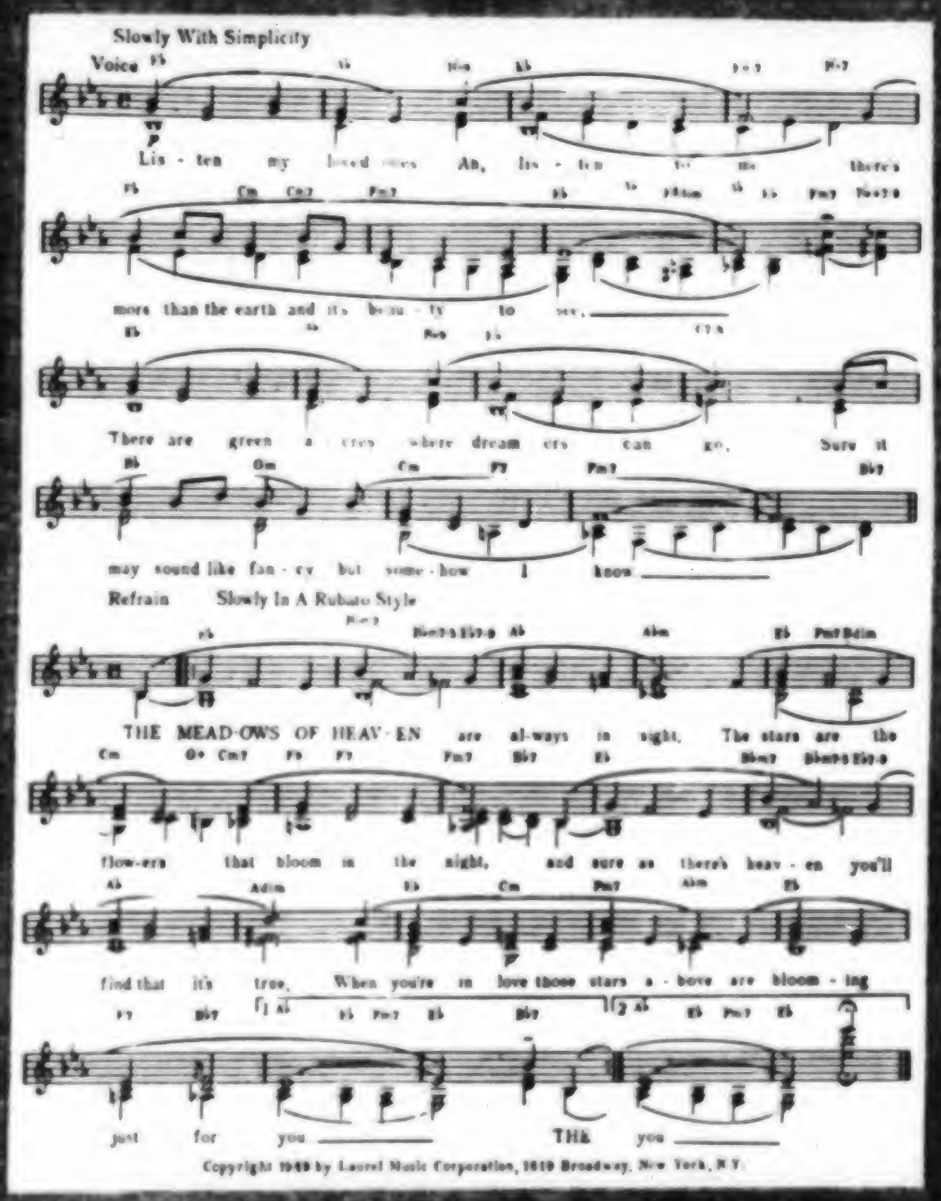
WANTED
LYRIC WRITER
To collaborate with new composer of unpublished popular songs. Write: Box V-7386, c/o Variety, 154 W. 46th St.

THE MEADOWS OF HEAVEN



Recorded by

BING CROSBY
DECCA

DICK JURGENS
COLUMBIA

PERRY COMO
RCA-VICTOR

MEL TORME
CAPITOL

BOB HOUSTON
M-G-M

GRACIE FIELDS
LONDON

LARRY DOUGLAS
SIGNATURE-HI-TONE

RALPH FLANAGAN
BLUEBIRD

LAUREL MUSIC CORPORATION

TOMMY VALANDO

1619 Broadway, New York 19, N. Y.

PATRICIA COLLIER—Public Relations

HOLLYWOOD	NEW YORK	CHICAGO
Artie Valando	Victor Pelle	Benny Miller

Inside Orchestras—Music

Head of the hillbilly division of one of the major recording companies has such a preference for Tennessee as the locale of melodies submitted to him for recording consideration that in the past couple of months he has changed the titles of a half-dozen tunes to fit. Exec has been so successful with songs such as "Tennessee Border," "Tennessee Saturday Night," etc., that he seems to think the names of other territories are bad luck. Hillbilly writers are getting a kick out of it all. Couple weeks ago, however, a top pop writer trying his hand at hillbilly material refused to allow a change in the title and lyric of his tune, based on another territory. It hasn't yet been recorded by the exec's company.

Decca Records has been slowly changing over from owned-and-operated distributorships to independently owned dispersal points for its product in recent months. But the changeovers are being made, Decca asserts, only in areas where it's felt the indie system is better than being in business itself (which means whichever is cheaper). Decca emphatically denies, however, that it is planning a full-scale changeover to independently operated distributorships. It's pointed out that currently there are 25 wholly owned dispersal points and 30-odd independently owned. At one time Decca operated all distrib outfits itself.

Coral Records, owned by Decca, operates entirely through independent distributors. So does the company's Vocalion (49c) label.

Engineer Fred Maisch Honored by Victor

RCA-Victor artists and repertoire employees and many of the company's top recording artists gave a surprise party Monday (31) at the Belmont-Plaza hotel, New York, for engineer Fred Maisch, retiring after 30 years with the company. Maisch handled recording dates for all of Victor's pop talent, and his party drew a number of current and former names. Frank Walker, ex-president of the recording division, now head of the M-G-M label, also showed up.

Dinner set attendees back $8.50 a plate, out of which a gift was bought for the dial-twister.

Jack Robbins Expanding

J. J. Robbins & Sons is adding Vic Dunnan, ex E. H. Morris Music, to head the Chi professional department, on top of the firm's recent acquisition of Goldie Goldmark, ex Leeds Music, to the Hollywood exploitation staff.

The vet music man says he "has gone back to songplugging" in New York, in alliance with Buddy Robbins, his son. Jackie Dunn, is another new N. Y. staffer. The up-coming interest in the Leo Robin-Jule Styne legit musical, "Gentlemen Prefer Blondes," accounts for Jack Robbins' accentuated activities.

Best British Sheet Sellers

(Week ending Oct. 22)

London, Oct. 25	
I Don't See Me	Connelly
Forever and Ever	F. D. & H.
Confidentially	New World
Buy Killarney	P. Maurice
Wedding Samba	Leeds
Riders in the Sky	Morris
Angelus Ringing	Southern
Careless Hands	Morris
Leicester Square Rag	Norris
Breaking Heart	Sterling
Again	F. D. & H.
Too-Whit, Too-Whoo	Reid

Second 12

Echo Told Me Lie	Sterling
Rose in Garden Weeds	B. & C.
Our Love Story	Carolin
Wedding Lilli Marlene	B. & C.
It's Cold Outside	Morris
Am Wasting Time	L. Wright
Shawl Galway Grey	Connelly
"A" You're Adorable	Connelly
Mon. Tues., Wed.	Dash
Kiss in Your Eyes	Bosworth
Four Winds	New World
Roomful of Roses	Rumbalero

Xmas Tunes Flood Music Industry

Music and record industries have been deluged this year by freshly written Xmas and holiday songs. It's estimated that the crop of holy melodies jumped over 100%, and the task confronting recording company repertoire men, who must measure values against the tunes already in favor, was one of the toughest they've had to handle.

Purpose of writers who have been pouring the new material into publisher and recording company offices is obvious. They're all seeking that "standard" item, like Irving Berlin's "White Xmas," and others such as "Winter Wonderland," "Jingle Bells," etc. A once-yearly hit can go a long way toward sustaining a 12-month operation.

Coast Friars'

(Continued from page 2)

Ronald Reagan described Soph as the Whistler's Mother of Show Business. Phil Silvers asserted that she made woman equal of man, and that she was the first favorite of all royalty in England, appearing before them years before Danny Kaye bowed to them. Jessel, in his introduction of Joe Schenck, mentioned their love pasts had crossed. Schenck parried by saying Soph had turned Jessel down cold, while he—Schenck—still was her favorite boy. To him, he said, Soph was the greatest femme artist he ever knew. And that Soph was the best of her time, in that she had fresh material every year. Accenting that "she is one of greatest women" he has ever known, he declared she also is one of the most generous women in show business—she donates both money and talent for charity, while most just give their talents.

Veteran songwriter Joe Howard got in his pitch to Miss Tucker by singing one of his old favorites, "Hello, My Baby, Hello, My Ragtime Girl."

Uproar was started early in the proceedings when Jessel announced that the first of Soph's three husbands would be present. Diners then watched, as did Miss Tucker from the rostrum, sitting rigidly, as a venerable figure in an old Prince Albert coat, grayish hair and mustache and stooped shoulders, walked down the aisle. He was Eddie Cantor, depicting Louis Tuck, Sophie's first husband from Hartford.

Growing nostalgic, Cantor delved into the guest-of-honor's past and told how she gave of her time and money for charity with her big body. "But Sophie has to have a big body to match her big heart, because she is always giving to help others," he said.

George N. Burns, perennial Friars bummerd, in double-entendre wit told how he met Soph on vaudeville tours and how generous she always had been. He declared, "Sophie is a great woman whom everybody loves, without exception."

Jessel said that in 40 years of show business he had never been so hard put to find words to introduce a guest of honor as he had in presenting Sophie Tucker. He pointed out that Soph has realized her ambition at the right time of life, she is being honored while she still is doing "for those she loves—all of humanity."

Al Jolson, on for next-to-closing spot, started a debate with Sophie on which was the elder. They ended their turn in loving and embracing.

Soph took it all in good stride, matching barb and compliment alike and putting all who made them in their place, right down to Harry Cohn. She said she always has tried to be real with everybody, and there was no reason "why everybody shouldn't love everybody," which she does. "We should all live gracefully, which I will do," she added, "until the next time! the Friars pay me a similar tribute," for which she "felt deeply honored." Sophie wound up by singing two numbers, finaling with "Some of These Days."

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $2)	4	2,550	10,350
Guy Lombardo	Roosevelt (400; $1.50-$2)	5	2,300	11,000
Claude Thornhill	Statler (450; $1.50-$2)	3	1,225	4,225
Don McGrane*	New Yorker (400; $1-$1.50)	5	900	5,675

* New Yorker has "Salute to Cole Porter" show. Waldorf, Peter Lind Hayes-Mary Healy opened Friday (28).

Chicago

Bill Bennett (Swiss Chalet, Bismarck; $2 min.-$1 cover). Jack Owens opened Wed. (2). Hot 2,200 tabs.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice Show and Masters continues healthy; 4,300 covers.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Nancy Donovan and Clifford Guest with Julie Wilson at late show. Neat 3,500 tabs.

Bill Snyder (College Inn, Sherman, 500; $3.50 min.). Final week of "Salute" series. Fine 3,600 covers.

Griff Williams (Marine Room, Edgewater, 700; $1.20 cover). Conventions plus Williams, a local fave, hitting husky 4,500 covers.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900; $1.50). With Everett West, the Sportsmen, Estelle Sloan. Fourth week, 2,700 covers.

Henry King (Biltmore, 900; $1.50). Seventh week, 2,700 covers.

Eddie Oliver (Beverly Hills, 300; $4 min.). Average 900 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500; $3.50 min.-$1 cover). Martha Raye holding at okay 3,500 covers.

Jack Fina (Aragon, $1-$1.15 adm.). Final week for Fina, holding 9,300 admissions.

Buddy Moreno (Blackhawk, 500; $2.50 min.-50c cover). "Whiffenpoof Revue" fairish at 1,800 covers.

Orrin Tucker (Trianon, $1-$1.15 adm.). Last week leveled at 12,000 admissions.

(Los Angeles)

Harry Owens-Sterling Young (Aragon, Santa Monica). Eighth week-end for Owens, second week for Young. Steady 10,900 admissions.

Tex Beneke (Palladium B., Hollywood). Second week, holding 11,000 admissions.

Decision on Music Fees From Canadian Fairs To Come Down This Week

Toronto, Nov. 1.

Decision as to whether all Canadian fairs must pay the standard license fee for performance of popular music in grandstand shows will be passed down within the week by Justice LeBel. He has reserved judgment on a test case for damages brought by the Composers, Authors and Publishers Assn. of Canada against the Western Fair at London, Ontario.

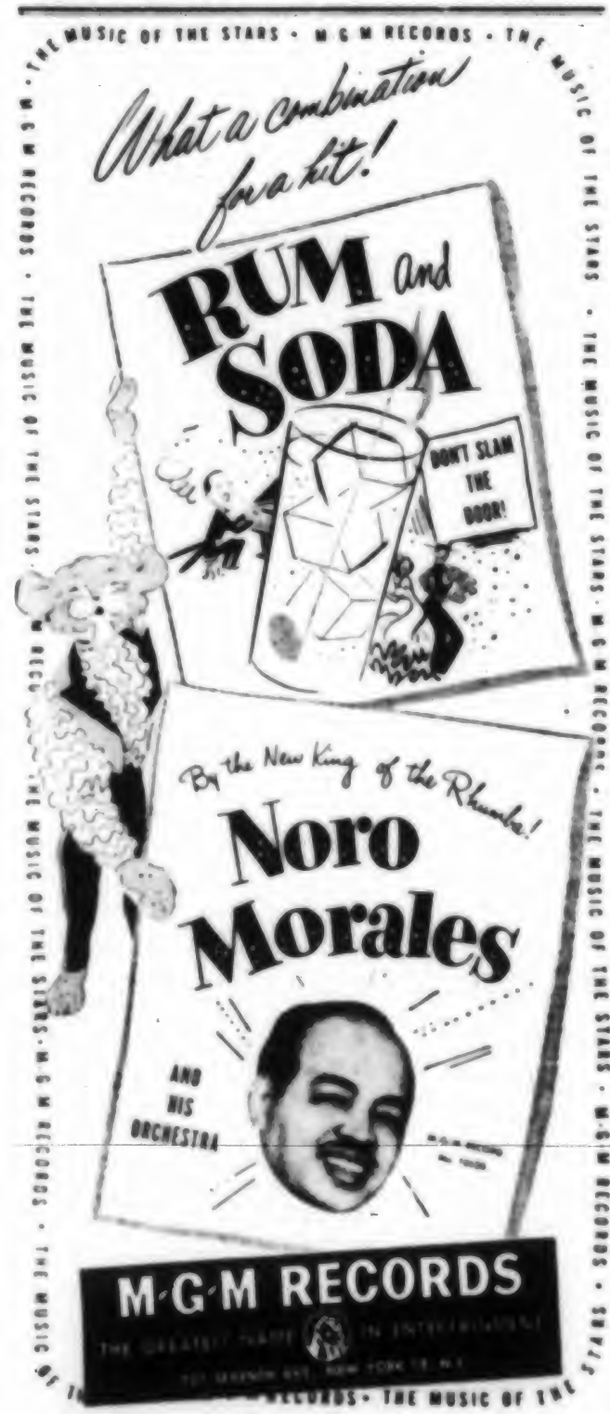
Suit was not launched vindictively, according to William Low, CAPAC g.m., but followed discussions with executive of the Canadian Fairs Assn., when both groups decided to get a judicial decision. Meanwhile, only big fair in Canada paying ic. to the CAPAC coffers is the Canadian National Exhibition, Toronto. CAPAC feels that the Calgary Stampede, Quebec Fair and similar money-makers should contribute to this ASCAP affiliate. Tunes mentioned in the CAPAC suit are "Tea for Two" and "Begin the Beguine."

Contention of Bill Low was that, while Canada's Copyright Act grants fee exceptions to agricultural and industrial fairs, these entertainments are now largely devoted to entertainment and operated for "pecuniary gain." While the defense brought out that such fairs are not in the business for a profit, Low quoted figures to show that Canadian fairs were garnering substantial profit revenues. The judicial decision of Justice LeBel on the clarification of the Copyright Act sub-section will be amicably received by CAPAC and the Canadian Fairs Assn., spokesmen of both groups said.

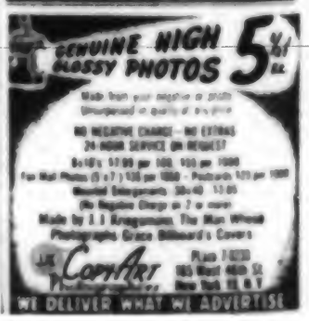
'Big Joe' Sells Pop To Dealers for Charity

"Big Joe" Rosenfield, WOR, N. Y. disk jockey, is selling a pop song direct to listeners, one of the rare times that has been done. It's a charity idea, however, by which the Damon Runyon Cancer Fund, the Council to Combat Blindness and a N. Y. orphanage benefit.

Tune Rosenfield is plugging and selling to listeners for $1 a copy is a novelty called "The Kigmy Song," based on the characters recently introduced into Al Capp's "Lil' Abner" comic strip. He splits the buck four ways, three cuts going to the three charities and the fourth two-bits to the publisher, Harvey Music, for costs and mailing.



THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19



Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of October 21-27, 1949

A Dreamer's Holiday	Shapiro-B
Ain't She Sweet	Advanced
Bali Ha'i—*"South Pacific"	Williamson
Bye Bye Baby—*"Gentlemen Prefer Blondes"	Robbins
Dime a Dozen	Morris
Don't Cry, Joe	Harms
Fiddle Dee Dee—†"It's a Great Feeling"	Harms
Hop Scotch Polka	Cromwell
Huckleback	United
Hush Little Darlin'	Michael
I Can Dream Can't I	Chappell
Just For Fun—†"My Friend Irma"	Paramount
Just One Way To Say I Love You—*"Miss Liberty"	Berlin
Last Mile Home	Leeds
Let's Take An Old-Fashioned Walk—*"Miss Liberty"	Berlin
Maybe It's Because—*"Along Fifth Avenue"	BVC
Meadows Of Heaven	Laurel
My One, My Only, My All—†"My Friend Irma"	Paramount
Now That I Need You—†"Red, Hot and Blue"	Famous
Room Full of Roses	Hill & Range
Rudolph the Red-Nosed Reindeer	St. Nicholas
Slipping Around	Peer
Someday You'll Want Me to Want You	Duchess
Story of Annie Laurie	Santly-Joy
That Lucky Old Sun	Robbins
There's Yes Yes In Your Eyes	Witmark
Toot Toot Tootsie Goodbye—†"Jolson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
Younger Than Springtime—*"South Pacific"	Williamson
You're Breaking My Heart	Mellin
You're So Understanding	Barron-Pem.

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Wonderful Guy—*"South Pacific"	Williamson
Blue For a Boy, Pink For a Girl	Gallico
Georgia On My Mind	Peer
Give Me a Song—†"It's a Great Feeling"	Witmark
Homework—*"Miss Liberty"	Berlin
I Never See Maggie Alone	Bourne
I'm Throwing Rice At the Girl I Love	Hill & Range
In Santiago By the Sea	Life Music
It's a Great Feeling—†"It's a Great Feeling"	Remick
Jealous Heart	Acuff & Rose
Let's Harmonize	Santly-Joy
My Bolero	Shapiro-B
My Street	Campbell
Oh You Beautiful Doll—†"Oh, You Beautiful Doll"	Remick
Over the Hillside	Dreyer
So in Love—*"Kiss Me, Kate"	T. B. Harms
Some Enchanted Evening—*"South Pacific"	Williamson
Song Of Surrender—†"Song Of Surrender"	Paramount
Through Sleepless Night—†"Come to the Stable"	Miller
Where Are You, Blue Eyes	Knickerb'k'r
Why Fall in Love With a Stranger	Campbell
Wishing Star	BMI
You Told a Lie	Bourne
You're My Thrill	Sam Fox

† *Filmusical.* * *Legit musical.*

Leiberson's Full-Scale V.P. CRC Takeover

Goddard Leiberson, recently named executive v.p. of Columbia Records Corp., goes into that post on a full-scale as a result of the naming of Richard Gilbert as director of CRC's Masterworks department. Leiberson had been the division's director, with Gilbert recording director. It's expected Leiberson will move to Bridgeport, Columbia's homeoffice, within six months.

Leiberson's exec v.p. post gives him final say over the selection items of all recording divisions. Manie Sachs, also a CRC v.p., heads the pop arm.

Claim Renege by Mex Cafe Cops on Music Coin

Mexico City, Nov. 1.

Society of Authors, Composers & Publishers had the local district attorney's office arrest 30 cabaret and juke-box operators on a charge of fraud, claiming welches on paying royalties to its members on music they use.

Those arrested are out on bail awaiting trial.

ANNOUNCING!
The HIT Song
From 20th Century Fox's "OH, YOU BEAUTIFUL DOLL"
I WANT YOU TO WANT ME
(To Want You)
100% Recorded!
MILLS MUSIC, INC.
1619 Broadway, New York 19, N. Y.

RCA SETS LUCY POLK

Lucy Ann Polk, former name band singer with Tommy Dorsey and others, joins the RCA-Victor Bluebird label. She'll be the femme singer of the lower-priced RCA series and her signing completes the label's talent.

Bluebird has the Ralph Flanagan orchestra, Eddie Fisher, Eddie Cantor, Cab Calloway and the Main Street String Band as its roster.

Songwriters Assn. Reelect Exec Slate

Songwriters Protective Assn. reelected its entire executive group at a meeting of the SPA Council Friday (28). Sigmund Romberg remains as president, for the 11th consecutive year; Charles Tobias, v.p.; Jesse Greer, second v.p.; Abel Baer, treasurer; Peter DeRose, secretary, and Edgar Leslie, chairman of Council, were the others retained.

SPA execs are voted on by the Council only, which in turn is selected by the general membership.

Decca Follows RCA Lead, Would Build Band Name

Decca Records is preparing to duplicate RCA-Victor's recent move toward trying to build a new band name via recordings alone, thus hoping to stimulate new interest in the name band business. Decca's Dave Kapp, v.p. in charge of recording, is signing arranger-conductor Jerry Gray with a view toward using him the same way on wax that Victor is employing arranger Ralph Flanagan, who makes disks for the Bluebird label at the helm of a studio orchestra.

Couple months ago, soon after Victor debuted Flanagan's first sides, Kapp stated he was harboring a similar idea. He felt the time was ripe to spring a new band on the public. He agreed with Victor's idea of using a combination of studio musicians to create a demand for a name placed in front of them.

Gray, former arranger for Glenn Miller, Artie Shaw, et al, is currently on the air, conducting the band on the Campbell Soup commercials across-the-board on CBS. But he has made very few recordings under his own name. Flanagan, arranger for Perry Como, Tony Pastor, et al, had never made recordings under his own tag until Victor started him off.

Reg Connelly in U.S.

London music publisher Reg (Campbell-) Connelly is in New York on his annual fall-winter trip. He will be east until November and may crowd in a Hollywood visit, as last year.

He plans returning to the Western Hemisphere this time with his wife in February for a Nassau vacation where they have a winter home.

John Abbott's Aussie Swing

Sydney, Oct. 26.

Currently in Sydney, John Abbott, co-director of the British music publishing firm of Francis, Day & Hunter, leaves here Saturday (29) to continue his vacation swing through Australia.

Abbott is scheduled to arrive back in London Nov. 29.

On the Upbeat

New York

Elie Siegmeister, composer and head of Hofstra College Music Department, who introduced a course titled, "Music in the Theatre," will discuss "Problems of the American Composer at Little Theatre, N. Y., Nov. 15 . . . **Eden Abhez**, "Nature Boy" writer, went over to BMI's Campbell Music with his "The Shepherd" . . . Songwriter **Bernie Wayne** recorded his own tune (written with disk jockey **Paul Brenner**), "I Beeped When I Should Have Bopped," for Trope Records . . . **Ted Husing** marked third anni as disk jockey on WMGM, N. Y., Friday (28) . . . **Herb Stewart** and **Gil Barrios** replaced **Joseph Lagana** and **Dodo Marmarosa** on sax and piano with **Artie Shaw's** band . . . **George Shearing** due back into Bop City, N. Y., Dec. 8 for three weeks . . . **Danny Stevens** back at Capitol Records, handling disk jock contacting out of distrib office . . . **Eddie Newman**, WPEN, Philadelphia disk spinner, did one of his shows from U. of Penn's Phi Epsilon Pi fraternity house . . . **Milt Herth** into Warwick hotel tomorrow (Thurs.), first N. Y. date since Copa run in 1945 . . . **Kirby Stone** Quintet starts television show on CBS, Nov. 8, filling 7-7:15 p.m. slot Tues.-Wed.-Fri.

Chicago

Former Northwestern U. student, **Kay Davis**, now chirping with **Duke Ellington** at the Blue Note . . . **Freddie Schaeffer** set for Tropicadero, Evansville, Ind., this week . . . **Eddy Howard** into Lake Club, Springfield, Ill., Nov. 25 for a week . . . **Sherman Hayes** back to O. Henry ballroom, Nov. 23, for indefinite stay . . . **Salvatore Giso** brings his orch to Empire Room, Palmer House, to supply danceables besides accompany **Hildegarde**, Nov. 17 . . . **Don Reid** slated for Peabody hotel, Memphis, Dec. 12 . . . **Count Basie** into Riviera Club, St. Louis, Nov. 24-25-26 . . . **June Christie** opened at Flame, St. Paul, Oct. 31 for two weeks . . . **Gay Claridge** stays at Martinique, Chicago, for five weeks, having opened Oct. 27 . . . **Jan Garber** teed off at Trianon last night (1), first time he's played a Kansas ballroom in over three years . . . **Red Ingle** set for London Chop House, Detroit, Nov. 3, for two weeks . . . **Clyde McCoy**, after return to band biz at Chase hotel, St. Louis, opens at 15 Stairs, Winnipeg, Nov. 4 for a week . . . **Hal McIntyre** at Deshler-Wallick hotel, Columbus, O., Nov. 7 for two weeks . . . **Archie Levington**, head of Leeds office in Chi, to Gotham for biz confabs with **Lou Levy** . . . **Art Mooney** set for Fox theatre, Detroit, Nov. 11 for a week . . . Singer **Betty Reilly** at Beverly Club, New Orleans, Nov. 3 for two-weeker . . . **Ted Lewis** orch into Chase Club, St. Louis, Dec. 15 . . . **Lionel Hampton** into Blue Note following **Sarah Vaughan**, Nov. 21 for eight days . . . Sun-Times Harvest Moon Festival, contest for amateur singers to go professional, getting under way Nov. 19.

Hollywood

Frank DeVol has signed **Lou Wood** and **Skeets Herfurt** to write special material for a new band act . . . **Emil Newman** will be musical director on Lippert's "Baron of Arizona" . . . **Tex Beneke** has cut 20 tunes for Thesaurus, bringing his waxing for the transcription outfit to a total of 50 . . . **Gil Gardner** has replaced **Jimmie Grier** as leader of the Florentine Gardens eight-man orch . . . **Frances Langford** cast for personals . . . **Dennis Day**, **Eileen Woods**, **Phil Harris** and **Marie Lanza** waxing for RCA-Victor . . . Score by **Dan Shapiro** and **Lester Lee** for Universal-International's "Double Crossbones" will be published by Shapiro-Bernstein, . . . **Doris Day** has done her first sagebrush tunes for Columbia, four of 'em last week . . . **Tony Martin's** special material for a nitery tour he has on the fire is being written by **L. Wolfe Gilbert** and **Ben Oakland**.

Kansas City

Harl Smith into town for a brief stopover as his band moves from the Lodge, Sun Valley, Idaho, for five weeks at the Detroit Athletic Club. Smith crew goes back to Sun Valley in December . . . **Will Wittig**, manager of the Pla-Mor ballroom has set November as name band month, with **Tony Pastor** on the 12th, **Eddy Howard**, 19th, and Henry Busse, 26th . . . **Lil Armstrong** vocalizing and doing her pianistics at the El Reno club . . . **Billy Toffel** chirping in El Casbah of Bellerive hotel, with **Val Olman** crew on stand . . . **Tommy Flynn** crew in Penguin Room of Continental hotel . . . **Burl Ives** concerts on **Ruth Seufert** series in Music Hall Nov. 20 . . . **Tex Owens** in for guest shots on KMBC "Brush Creek Follies" on Saturday nights in Memorial Hall on the Kansas side . . . **Monty Lewis and Boys** from the Ozarks also guesting on the show . . . **Pat McCaffrie** moving out of Eddy's restaurant after a three-week stand . . . **Warney Buhl** leaves Terrace Grill here to open at Club Continental of Jefferson hotel, St. Louis, Nov. 4.

Pittsburgh

Trombonist **Bill Mervis** added to the Dixieland Jazz combo at Carnival Lounge . . . **Sammy Kaye's** orch opened week's return engagement at Vogue Terrace Monday (31) . . . **Jon Walton**, who has headed **Deuces Wild** for two years, and that until have parted company and he's been replaced on tenor sax by **Flo Cassanelli** . . . **Hal Davis** had no opposition for re-election as president of Local 60, AFM . . . **Lee Henry**, who sang last season with **Billy Catizone's** band at William Penn hotel's Terrace Room, is vocalist with **Jack Walton** now . . . **Bernie Cummins** orch went into **Bill Green's** on Monday (31) for fortnight . . . **George Wells'** band replaced the **Frank Jaroma** outfit at Majestic Gardens . . . **Frank Yankovic's** polka band back into this territory for flock of one-night stands.

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VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY
By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that those installments be clipped and filed for future reference.

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1935—Continued

Accent on Youth (film: Accent On Youth). w., Tot Seymour. m., Vee Lawnhurst. Famous Music Corp., cop. 1935.

Alone (film: A Night at the Opera). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1935.

Beautiful Lady in Blue. w., Sam H. Lewis. m., J. Fred Coots. Chappell & Co., Inc., cop. 1935.

Begin the Beguine (Jubilee). w., m., Cole Porter. Harms, Inc., corp. 1935.

Bess, You Is My Woman (Porgy and Bess). w., DuBose Heyward and Ira Gershwin. m., George Gershwin. Gershwin Pub. Corp. cop. 1935 by George Gershwin.

Broadway Rhythm (film: Broadway Melody of 1936). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1935.

Cheek to Cheek (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

Coel Cosa (film: A Night at the Opera). w., Ned Washington. m., Bronislaw Kaper and Walter Jurmann. Robbins Music Corp., cop. 1935.

Dance, My Darlings (May Wine). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Chappell & Co., Inc., cop. 1935.

Deep Purple. Piano solo. m., Peter De Rose. Robbins Music Corp., cop. 1935.

Dodging a Divorcee. Piano solo. m., Reginald Foresythe. Robbins Music Corp., cop. 1935 by Irwin Dash Music Co., Ltd., London.

East of the Sun—And West of the Moon (Stags at Bay). w., m., Brooks Bowman. Santly Bros., Inc., cop. 1935 by Princeton University Triangle Club, assigned 1935 to Santly Joy, Inc.

Eeny Meeny Miney Mo (film: To Beat the Band). w., m., Johnny Mercer and Matt Malneck. Irving Berlin, Inc., cop. 1935. (Successor Pub., Bourne, Inc.)

From the Top of Your Head to the Tip of Your Toes (film: Two for Tonight). w., Mack Gordon. m., Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp.; assigned 1935 to Crawford Music Corp.

Fugato on a well known theme. Orch piece. m., Robert McBride. (Composed in 1935 and first performed, in its original form, by the University of Arizona Student Orchestra, published in Karl D. Van Hoesen, Music of Our Time, Carl Fischer, Inc., cop. 1943)

The Gentleman Obviously Doesn't Believe. w., m., Eddie Pola and Michael Carr. Shapiro, Bernstein & Co., Inc., cop. 1935 by The Irwin Dash Music Co., Ltd.

Here's to Romance (film: Here's to Romance). w., Herb Magidson. m., Con Conrad. Cleveland, Sam Fox Pub. Co., cop. 1935 by Movietone Music Corp.

I'm Building Up to An Awful Let-Down. w., Johnny Mercer. m., Fred Astaire. Irving Berlin, Inc., cop. 1935. (Successor Pub., Bourne, Inc.)

I'm Gonna Sit Right Down and Write Myself a Letter. w., Joe Young. m., Fred E. Ahlert. Crawford Music Corp., cop. 1935.

I'm in the Mood for Love (film: Every Night at Eight). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.

I'm Shooting High (film: King of Burlesque). w., Ted Koehler. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.

I Dream Too Much (film: I Dream Too Much). w., Dorothy Fields. m., Jerome Kern. T. B. Harms Co., cop. 1935 by Jerome Kern.

I Feel a Song Comin' On (film: Every Night at Eight). w., m., Jimmy McHugh, Dorothy Fields and George Oppenheim. Robbins Music Corp., cop. 1935.

I Got Plenty O' Nuttin' (Porgy and Bess). w., Ira Gershwin and DuBose Heyward. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

In a Sentimental Mood. w., m., Duke Ellington. Mills Music Pub., cop. 1935. (Successor Pub., Mills Music, Inc.)

Isn't Love the Grandest Thing (film: The Rain Makers). w., Jack Schell. m., Louis Alter. Leo Feist, Inc., cop. 1935.

Isn't This a Lovely Day—to Be Caught in the Rain (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

It Ain't Necessarily So (Porgy and Bess). w., Ira Gershwin. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

The Jockey On the Carrousel (film: I Dream Too Much). w., Dorothy Fields. m., Jerome Kern. T. B. Harms Co., cop. 1935 by Jerome Kern.

Just One of Those Things (Jubilee). w., m., Cole Porter. Harms, Inc., cop. 1935.

Life Is a Song. w., Joe Young. m., Fred E. Ahlert. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp., assigned 1935 to Robbins Music Corp.

Lights Out. w., m., Billy Hill. Shapiro, Bernstein & Co., Inc., cop. 1935.

The Little Things You Used to Do (film: Go Into Your Dance). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

The Lord's Prayer. w., Biblical. m., Albert Hay Malotte. G. Schirmer, Inc., cop. 1935.

Love and a Dime (Stags at Bay). w., m., Brooks Bowman. Santly Bros., cop. 1935 by Princeton University Triangle Club, assigned 1935 to Santly-Joy, Inc.

Love Is a Dancing Thing (At Home Abroad). w., Howard Dietz. m., Arthur Schwartz. Chappell & Co., Inc., cop. 1935.

The Loveliness of You (film: Love In Bloom). w., Mack Gordon. m., Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp., assigned 1935 to Crawford Music Corp.

Lovely Lady (film: King of Burlesque). w., Ted Koehler. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.

Lovely to Look At (film: Roberta). w., Dorothy Fields and Jimmy McHugh. m., Jerome Kern. T. B. Harms Co., cop. 1935 by Jerome Kern.

Lullaby of Broadway (film: Gold Diggers of 1935). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

Lulu's Back In Town (film: Broadway Gondolier). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

Mad About the Boy (Words and Music). w., m., Noel Coward. London, Chappell & Co., Ltd., cop. 1935.

Midnight In Paris (film: Here's to Romance). w., m., Con Conrad and Herb Magidson. Cleveland, Sam Fox Pub. Co., cop. 1935 by Movietone Music Corp.

Moon Over Miami. w., Edgar Leslie. m., Joe Burke. Irving Berlin, Inc., cop. 1935. (Successor Pub., Bourne, Inc.)

The Music Goes 'Round and Around. w., Red Hodgson. m., Edward Farley and Michael Riley. Select Music Publications, Inc., cop. 1935. (Successor Pub., Santly-Joy.)

My Romance (Jumbo). w., Lorenz Hart. m., Richard Rodgers. T. B. Harms Co., and Max Dreyfus, cop. 1935.

The Piccolino (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

Please Believe Me. w., Larry Yoell. m., Al Jacobs. San Francisco, Sherman, Clay & Co., cop. 1935.

Red Sails In the Sunset. w., Jimmy Kennedy. m., Hugh Williams (Will Grosz). Shapiro, Bernstein & Co., Inc., cop. 1935 by The Peter Maurice Music Co., Ltd., London, assigned to Shapiro, Bernstein & Co., Inc.

She's a Latin From Manhattan (film: Go Into Your Dance). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

She Shall Have Music (film: She Shall Have Music). w., m., Maurice Sigler, Al Goodhart and Al Hoffman. Chappell & Co., Inc., cop. 1935 by The Cinephonic Music Co., Ltd., London.

Sing An Old Fashioned Song to a Young Sophisticated Lady. w., Joe Young. m., Fred E. Ahlert. Crawford Music Corp., cop. 1935.

Stairway to the Stars. w., Mitchell Parish. m., Matt Malneck and Frank Signorelli. Robbins Music Corp., cop. 1935, cop. 1939.

Summertime (Porgy and Bess). w., DuBose Heyward. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

Thanks a Million (film: Thanks a Million). w., Gus Kahn. m., Arthur Johnston. Robbins Music Corp., cop. 1935.

These Foolish Things Remind Me of You (Spread It Abroad). w., Holt Marvell. m., Jack Strachey and Harry Link. Irving Berlin, Inc., cop. 1935 by Bosuey & Co., Ltd., London. (Successor Pub., Bourne, Inc.)

This Time It's Love. w., Sam M. Lewis. m., J. Fred Coots. Leo Feist, Inc., cop. 1935.

Top Hat, White Tie and Tails (film: Top Hat). w., m., Irving Berlin. Inc., cop. 1935.

When I Grow Too Old to Dream (film: The Night Is Young). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp., assigned 1935 to Robbins Music Corp.

Where Am I (film: Stars Over Broadway). w., Al Dubin. m., Harry Warren. Harms, Inc., cop. 1935.

Why Shouldn't I (Jubilee). w., m., Cole Porter. Harms, Inc., cop. 1935.

With All My Heart (film: Her Master's Voice). w., Gus Kahn. m., Jimmy McHugh. Leo Feist, Inc., cop. 1935.

Without a Word of Warning (film: Two for Tonight). w., m., Mack Gordon and Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp., assigned 1935 to Crawford Music Corp.

A Woman Is a Sometime Thing (Porgy and Bess). w., DuBose Heyward. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

The Words Are In My Heart (film: Gold Diggers of 1935). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

You Are My Lucky Star (film: Broadway Melody of 1936). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp., assigned 1935 to Robbins Music Corp.

You Let Me Down (film: Stars Over Broadway). w., Al Dubin. m., Harry Warren. Harms, Inc., corp. 1935.

You're An Angel (film: Hoorah for Love). w., m., Jimmy McHugh and Dorothy Fields. Irving Berlin, Inc., cop. 1935. (Successor Pub., Bourne, Inc.)

Zing! Went the Strings of My Heart (Thumbs Up). w., m., James F. Hanley. Harms, Inc., cop. 1935.

In New York's 52nd St. night club district, connoisseurs became excited over swing music. "What is it?" asked the public. Most practitioners couldn't define it.

(Continued Next Week)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 29

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Lucky Old Sun" (Robbins)	1	1	1	1	1	2	1	2	1	1	6	103
2	2	"Breaking My Heart" (Algonquin)	2	5	2	2	2	1	6	1	10		1	78
3	3	"Room Full of Roses" (Hill-Range)	10	6	4	5	6	5	10	4	4	3	3	61
4	4	"Someday" (Duchess)		7	3	3	3	3	5	3				50
5	10	"Slippin' Around" (Peer-Inter)	5	3			5	4	2	8			2	48
6	12	"Don't Cry, Joe" (Harms, Inc.)	7	2	6		4		4	5	7	9		44
7	13	"Dreamer's Holiday" (Shapiro-B)	3	4	8				3		6	4	8	41
8	8	"I Can Dream, Can't I" (Chappell)	4	9	7	4					2			29
9	9	"Maybe It's Because" (BVC)		8	9	8	8	9		6			4	25
10A	7	"Jealous Heart" (Acuff-Rose)	6	10		7	7	6					7	23
10B	5	"Hop Scotch Polka" (Cromwell)	9			6		7			8	2		23
11	15	"Long, Sleepless Night" (Miller)							9		5	6		15
12A	14	"Now That I Need You" (Famous)			5	10				10		7		12
12B	6	"Enchanted Evening" (Williamson)					10	8			3			12
13	11	"Old Fashioned Walk" (Berlin)				9	9	10		7	9			11

The American Love Song
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Music by . . .
JIMMY McHUGH
MILLS MUSIC

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HIT-ROARING NOVELTY
MY GEE GEE from THE FIJI ISLES
Words by LEW BROWN. Music by AL VON TILZER
Recorded by CHUCK THOMAS
On Capitol Record 67-746
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Here's What You Jocks Have Done for Us . . . THANKS!
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Vaude's Comeback Seen as Stimulus For Straight Pix Trade in Many Houses

Vaudeville shows are helping build audiences for straight pictures, according to Gus Lampe, general manager of the Schine circuit. Lampe declared that the vaude shows are bringing customers into theatres that haven't seen a film in years. A good picture and a selling trailer for the next show, helps bring in a hefty amount of trade that might not otherwise go for straight film fare.

Lampe stated that vaude has been paying off in most of the situations where the Schine circuit is using them. It's one solution toward the pressing picture problem, he stated, and grosses have been sufficiently encouraging for the chain to continue with vaudeville. Schines made their first attempt at stageshows last season with the Al & Belle Dow office booking.

The Schine vaude operation is fairly solid, according to Lampe. There are several "soft" situations, he declared which must be built up. Some situations are below par on matinee attendance, but these will eventually be built up.

Lampe warned, however, that vaude shows have to be sold. One of the keys to successful operation is a hep manager who knows how to exploit such shows.

Another important factor, according to Lampe, is treatment of performers. An act satisfied with conditions will give a better performance. Lampe says that Schine managers cooperate in every respect with the visiting talent.

Lampe comes into New York from the Gloversville, N. Y., home-office periodically to confer with the Dow agency in the booking of shows. He stated the musician situation is considerably better than last year. At that time, he declared, it wasn't feasible to ask a musician to give up a permanent job outside the amusement industry in order to take the vaude assignment inasmuch as stageshows were still experimental. This year, with a degree of permanence assured, they've been able to get a good supply of tootlers. Lampe also declared that stagehands and musicians' unions have been cooperative in the towns in which they operate and deals mutually advantageous have been made.

Deep River Boys Pacted For London Nitery

London, Oct. 25.

Leslie Macdonnell, of Foster's agency, has signed The Deep River Boys to play the Bagatelle, London's ace nitery, week of Nov. 7, which is their only available date.

Lads will wax recordings for Lever Bros. Radio Luxembourg, and will also appear at special concert at Saville theatre, Nov. 13.

Act has proved one of the outstanding hits of the importations and is already booked for six months return in 1950.

GENE MANN NOW SOLE BIDDER FOR CARROLL'S

Los Angeles, Nov. 1.

Bid to lease the Earl Carroll Theatre restaurant as a night club were withdrawn by Loew Walters and E. M. Loew, through their attorney, Harry Sokolov, leaving Gene Mann as chief contender for control of the playhouse. Mann, representing a group of Greek theatre stockholders, offered to buy the house outright for $1,040,000.

Patricia Carroll Peck, Carroll's niece, filed a petition in probate court asking that the property be sold instead of leased. Judge Newcomb Condee continued the case until Nov. 14 to consider new bids.

Stagehand Snarl Nixes Vaude in Brandt Houses

Inability to reach an agreement with the International Alliance of Theatrical Stage Employees has forced cancellation of vaude at the Flatbush theatre, Brooklyn, and the Windsor, Bronx, which was slated to start Friday (28). Policy was to have been eight acts Friday, Saturday and Sunday. Dispute was over the minimum crew. Union is reported to have made concessions regarding number of deckhands to be employed, but Brandt circuit operator of the houses, wanted a better deal.

Houses, which had been playing pop-priced legits, will go into a straight picture policy.

Sister Tharpe Adds Mother to the Act

Sister Rosetta Tharpe, spiritual songstress, has added her mother to the act. Mother, Katie Bell Nubin, stepped into the turn recently when Miss Tharpe's former assistant, Marie Knight, fell out of a Decca recording date. She was made a permanent part of the act immediately.

A Columbia recording pact is currently being negotiated for Mrs. Nubin.

Danny Kaye's Boff $45,900 At Stanley, Pitt

Pittsburgh, Nov. 1.

Overcoming a disappointing start and local economic distress on account of steel and coal strikes, Danny Kaye confounded local show business last week at Stanley by breaking WB deluxe's all-time house record with $45,900. That topped previous mark, set last January by Jack Carson unit, by a little more than $1,000.

Kaye, however, had the advantage of four shows on Sunday, although the Carson take included Sunday, too, but he had to play that day in nearby Steubenville, O. Stanley got away with it on Kaye flesh on stage on Sunday isn't legal in Pennsylvania by donating part of the receipts to Hill City, a local youth organization.

Film star's opening was way off and first couple of days, it didn't look as if he would get even close to 40 grand. But Kaye kept building steadily and by Wednesday (26) got $7,600 for a new weekday record for the house. He was at Stanley on a straight percentage, 50-50 from the first dollar, and took out close to $23,000 for his share. Picture was "Strange Bargain" (RKO).

Big WB site will continue as in past to use presentations sparingly, and next one definitely set are Ink Spots for Xmas week, opening Dec. 23. Previous to Carson, they held the Stanley house record.

HILDEGARDE'S SOCK $4,000 IN FOUR DAYS

Providence, Nov. 1.

Hildegarde took out a terrific $4,000 for her four days at the Sheraton Biltmore hotel here. Chantoosey had elected to work this 250-capacity room sans contract since hotel couldn't foresee what the traffic would bear.

Inn's management clamped on a $2.50 couvert at dinner with $1.50 extra for those staying for a second show. It was estimated that between 25% and 50% stayed over for a second display thus paying $4. Room ran at capacity for dinner and evening shows. Hildegarde was paid $4,000 pro-rated on the basis of her regular $6,000 salary in spots of this type.

Singer opened at the Sheraton chain's Philly outlet Monday (31).

Erwin Straus Toast To R&H in Boston Room

Boston, Nov. 1.

Erwin Straus, son of the Viennese composer, Oscar Straus, has staged "A Toast to Rodgers and Hammerstein," which opened at the Darbury Room last week, with a cast including Straus at the piano, Sherm Feller doing the narration, Joe Sinatra's orchestra, and singers Guy Guarino, Dave Ballantine, Bill Jester, Barbara Cook and Alice O'Leary, Jr.

Show is in the pattern set by Ernest Byfield at the Sherman hotel, Chicago, and since introduced at the Hotel New Yorker, N. Y.

If policy pans out, the Darbury will continue this policy with a program saluting either George Gershwin or Jerome Kern.

La Rue's Adding Acts

La Rue's, N. Y., will go in for shows starting Nov. 9. Currently spot has two society bands and will alter format to a rhumba crew and two acts.

Leonard Green agency will book.

Straight Vaude Lays Egg at Fox, Det., Fans Prefer Name Act Displays

Detroit, Nov. 1.

Vaudeville laid an egg in its first bigtime test here since the revival. House involved is Detroit's largest theatre, the 5,000-seater Fox.

By changing the formal after a dismal weekend, Fox Manager Dave Idzal managed to inject more intimacy between audience and performers but it still wasn't enough to save the show which grossed only $30,000.

Idzal decided to experiment with a vaude show done in the old-time manner after he had scored outstanding success with variety shows headed by film and radio stars. Those shows grossed between $45,000 and $50,000.

"I am convinced," Idzal said, "that old-time vaudeville will remain dead here. Detroiters want top names heading a fast show done in the modern manner. That's what they will get in the future as far as the Fox is concerned."

The eight acts presented last week featured singer Billie Holiday with Bob Hopkins, impersonator, Mary Raye & Naldi, dancers, Virginia Lee, comic balancing act, the Antaleks (5), perch act, Mage & Karr, tap dancers, Slayman-Ali Troupe (6), tumblers, and 12-year-old Bobby Martin, Detroit pianist.

In the original version the 18-piece house orch was in the pit. Idzal felt that pushed the acts too far away from the audience.

"People have become accustomed to watching vaude acts in intimate night clubs, etc., and they don't like bleacher seats," he said.

So he put the band on the stage and brought the acts out front. In both versions, the acts were announced by cards in the wings.

Audience reaction was much warmer when the acts were down front. But the overall preference for the individual acts remained the same.

Cleve's Mounds Club Appeal Set for Nov. 9

Columbus, O., Nov. 1.

Hearing on an appeal by the Mounds Club from a state order closing the alleged gambling spot in Lake County on the charge that it violated the Ohio building code has been set for Nov. 9.

Meanwhile, it was reported that the Club Continental, in Chesapeake, O., Lawrence County, has closed. State Liquor Department had rejected the club's application for renewal of its night club license. Gov. Frank J. Lausche had described the Club Continental as a gambling place when he launched a drive against such spots several months ago.

JAMESTOWN CO. TRIES 1-NITE CIRCUIT VAUDE

Pittsburgh, Nov. 1.

The Jamestown Amusement Co. is the latest circuit to attempt one-night vaude in its houses. Chain is starting out with eight one-nighters in theatres in Ohio, Pennsylvania and New York state, and a two-day stand at Newark. Joe Hiller's office, here, will do the booking.

Circuit is using a five-act policy starting today (Wed.) at the Shea's, Ashtabula, O. Acts will travel on for a Thursday showing at Shea's, Jamestown, N. Y. and will continue to Shea's, Bradford, Pa., State, Cambridge, O., Union, New Philadelphia, O., Colony, Marietta, Weller, Zanesville, and will play the sole two-day stand at the Auditorium, Newark. Bookings have been arranged for consecutive days with no layoffs in between.

Jamestown circuit is currently playing vaudeville in Manchester, N. H., and Greenfield, Mass.

FRANK TAYLOR
HAS A NEW ACT!

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RUSSELL SWANN
(Who Still Insists He's a Magician)
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SHAMROCK HOTEL, Houston, Texas
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November 7th for Two Weeks
STATLER'S WM. PENN, Pittsburgh
November 21st
(Other Statler Hotels to Follow)
In Preparation:
Brand New Television Idea
"SEEING IS BELIEVING"
Exclusive Personal Management:
JACK BERTELL
Hotel Plaza, New York City

Night Club Reviews

Wedgwood Room, N.Y.
(HOTEL WALDORF-ASTORIA)

Peter Lind Hayes & Mary Healy, Eddy Duchin Orch, Mischa Borr Orch; $2 cover.

There's been a transformation in the modus operandi of Peter Lind Hayes and Mary Healy that's become evident with their return date to this swank hospice. The pair has gained further stature by virtue of the increasing use of Miss Healy in the collaborative efforts of this team. With this engagement, two talents are evident —Hayes, whose comedic ability has reached upper levels since his return from the wars, and Miss Healy who is emerging as a star in her own right.

It's no news that Hayes can bowl over an audience, especially one on Park avenue, but the surprising element of the current engagement is the elevation of Miss Healy. Her charm and quiet talent had been evident in previous stints. On this trip she's a vital cog. Hayes and Miss Healy have come in with a batch of new material nearly all of which calls for a prominent role by Miss Healy.

The only familiar section of the turn is the opening traveling by Hayes, but which has undergone a batch of alterations. It's an excellent opening gambit which serves the function of displaying Hayes' vocal versatility. From then on in whether it's a satire on disk jockeys or Hollywood personalities, the duo reach maximum applause values. One of the highlights of the turn is the attempted singing of "Stardust" by Miss Healy in what starts out as a solo spot. The majority of the audience would have been content to listen to this quiet interlude especially since Miss Healy's voice is easy to take. However, Hayes' drunken interruptions transform this bit into a satire on cafe attendance.

Hayes tops off the evening with a personation of a drunk carrying a torch—essentially an old idea, but this bit is brought up to a top development with an excellent character delineation. He winds up with a comedy duet with maestro Eddy Duchin. It's a slight bit which serves to get him off the floor in a graceful manner.

Hayes is currently serving a dual function in New York, being the comedy mainstay on the CBS-TV show "Inside USA."

Duchin's music continues to add to the distinction of a night at the Waldorf. He dishes up a dance compelling type music which keeps floor attendance on a high level. Mischa Borr's Latin relief is another important facet to the Wedgwood's gaiety. *Jose.*

Village Vanguard, N. Y.

"Hot Lips" Page Sextet, Erma Ethridge; $2.50 minimum.

This intime Greenwich Village spot is dishing up a hot platter of Dixieland jazz played in top style by "Hot Lips" Page and a crackerjack combo. Page, one of the standout figures in the tradition stemming from New Orleans, parlays his driving horn with a winning personality into a solid bandstand item.

Page's sextet, recently concluding a run in the 52d street jazz clubs, makes a lot of music for its size. Combo plays both standard jazz numbers and current pops with a terrific beat which keeps the customers bouncing in their seats. Page, with a gravel voice strongly reminiscent of Louis Armstrong, ingratiatingly warbles a flock of tunes, including "When the Saints Go Marching By" and a sock version of "Hucklebuck," with neat support from his sax sidemen, Vinrie Bair on alto, and Ray Abrams on tenor. Hank Jones delivers several fine keyboard solos backed up by Herbie Lovelle on drums, and Aaron Bell on bass.

Erma Ethridge, held over from the last show, is a fair singer who needs to develop a more distinctive style. Her small voice, moreover, needs to have additional mike power to project even in this small room. *Herm.*

Mocambo, Hollywood

Hollywood, Oct. 26.

Harold Stern & violins (15), dance orch (5) with Stern conducting; $3-$4 minimum.

While this is strictly a fillin act sandwiched between the departure of Della and Andy Russell and the scheduled arrival on Nov. 1 of Vic Damone, it has terrific appeal for the Hollywood crowd and should account for moderately good business at Charles Morrison's bistro. Nightclubs are usually patronized by guys inclined romantically and 15 violins playing full tilt help to give the swain a feeling that his sweetheart, wife or what-have-you has at least been propelled towards a similar softness of mood. Stern gets an impressively bravura showmanship into long program of Hungarian gypsy music and his "violins over Sunset Strip" make for a pleasant evening.

There is great emotional and tonal variety in the Magyar music chosen by Stern and his fiddlers, bowing like the Tiller Girls or the Rockettes, as they extract luxuriant color, swing, reckless joy and mad melancholy from the melodies. Stern, both as conductor and as a virtuoso on harmonica, rates bouquets for his expert musicianship. He has staged a brilliant entrance and exit for the fiddlers, with the troupe moving about through the tables as they play a sweeping "La Via Rose." Best of the numbers are a rich, copious drinking song from "The Student Prince" and "Now Is the Hour," backed by a tenor sax. *Daku.*

Ciro's, Hollywood

Hollywood, Oct. 28.

Sophie Tucker with Ted Shapiro, Matty Malneck Orch; $3-$4 minimum.

That female atom bomb of show biz came to the swank Strip and conquered. Sophie Tucker for first time in her many trips to Hollywood played a small room, and turned out to be the biggest night club hit that ever player this spot. The reception she got and the enthusiasm that prevailed through the evening was bigger than that ever accorded a personality there. She took around 40 minutes for her repertoire of new songs and another 45 minutes was taken up by the afterpiece, which brought on from the audience Mitzi Green, Harry and Al Ritz, Martin and Lewis and Abbott and Costello.

It was a $10 dinner event, black ties and only one show for the initial performance with La Tucker facing spotlight a few minutes after the midnight hour and holding forth till 1:30 a.m. And she didn't lose a customer.

Soph, of course, has her own following, which she stated dates back to 1906, and about 60% of the audience was made up of those who knew her when.

She'll probably, during the two-week engagement here, have the old stalwarts and Tucker fans making up the majority of her audiences. Because she is the Gibraltar of her field when it comes to nursing and keeping a following. One could easily say that about 35% of those on hand for her premiere are not Strip or local night club habitues. But when Miss Tucker hits town they turn out and are repeat customers. With that sophisticated repertoire of songs that Jack Yellen has furnished her she's bound to get a lot of repeat biz.

After a four-minute reception which had her plenty rocky she opened with her "Thank You My Friends" number and then went into action with a continuity chant routine that is terrific in sophisticated class with the inimitable Tucker style of delivery, well timed and drawing socko response.

Then into her opening number, "I'm An Old Time, All Time Good Time Girl," starting with a terrific wallop brought about by the terrific lyrics which panicked the mob right from the start. Then into a new number, "The Traveling Men Are Traveling Agin," the patter of which is socko as well as timely.

Third of the rep., "If I Had My Life to Live Over Again," was a review of her career from 1906 to the current time. She reviews all of her accomplishments and climb to stardom, with the various phases of her career accentuated upon and bringing forth the fact she'd do the same as she had done before. It tore the house down. She follows with a new one, "Horse Playing Papa," with double entendre lyrics that had the mamas and papas howling hysterically. Hollywood is a natural pushover for such a number. Then into her old "Sex" chant which they still go for as of yore, winding up with "I'm Living Alone and I Like It." Then came the afterpiece of the evening of hilarity. Soph introduced her old pals in the crowd, brought Mitzi Green up to do a duet on "Some of These Days," which had her crying and Soph playing "Mama Rosie" to her. Then for the first time together the Ritz Boys and Martin and Lewis cut up capers till they almost had the joint wrecked and Soph pretty much worn to a shred by their mauling and buffoonery. Following them were Abbott and Costello, the latter some 70 pounds off in weight, for their routine before La Tucker and they took a good 20 minutes, called a halt to the evening which [rates] as one of the greatest triumphs in her career.

The old standby, Ted Shapiro, was at the ivories and had pretty much a steady tickling chore as the songstress kept punching out her catalog of numbers.

Matty Malneck has a 10-piece dance band which is considered one of the best terp outfits in this part.

It's bound to be capacity trade for Miss Tucker's two weeks here as the room holds less than 250, and will need the turnover from first to second show for an attendance record. *Ung.*

Chase Club, St. Loo
(HOTEL CHASE)

St. Louis, Oct. 28.

Spike Jones & City Slickers, with Helen Grayco, Dick Morgan, George Rock, Doodles Weaver, Bill King, Sir Frederick Gas, Jane Scott & Slickerettes (2); $1-$1.50 minimum.

Spike Jones and his galaxy of unusual entertainers, including many of their unorthodox musical instruments, drew a SRO mob that ate up Jones' brand of music and entertainment. It was a riot from start to finish, with some of the lads dishing out terrif routines that kept the customers happy.

Doodles Weaver and George Rock, the latter a hefty trumpeter, vied along with Helen Grayco for top honors, but the rest of the gang was close behind. Weaver in skits of "The Sheik of Araby" and a slow-motion baseball stint, copped terrif hands. Rock's sputtering in a conversation with Jones after a rendition of "Minka" and his vocal interp of "My Two Front Teeth" also sockeroo.

Helen Grayco in an eyefilling white evening gown scores with "Wonderful Guy," "You Can't Do Wrong," "If I Were President" and "Dime a Dozen." In between the featured entertainers are Audrey Haas, a clever tap dancer; Jane Scott and Slickerettes, who sock over an acro challenge routine. Bill King's comedy juggling gets over neatly.

Jones demonstrates versatility by playing all of the unusual instruments, doubling at the drums and beating a Hawaiian war drum when a couple of the gals present their "Hawaiian War Chant" routine with Weaver stepping in near the finish to supply the zany stuff. The management has slapped on a $3 per person beverage minimum charge after 10 p.m. during Jones' engagement. *Sahu.*

Carousel, Pitt

Pittsburgh, Oct. 25.

Gracie Barrie, Randolph, Margo Wade, Herman Middleman Orch; $2-$3 minimum.

Jackie Heller's smart room gets back in the big time talent league again with the booking of Gracie Barrie, who is playing her first nitery engagement here in a long time.

Her absence for such a long time is especially hard to understand in the way she has developed as a performer. Style and class are written all over Miss Barrie and in the selling department they don't come much better. She's got a neat comic flair, too, and puts it to good work in some neat special material. That's her forte now, but the lyric smartness doesn't give her much of a chance to display her sock pair of pipes. She might make her turn even more of a standout but giving em a number or two straight at the beginning, then going into the patter stuff. Best two items in an entertainment-packed repertoire are "Sunday Kind of Love" and "Since Pappy Gave the Shotgun Away," a sock hillbilly lament. Carousel hasn't had a singing hit of Miss Barrie's proportions in a long time.

Show tees off with Margo Wade, good-looking hoofer, who has a lot of flash and authority, as well as educated feet, but when caught made the mistake of staying on too long and diminishing an impression that was terrific up until her last couple of encores. She's followed by Randolph, a magician, who has been coming up fast since he first turned up around here couple of years ago. In fact, there are very few right now any better than he is in the sleight-of-hand line. Heller was on the sick list this show (he usually m.c.'s besides doing his singing turn) and announcements were handled capably by Tommy Hart, young Arthur Murray dancer, who puts on exhibitions here with other instructors and instructresses every week. Only five men in Herman Middleman's house band but they make a lot of music. Good music, too. *Cohen.*

Club Carnival, Mpls.

Minneapolis, Oct. 29.

Ted Lewis Orch (13) with Geraldine DuBois, 3 Reed Sisters, Paul White & Elroy Peace, Mary DuBoise, Meredith Olds; $1 cover, $2.50 minimum.

It's almost enough said to report that Ted Lewis himself and his revue are just as effective and vastly entertaining in a night club as they always have been during their numerous theatre appearances here. The perennial Lewis, who seems to improve with age, has never failed to bring a bangup show. This time is no exception. And within the more intimate supper club confines his arresting, dynamic personality, his superior showmanship and his boff talents, as well as the performances of his associated singers, dancers and musicians, sell like hotcakes.

The band itself is, of course, the minor portion of the setup, but comprising four saxes and brass, and the same number of rhythm, including a violin, it plays the show and for customer dancing in expert style. As usual, Lewis is on stage practically the entire time and, as customers would have it, dominates the proceedings with his recitations to music, stepping and patter, keeping things lively and fast-moving, always as he works himself like lather into all the other acts.

Thanks to Lewis' snappy wit and to the comedic talents of dusky hoofers Paul White & Elroy Peace there is no dearth of laughs along the vocalizing, dancing and music line. Lewis comes on at the very outset to participate with the Reed Sisters in the warbling getaway. He talks a song that explains he retains his youth by counting his pleasures, not his years. Then he talks another song, "It's a Most Unusual Day," while the Reeds vocalize along with him and he embroiders the pattern with his nifty dramatics, flourishes and strutting.

White & Peace, next on, are not only exceptional precision and eccentric dancers, but funsters as well. Their efforts plus the Lewis business generate a plenty good time for the customers. Lewis then essays a carnival barker for a girl show and first introduces Mary DuBois, nifty acrobatic dancer and contortionist. He follows with a song dedicated to his props—high hat, cane, clarinet and hands—that have helped carry him to success. For "friendly time" he and the Reed gals revive three old faves, "After You've Gone," "Oh, You Beautiful Doll" and "Things That Keep You Happy." Then, maintaining his reputation for never failing to provide at least one fem-

(Continued on page 54)

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Advance Plans Gain Momentum For Washington's Sesqui Next Yr.

Washington, Nov. 1.

Washington's sesqui-centennial exposition, now scheduled to open officially on July 4, 1950, and to run two summers, is currently seeking an outdoor amusement impresario who can, in effect, provide it with a carnival package deal. About 20 acres are being set aside for concessions, amusement park recreations, etc., as just one feature of the overall Freedom Fair, whose main theme will be history and patriotism.

There is hope for a large aqua show. The outdoor amusement area will constitute only one of several features in which show business will be involved during the exposition. Other plans are as follows:

A symphonic drama on the history of the founding of Washington, now being written by Paul Green. This is expected to open next June in a specially built amphitheatre in Rock Creek park. The amphitheatre will be a permanent structure which will be left to the city after the fair has ended.

A pageant, which may start as early as April and which will be staged either at the city's Sylvan theatre or its Watergate stage, site of summer pop concerts.

An international film festival which will run two or three weeks during the summer and which will probably see Nathan D. Golden, motion picture topper of the U. S. Department of Commerce, as the man in charge.

Extensive cooperation from Hollywood in a number of features as yet unworked out.

Perhaps a legit theatre in a special house for the period of the pageant and, perhaps, operatic performances.

Plans are currently to continue the Fair in 1950 until Nov. 22 before shutting down for the winter.

Congress, which held up developments until very late by its off-again, on-again attitude toward a Federal cash contribution to the exposition, finally came through with $3,000,000. This will be the nucleus for the funds to be raised for erecting buildings, which will cost an estimated $10,000,000 to $12,000,000. These will be buildings housing historic exhibits, plus the various exhibits by the states and foreign nations which will take part in Freedom Fair.

A.C.'S 'MISS AMERICA' PAGEANT NETTED $7,559

Atlantic City, Nov. 1.

The 1949 "Miss America" pageant, which played four nights in the city's Convention hall to more than 40,000, came out $7,559 in the black.

This was reported last Thursday night (27) when the annual meeting of the Pageant's Board of Directors was held. Phillip Thompson, Convention hall manager and treasurer of the board, reported that the gate from the parade, Convention hall events, programs, etc., was $123,190.30 while $115,633.14 was paid out.

Weinger May Spot Legit Tabs at Copa, Miami

Murray Weinger may try a tab legit policy at Copa City, Miami Beach. Present plans are to pact tab versions of "High Button Shoes" and "Make Mine Manhattan," both of which have appeared at the Strand theatre, N. Y., with others to follow.

Weinger, who will be managing director of the spot, originally planned this type of policy when he opened last season. At that time, he declared that Norman Bel Geddes had designed the spot so that legit productions could be presented. However, Weinger never tried out that policy inasmuch as he became a participant in the talent war which he waged with the nearby Beachcomber.

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Wakely Set for First Major Theatre Date at Fox, Det.

Hollywood, Nov. 1.

Jimmy Wakely will draw $2,000 for his week's stand at the Fox, Detroit, starting Nov. 11. This is his first major theatre date and it was set by the William Morris office to precede his two-week stand at the Thunderbird, Las Vegas.

Wakely didn't want to carry the whole bill himself, however, and consequently Art Mooney's orch will headline at the Fox.

Olsen & Johnson Unit Sans Toppers Into N. Y. Strand Nov. 11

An Olsen and Johnson unit will make its first Broadway vaude appearance in many years when a package headed by Marty May, June Johnson and J. C. Olsen comes into the Strand theatre, N. Y., Nov. 11. O&J will not appear in it. Show will be labeled "Laughsappoppin'" and will contain elements of their legit shows at the nearby Winter Garden.

The O&J booking is a continuation of the Strand's policy of presenting tab legits. Policy started with a condensed "High Button Shoes" and continued with current "Make Mine Manhattan." Another revue, "Salute to Havana," follows the O&J display.

It's recalled that Olsen & Johnson made their bid for legit with a vaude unit, "Hellzapoppin," which was subsequently enlarged for the Winter Garden presentation. Although panned critically, plugs by Walter Winchell put the show into the hit column and it ran for several years. They subsequently produced "Sons O'Fun" and "Laughing Room Only" at that house. Since then, the comics brought a condensed version into the now defunct Nicky Blair's N. Y. Carnival nitery for a long run.

Olsen and Johnson two weeks ago gave up their video show which was sponsored by Buick, claiming they needed a rest. However, families of both comics will be represented in the Strand package. J. C. Olsen is Ole's son, while June Johnson and Marty May are Chic's daughter and son-in-law.

Show is slated to run for two weeks. "Story of Sea Biscuit" is the film.

Vaude Upbeat in K.C., 3 Houses Playing Acts

Kansas City, Nov. 1.

Vaude is on the upbeat here with third downtown house booking major variety bills. Folly theatre, heretofore showing burlesque and films, this week began a new policy, adding five acts of vaude to its regular burley unit. First bill lists Ming Toy, Helene Thurston, Rosemary King, Wallace and Gale and Race Horse Williams. Eddie Ross is manager of the house, which operates five days per week, being closed Wednesday and Thursday.

RKO Missouri theatre has been showing vaude units from the Palace, N. Y. Third Palace bill opens Wednesday (2).

Loew's Midland, which has had lights its stage for a week beginning Nov. 9 playing the Selznick film player unit on its second week only films in over three years in the midwest.

Meroff's 'Crazy House' Being Set for Vaude Tour

Pittsburgh, Nov. 1.

Benny Meroff, veteran entertainer, has been in Pittsburgh for the last 10 days putting together and rehearsing a new "Crazy House" unit for a vaude tour which is being set locally by Joe Hiller booking office. With him in the unit will be his wife, Katherine McLaughlin, and four other acts. Akron next week is to be the jump-off date.

While getting the tab in shape, Meroff played his first Pittsburgh nitery engagement at the Nixon Cafe. The Crazy House thing is along the same lines as the kind of unit Meroff used to do years ago.

Hiller office, incidentally, which previously specialized in nitery accounts, has been going in heavily of late for packaged theatre entertainments, building them in Pittsburgh and routing out of here.

Barto On Way Out as AGVA Exec, With Vic Connors Likely Successor

Dewey Barto has tendered his resignation as the American Guild of Variety Artists national administrative secretary to take effect as soon as a successor is named. Union's branch executive boards are currently submitting candidates to be screened by the national board for a final selection. Top candidate, so far, is Vic Connors, who has been an all-around trouble-shooter in the union's tangled affairs.

Resignation was offered last week at the executive board meeting in New York. There had been continual friction between Barto and the board, and movement to oust Barto gained sufficient impetus to be taken up at the June convention in Chicago. However, all moves to oust him were defeated, and he was given a vote of confidence.

Exec board last week also gave Barto a vote of confidence and another vote of thanks for his efforts.

The exec board met primarily to consider the tiff with the American Federation of Musicians, but board also touched on the Barto administration. Barto took the position that he was ready to step out and it was accepted.

Committee to decide on final selection comprises Jackie Bright, N. Y.; Jack Edwards, Boston; Lois Donn, Pittsburgh; Harry Mendoza, Los Angeles, and Jack Guynn, Chicago.

Barto is the ninth head of the union since its formation in 1939, as successor to the American Federation of Actors, which had its charter revoked by the Associated Actors and Artistes of America. First exec secretary was Maida Reade, followed by Mildred Roth, Jean Muir, Hoyt Haddock, Gerald Griffin, Tom Phillips, Walter Greaza, Matt Shelvey and Barto.

PAR CIRCUIT ADDING 4 MORE SITUATIONS

The Paramount circuit is adding four more vaude situations. Latest houses on the chain's talent roster are three Chicago nabes, the Southtown, Uptown and the Marbro, which will play full-week stands on a spot basis starting late December, and the Bardavon, which will play two days weekly starting Friday (4).

The Dick Contino unit, a show headed by Ella Fitzgerald and a Chicago disk jockey layout, is being considered for the Chi nabe route. Poughkeepsie house opens with Yvette heading the initial bill. Other acts comprise the Maxellos, Milton Douglas, Rosko and Nina, and Stanley Burns.

Charlivels are being imported from Europe to open at the Latin Quarter, N. Y., Jan. 1.

Interstate Set For 2d Round of Vauders

Dallas, Nov. 1.

The Interstate circuit in Texas is set for the second round of vaude shows in four of its houses and will route the layout in two stands belonging to other circuits.

Show comprises the Herzogs, Martin Bros., Buster West and Lucille Page, De Castro Sisters, Rosa and La Pierre and Alphonse Berge. Charles Freeman, Interstate's talent booker, set the show in New York last week.

Layout tees off at San Antonio, Dec. 29 and has an itinerary which includes Houston, Fort Worth, Dallas, Tulsa and Memphis. Latter two houses are not on the Interstate web, but generally use shows booked for the Interstate time.

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VARIETY BILLS

WEEK OF NOVEMBER 2

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 2
Lena Horne
Ironbills
Skitch Henderson Orc
Music Hall (I) 3
Bettina Rosay
Robert Dewey
Andrew Gainey
Goodsmith Bros
Robin Hood 3
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 3
Jugglettes
Frank Parra
Pat Mulle & Pelin
Francesca Ara
Casey Wench
Flip Ardelle
Pitchmen
6 Cycling Pearce
Paramount (P) 2
Jo Stafford
Jackie Green
Peiro Bros
Paul Weston Orc
Roxy (I) 1
Ethel Waters
Mary Beth Hughes
David Street
Bob Evans
Lamps
Strand (W) 4
Mabe Mine
Manhattan
BALTIMORE
Hippodrome (I) 4
Jerry Colonna
Jan August
Berrettis
D & D Rome
Eileen Barton
State (I) 3-5
V & G Miller
Freddy
LaVelle & Packer
Maurice & Vodja
(4)
Baron Twins
Marietta Vare
Paul Brilliant
Bingo
BINGHAMTON
Binghamton (I) 3
Louis Alberini
Buster Shaver
Arline Thomson
Lee Mark Co
3 Ericksons
CAMDEN
Towers (I) 4-6
Joyce & Selden
Alston & Young
Romanys
Devon Karr
Torres Duo
CHICAGO
Chicago (P) 3
Celeste Holm
Vagabonds
Rudy Cardenas
Pickerts
Oriental (I) 3
Desi Arnaz
Condor Sis
Leon Navarro
Los Gatos 3
ELMIRA
Keeney (W) 3 Only
Gene Rollins Orc
HARTFORD
State (I) 4-6
Johnny Long Orc
Penny Singleton
D'Arco & Dee
LONG BRANCH
Paramount (WR) 3 Only
Patrice & Russel
Pat Valley
L & T Young
3 Wells
Ross Bros
Jimmy Leeds
Marie Louise & Charles
LOS ANGELES
Orpheum (I) 2
Phillips & Evelyn
3 Hilltoppers
Allen Kane
3 Ds
Ross Wyse Jr
Peters Womack
Lifesavers
Wally Brown
T Martin Co
MIAMI
Olympia (P) 3
Meredith & Rosalie
Phyllis Willis
Bobby Lewis
Roy Randolph
Ethel Smith
MIDDLETOWN
Capitol (I) 6 Only
Villanovas
Walter Walters Jr
Fave & Barry
Carl & Howard
Hecke Lynn
Kenny
NEW LONDON
Victory (I) 4-5
Rio Sis
Walter Nilsson
Carol & Elsa
Duval Merle & Lee
Alan Carter
Rooms 3
NEWARK
Adams (I) 4
Jerry Wald Orc
Yvonne Moray
Marlee & Lewis
Bobby Jordan
Jay Walkers
Maxine Sullivan
Hank Siemon
PERTH AMBOY
Majestic (WR) 3 Only
Patrice & Russel
Pat Valley
L & T Young
3 Wells
Ross Bros
Jimmy Leeds
Marie Louise & Charles
PHILADELPHIA
Carman (I) 3
Ross & The Hightowers
Fielder & Harriet
Al Norman
Owen McGiveney
Earle (W) 4
Roy Acuff Grand Ole Opry Gang
Duke of Paducah
Smoky Mt Boys & Girls
Radio Dot & Smokey
Nat'l Champ Square Dancers
Pop & Joe Band
Rachel & Rachiel
Bro Oswald
Little Flo
PLAINFIELD
Oxford (WR) 5 Only
Fred Lane
W Ward & Mitzi
Wallace Puppets
Bettie Moore
Don Henry 3
Al Ferguson
Burns 2 & Evelyn
POUGHKEEPSIE
Bardavon (P) 4-5
Ricko & Nina
Stanley Burns
Milt Douglas Co
Yvette
Mosellos
ROCKFORD
Palace (I) 4-6
Wells & 4 Fays
Heller & Riley
Crews & O'Connor
Shirley Martin
3 to Fill
ST LOUIS
Fox (FM) 3
Mage & Karr
Burt Nagle & Hilda
6 Mimi Lina Stars
Virginia Lee
Gus Van
Brian David
Marguerite Piazza
Fox Cavaliers
State (L) 3
Rhonda Fleming
Louis Jourdan
Rory Calhoun
John Agar
Isabelita
Bob Hopkins
SARATOGA SPRINGS
Congress (WR) 6 Only
Chet Dowes
J Parker & Doll
La Marr & Pagan
Castle & Helene
Vic Marlowe
George Dunn
3 Edwards Bros
SPRINGFIELD
Court Sq (I) 3-6
Villanovas
Dennis & Thompson
Fave & Barry
Don Henry 3
Lane & Claire
Ada Lynne
Harris & Radcliffe
Shermanella
TAMPA
Palace (P) 3
3 Jacks
Lady Frances
Kaye & Aldrich
Gus Marks
Rene Waters
TORRINGTON
State (I) 6 Only
Rice Sis
Walter Nilsson
Carol & Elsa
Duval Merle & Lee
Alan Carter
Rooms 3
UTICA
Stanley (W) 1-2
Gene Krupa Orc
The St Clairs
Bob Roberts
WASHINGTON
Capitol (L) 3
J & R Bauer
Joey Adams
Peter Lawford

BRITAIN

ASTON
Hippodrome (I) 31
Bryan Burke
Albert Whelan
Fred Hugh
BLACKPOOL
Palace (I) 31
Henry
Joe Loveman
Bruce Reid
Vilma Drake
Halfmen
Bill Waddell
Bowman & Young
Harveds
Frankie Duncan
BRADFORD
Alhambra (M) 31
Aqua Revuette
Fragman
Charlk India
Allen Bros & June
Cecil Leader
Elizabeth & Collins
Piet Van Beecken
Australian Air Aces
BRIGHTON
Hippodrome (M) 31
Jimmy Edwards
Freddie Frinton
Joyce Golding
Talbot & Brack
Renee Fial & Sandy
Finlay Bros
St Clair & Day
BRISTOL
Empire (I) 31
Marie Lloyd Jr
Harry Tate Jr
Theo Lambert
Chris Wortman
Olive Dale
Kitty Gillows
5 Daniels Carnival
Daniels & Dale
Victorian Belles
Rosalina
Limerees
CARDIFF
New (S) 31
Arthur Lucan
Kitty McShane
Willer Neal
Skating Dexters
Keith & Carter
Merry Martins
Peter Bros
Zoo Angels
CHATHAM
Empire (S) 31
Deep River Boys
Scott Sanders
Henri Vadden Co
Lester Sharpe & Iris
2 Leos
White Aces
CHISWICK
Empire (S) 31
John Boles
Jackie Hunter
Senor Carlos
Olga
Hope & Ray
Mme Trasso & Pete
Brandon & Karma
Robo & Rello
EDINBURGH
Empire (M) 31
Vic Oliver
June Manton
Jeannette Hughes
Ernie Brooks
Elizabeth Gray
Maureen O'Dell
Lionel Smith
Woods Sis
Fred Lovelle
Ratner & Betty
Burns & Brock
L Ritchie & Wendy
FINSBURY PARK
Empire (M) 31
Vernon Sis
Pubtheclons
Ronalto
Donald B Stuart
P & P King
George Lacy
GLASGOW
Empire (M) 31
MacDonald & Graham
Borrah Minevitch
Jackley & Joe
Steve Conway
Artemus
Jack Daly
Tyon Dowes
Winifred Atwell
Myrons
GRIMSBY
Palace (I) 31
Tommy Fields
Ethel Manners
3 Salvadors
Cherokees
Drago
Vivian & Irene
Prince Nelson
HACKNEY
Empire (S) 31
Nat Jackley
Marianne Lincoln
Jack Francois
Castella 2
Armand & Anita
LEEDS
Empire (M) 31
A Watson Tye
Gavin & Swing Sis
A J Powell
Gus Aubrey
J Clitheroe
Allen & Shearer
Mack & Dancing Demons
John Boden
Mandalay Singers
Tom Katz 6
Stan Stafford
LEICESTER
Palace (S) 31
Binnie Hale
Max Bacon
Louise & Dogs
Del Cortina
Bobbie Kimber
Manley Bros
Bert Platt
Hamilton & Yoni
LINCOLN
Royal (I) 31
Jackson Earle
V & D Day
Billy Pope
P & P Nickel
Sheldon Harris
Romano Bros
Datons
Holmes & Hooke
Valentine Lyrikes
LIVERPOOL
Empire (M) 31
Jack Crisp & Jill
Terry-Thomas
Arnell & Brash
Dick Henderson
Bess & Mac
Kathleen West
Joe Loss Bd
LONDON
Empress Brixton (I) 31
Cecil Sheridan
2 Mims
Cass & Keegan
Amazing Nemoro
O'Reilly & Tommy
Mason's Glamourettes
Billy Walker
Jim Brennan
Metropolitan (I) 31
Syd Seymour
Madhatters Orc
Walthamstow (I) 31
Berry
Harold Berens
3 Vikings
Irving 2
Tattersall
2 Carleenas
Josette Adrienne
MANCHESTER
Hippodrome (S) 31
Ink Spots
Newman 2
El Granada 4
Harry Bailey
Dewe & Lee
D & D Lupino
3 Morris
3 Shades
NEWCASTLE
Empire (M) 31
3 O'Doyle Bros
Jewell & Warriss
Cycling Aslons
Tay Re
Grafton Sis & Jacques
V Julian & Pete
Tommy Hender
Benson De Loy
NORWICH
Hippodrome (I) 31
Brooklyn Vanities
Lee Brooklyn
Mike Howe
Frank Formby
Jill Manners
Joe Peyton
Brooklyn Lovelies
NOTTINGHAM
Empire (M) 31
Big Bill Campbell
Sioux Dakotas
Canadian Mid Police
Prairie Girls Ens
Cowboy Bd
PORTSMOUTH
Royal (M) 31
C & P Colrelle
2 Chalis
Trevor Bros
Henry D Adams
SHEPHERDS BUSH
Empire (S) 31
Issy Bonn
Wacky Boyd
Devine Co
Roberts
Mercurys & Lilliens
Mickey Rossel
Rivers & Ortora
Kay Kent
Joyce Dukes
Gordon Rolfe
Phil Shapiro
Fred Bauer
Fred Lane
16 Sunbites
Sweet M's
SUNDERLAND
Empire (M) 31
Frankie Howerd
Adrienne & Leslie
Bee Foy
Roberts
Freddie Sales
Andre Sis & Sandra
Musical Derricks & Tony
SWANSEA
Empire (M) 31
E & M Harvey
Josef Locke
Mortell Sis
Leslie Sarony
Arthur Bowler
Herschel Henlere
Morecombe & Wise
4 Romanos
VICTORIA
Palace (M) 31
Tom & Bill
2 Ton Tessie O'Shea
Billy Cotton Bd
Roy Dixon
Jimmy Wheeler
Rola Kromo
3 Bragons
YORK
Empire (I) 31
3 Smith Bros
Zio 3
Redman & Jackson
Harry Bentz
Joe Black
Warren Latona & Sparks
Maurice French Co

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Cabaret Bills

NEW YORK CITY

Blue Angel
Wally Cox
Tom & Eddie
Potato Bugs
H Chittison 3
Bop City
Herbie Fields
Wynonie Harris
5 Flames
Alice Hall 3
Cafe Society
Nellie Lutcher
Ann Cornell
Cliff Jackson
China Doll
Noro Morales
Ralph Font Orc
Katharine Chang
Tao & Wong
Mein Kim
Canton Rose
Copacabana
Joe E Lewis
Lyonette
Cabot & Dresden
Terri Stevens
James Barton
Patricia Adair
M Durso Orc
Alvarez Orc
Diamond Horseshoe
Billy Bishop
Jack Gansert
W C Handy
Billy Banks
Choral Quartet
Juenger Ballet Line
Lieb Yellin Orc
El Chico
Rosita Rios
Ballesteros & Torres
Trinidad 3
D'Alonso Orc
Havana-Madrid
Miguelito Valdes
De Castro Sis
Dinamos
Havana-Madrid Panchito Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Lee Chang Orc
Hotel McAlpin
Max Kaminsky Orc
Hotel New Yorker
Salute to Cole Porter
Ruth Ann Koesun
John Kriza
Don McGrane Orc
Hotel Pierre
Myrus
D'Angelo & Anita
Stanley Melba Orc
Ralph Lane Orc
Ralph Teferteller
Hotel Plaza
De Marcos
Maria Neglia
Bob Grant Orc
Mark Monte Orc
Parson Ro Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Maureen Cannon
Ramon Orc
Hotel St Regis
Martha Wright
Lorain & Pemio
Milt Shaw Orc
Hotel Shelbourne
Josh White
Patricia Bright
Cy Coleman
Hotel Statler
Vaughn Monroe O
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Irving Fields
Fred Fassler
Nina
H Armando
Iceland
Korn Kobblers
Sophronie
Oramae E Diamond
Ned Harvey Orc
Latin Quarter
Frank Libuse
Alex D'Arcy
Marianne Abbott Dcrs
Stuart Morgan Dcrs
Banks Double Sextet
Gloria LeRoy
Linda Lombard
Ernestine Mercer
Kanazawa 3
Kirby Stone 5
Art Waner Orc
Le Coq Rouge
Helen Edwards
Frenie Schell
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Juanita Mabry
Farrells
Richard Hayes
Marion Powers
Bella Smaro
Art Waner Orc
Mocambo
Dorothy Ross
Gene Baylos
Lauretta Foster
Nightcap
Claude Jordan
Scotty Graham
Cyril Smith
Marcella Briggs
No 1 Fifth Ave
Simone Dolphen
Wilton Clary
Downey & Fonville
Hazel Webster
Old Knick
Gene Barry
Paul Killiam
Evelyn Ward
Donald Saddler
Jack Cassidy
Lenore Lonergan
Herbert Kingsley
Jack Galvin
Al Cooper Orc
Old Roumanian
Sadie Banks
Johnny Howard
Olsen & Joy
Sandra Kiraly
Buster Burnell
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Billy Daniels
Dick Rogers
Lynne Wakefield
Penthouse
Bill Tabbert
Archer & Gile
Kurt Maier
Ruban Bleu
Kirkwood & Goodman
Paula Drake
3 Riffs
Jo Hurt
Julius Monk
Norman Paris 3
Savannah
Manhattan Paul
Sheldon Davis
Andre & Dorthee
Tim Benson
Lucille Dixon Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Nancy Niland
Mary Ellen 4
De Leon & Ryder
Geo Moore
Bobby Peters Orc
Alex Holmes Orc
Village Vanguard
Hot Lips Page
Evans Eldredge
Waldorf-Astoria
Peter Lind Hayes
Mary Healy
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Perry Mitchell
Chordmen
Dick France
Ann Rader
Buddy Moreno Orc
Blackstone Hotel
Phil Regan
Dick LaSalle Orc
Chez Paree
Martha Raye
Rodriguez & Phillis
Ben Yost Sgrs
Cee Davidson Orc
Manchito Rhumba Orc
Ciro's
Paul Gilbert
Lorette Foster
Aaron, Morin 3
Helsings
Al Morgan
Nancy Wright
Adrienne Loraine
Lenny Colyer
Billy Chandler Orc
Hotel Bismarck
Jack Greene
Joe Isbell
Bill Bennett Orc
H Edgewater Beach
Bob Kirk
Wally King
Carroll-ettes
Dorothy Hild Dcrs
Geoff Williams Orc
Hotel Stevens
"Spice on Ice"
Jean Arlen
Maxwells (3)
Bob Murray
Buddy Lewis
Vivian Adams
Skating Bivdears
Jack Raffloer
Jerry Mapes
Frank Masters Orc
Palmer House
Clifford Guest
Cabot & Dresden
Nancy Donovan
M Abbott Dcrs
Eddie O'Neal Orc
Sherman Hotel
"College Inn Story"
Phyllis Gehrig
Don Weissmuller
Christine Nelson
Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Lee Weinrott
Vera Gahan
Bill Snyder Orch
Vine Gardens
Dolly Kay
Jerry Coe
Dick Glenn
George Moore
Pancho Orc

Saranac Lake

By Happy Benway

Saranac, N. Y., Nov. 1.

An orchid to Ruth Norman, superintendent of nurses, for her splendid handling of the greeting arrangements and banquet tendered to the members of the Variety Clubs International on their inspection tour here.

Nate Golden and M. A. Mooney, Cleveland theatre execs, took time out to visit Arthur Perry, newcomer from Euclid, O.

Mayor A. B. "Tony" Anderson, manager of Schines' Pontiac theatre, got a free ride from theatre to the local Town Hall in a wheelbarrow with Mayor Bill Byrne of Tupper Lake, N. Y., doing the pushing. It was a football bet pay off. Saranac beat Tupper 21 to 12.

Enroute from Florida to Wisconsin, the Mike Huletts, Peter Schoeffs and Josie Frienen stopped off to chat with Edwin (IATSE) Gaiser and ogle the Variety Club's hospital.

Michael Felt, in from Philadelphia with the Variety Club gang, spent most of his time with Mark Wilson, Philly pressagent, who is showing nice progress.

City Fathers of Lake Placid paid tribute to the late composer, Victor Herbert, by naming the road where he had his summer home "Joyland," Victor Herbert Road.

Ninth annual Harvest Moon Hop given by the Study & Craft Guild was a sellout. Entertainment was tops with the Latin American Rosita Rios featured. Music was furnished by Enrique Viscaino orch. Proceeds go to the Guild's welfare fund.

Jack DeMattia, sales manager of radio station WNBZ, in milling the gang and getting material for a salute to the lodge on the airwaves.

Write to those who are ill.

Betty Bruce, upon completion of a date at the Barrara, Paris, has gone on to Milan for a theatre stint.

Night Club Reviews

Continued from page 52

Club Carnival, Mpls.

inine eye-filler in each of his shows, he introes luscious Geraldine DuBois whose sparkle as well as good looks make her dancing and singing and her exchanges of repartee with Lewis all the more boff.

White is Lewis' "shadow" for "Me and My Shadow," without which none of his shows would be complete. Reed Sisters score with a "South Pacific" medley. White & Peace are on again with more stepping comicalities and then the band, Lewis and the Reeds become a glee club for "Whiffenpoof Song." Meredith Olds clicks in her contormistics. The song, "Paling Around With You," by Lewis and Miss DuBois, precedes the finale.

Biz terrif at show caught. *Rees.*

Penn-Sheraton, Philly

Philadelphia, Oct. 31.

Hildegarde, Salvatore Gioe, Jack Nye Orch (10); $1.50-$2 cover.

Hildegarde "the Incomparable" continues her tour through the provinces with a two-week stop at the Penn-Sheraton hotel here. The big West Philly inn has transformed its ballroom for the occasion, putting in air-conditioning, carpeting, drapes, stage and elevations assuring clear view for tables in the rear. Switched to a cafe format, the ballroom holds about 400, and opener found every chair occupied.

Although Hildegarde's routine is wellknown both through word-of-mouth and the innumerable impersonations, the singer is making her debut cafe appearance in Philly. Star's last visit here was about 10 years ago, when she was on a vaude bill at the Fox with comedian Joe E. Lewis. Surprise for local nightclubbers was the dressy aspect of the audience, evening clothes usually being the exception in local boites.

Opening show was 35 minutes late to give hotel staff chance to clear away the table litter. Although the dinner was skedded for 7 p.m., the lone show did not tee off until 10.25. Hildy held them in the pews right up until midnight. Schedule at the Penn Sheraton is one show a night the first three days of week, and two shows a night on Thursdays, Fridays and Saturdays. Advance for the run is good, with latter part of both weeks getting the heaviest play.

Hildegarde's showmanship, her sense of production values, and the lighting and musical cues are strictly big league. Her handling of the variety of situations brought on by the giveaway of roses is a beautiful thing to watch. Jack Nye's orchestra does the backing and plays for the dancing, with Salvatore Gioe for the piano accompaniments and Steinway dualing with Hildy. *Gagh.*

5 O'Clock Club, Miami
(FOLLOWUP)

Miami Beach, Oct. 31.

Add the Lind Bros. to the group of potent draws being developed in an area where most cafe ops (long loathe to chance presenting fresh talent, depending rather on the same names and acts every season to draw patronage) have switched to what they call "chance taking."

Much as Martin and Lewis, last year at the Beachcomber, set Ned Schuyler off to a banner season, so does this trio from Chicago for his added operation, the Five O'Clock Club. Opening night drew a packed house. The Linds do 30 minutes of song purveying to top returns. Adroitly routining their stint with fast numbers, ballads and hymnal chants they set up a neat grouping of "Good Evening, Friends," "Forever and Ever," "Ave Maria," a Swedish number, and "Eili Eili."

Lenny Kent holds over, and rates it, what with his improved collection of gags. The too hep stamp is gone, replaced by an ingratiating approach that adds to his overall impact. The "Texan" bit and the "show resume" remain standout.

Frank Linale and his unit back the show admirably. *Lary.*

Latin Quarter, Boston

Boston, Oct. 27.

The Danwoods (3), Tommy Trent, Jane Dulo, The Striders (4), DeMarlos (2), Romo Vincent, Jack Renard Orch (11), Don Rico rhumba band.

Until the new lessees (Oxnam, Fields and Meister) unveil their new show Nov. 10, policy will feature a straight vaude format with current layout, although overlong, fairly solid. New bosses have eliminated the chorus line long featured here, and as a result spot has lost its lure for many of the visiting firemen.

Bill is headlined by Romo Vincent, long a fave here, and the rotund comic wows with his usual collection of zany songs and clowning. His stuff is always good for yocks. Rest of bill is strictly vaude with the usual opening by the Danwoods, two boys and a gal in a standard acro routine, with Tommy Trent following with some adept puppeteering.

Jane Dulo, an energetic chick, injects a night club flavor vocalizing "What Good Is a Guy That Can't Make Love" and "You Better Go Now," complete with innuendos. The Striders, colored quartet, displays some neat arrangements of "Oh, Looka There," "Bali Hai" and with biggest kudos going to oldie, "That Old Gang of Mine." The DeMarlos, a talented dance team, with the femme attractively gowned, are sock in their graceful routines.

Jack Renard orch capably handles showbacking and dansapation tunes. Don Rico crew plays between sets. *Elie.*

Iceland, N. Y.

Korn Kobblers Orch (6), Oramae Diamond, Ned Harvey, Sophronie, Zeke Lockwood, Guy Martin line (6); minimum $2.

While the Iceland's cuisine points up its smorgasbord, the Scandinavian atmosphere is eschewed in the spot's entertainment in favor of the bucolic Korn Kobblers and sundry other rural touches. Hillbilly accent appears to be paying off, however, on the basis of applause contribbed by a comfortably filled room at show caught last week.

Kobblers nominally comprise four rhythm and two brass. In addition, the combo's instruments are augmented by an earsplitting array of washboards, auto horns and cow bells. Decked out in fright wigs, bizarre headgear and plaid jackets, the boys run the gamut from a "concert" arrangement of "Lady in Spain" to the novelty, "Don't Give Me No Goose For Christmas." Their antics obviously are strictly corn, but the hayseed hoopla registers nicely.

Also in the pastoral idiom is Sophronie. Garbed in farmerette attire, she plunks a guitar and warbles a trio of tunes in a hinterland twang. Does a hokey tap routine and maintains a deadpan demeanor throughout her stint to garner a fair reception. Opening turn is that of Oramae Diamond. A chunky brunet, this acro-dancer is plenty competent in executing somersaults, twists and spins. Those extra-muscular legs, however, could be camouflaged with slacks rather than working with 'em exposed.

Rounding out the bill are the Guy Martin Girls and emcee Ned Harvey. Six femmes are better-than-average lookers and display good coordination on several production numbers. Harvey is a standard conferencier. Final barnyard fillip is added by square dances and games supervised by Zeke Lockwood. *Gilb.*

Kitty Davis', Miami

Miami Beach, Oct. 30.

Barry Gray, Mickey Freeman, Howard Brooks, Kenny Davis, Lynn Jackson, Johnny Silvers Orch; $1.50-$2.50 minimum.

Teeoff for the winter run of this established club saw turnaway crowds, thanks to radio gabber Barry Gray.

Spot is completely refurbished with the decor a complete departure from the former brassy setup. Result makes for a smart and more inviting room.

That they turned out for Gray was obvious. Reception when he took the podium for his two-hour stint on the air was tumultuous. Supporting show is obviously of the lower budget class, but satisfactory for this time of year. Mickey Freeman is a slick young comic who knows his way with a gag and story. Depends on character yarns for his laughs and they hit. Topper is his explanation of a "hitch" back home from a club date in the Catskills.

Lynn Jackson is an attractive lass who taps out routines expertly. Howard Brooks offers standard legerdemain in competent manner. Surprise of the lineup is young Kenny Davis, offspring of the club owners. He's coming along rapidly as a singer-emcee. Essays a Yiddish ballad and Irish number for nice aud reaction.

Johnny Silvers and his combo background in good style. *Lary.*

Capitol, N. Y.

Skitch Henderson Orch. (14) with Greg Lawrence; Dunhills (3), Gil Maison, Lena Horne; "Tokyo Joe," reviewed in VARIETY, *Oct. 12, '49.*

A pleasantly entertaining stage show headed by Lena Horne supports Humphrey Bogart's "Tokyo Joe" film. Individually and collectively the acts and Skitch Henderson's combination of 13 musicians, plus three stringed instruments inserted for Miss Horne's benefit, do a good job. Henderson rates credit, too, for his smooth and glib emceeing.

Miss Horne is, of course, the marquee topper. And this time she lives up to it on a routine of tunes that are well paced and make full use of her talent. She got going this show with "Jump For Joy," a rather obscure but well done rhythm melody, then "Where Or When" and "Love," a couple of standards, followed by "Gypsy In My Soul." For this date the attractive colored singer was well prepared. Her arrangement of "Love," for example, being a standout bit of writing that employed a vocal group, excellent musical tailoring that builds to a sweeping climax. It was the focal point of an act that went over solidly when caught.

Miss Horne is surrounded by good acts. The Dunhills, a tap trio of males, start it off on a smart note, following Greg Lawrence, Henderson's vocalist. Smartly dressed alike in brown, the three heel-and-toe through various precision and challange routines in a style reminiscent of the Condos Bros. Their routines are coupled to accompaniment that means a great deal to the success of the act (which Henderson's band handles capably).

Gil Maison, recently returned from overseas, has changed his act a bit and it's a highly entertaining session. Mainstay is, of course, the monkey and the Frank Buck bit, but a brief ventro idea has been added. At any rate it's a well-rounded turn, geared for laughs and he gets them aplenty.

Henderson's orchestra consists of five brass, five sax, three rhythm. It does a nice job without flipping customers from their seats. He opens with the standard "Liza" and gets one spotlighted production assignment—an arrangement of "Slaughter On 10th Ave." Greg Lawrence handles "Old Black Magic" fairly well and the entire band then groups around him to supply a choral background to "Lucky Old Sun." It's more production than vocal, but it satisfies. *Wood.*

Fox, St. Louis

St. Louis, Oct. 27.

The Nobles (3), Anthony, Allyn & Hodge, Gary Morton, Excess Baggage, The Herzogs (3), Tu-Tones 2, Russ Severin Cavaliers 5, Russ David Orch; "Miss Grant Takes Richmond" (Col).

Solid okays from a comfortably filled first floor in this huge house greeted one of the best balanced layouts since vaude was revived in this burg. Opening slot found the Nobles, one an eye-filling gal and all youngsters, in a swift balancing act, with the trio doing some tricky stuff on parallel bars elevated about 15 feet above the apron and climaxed when the males, hanging by feet from the bars, place halters and rope round their necks and dangle the gal in midair for solid returns.

Anthony, Allyn and Hodge, an acro trio, with the males in tails and the slim femme in an evening gown start off with sedate ballroomology and jet-plane into a sockeroo comedy routine, with the gal demonstrating her knowledge of judo by tossing one of the hefty males over her head. This wins the mob.

Sucess Baggage, a dog act, unveiled some intelligent pooches, one of which balances on a rope held by the gal in the act and by the teeth of another of the canines. Another of the doggies skips a rope. Tu-Tones, a pair of young male accordionists, get neat returns with "Lady of Spain," "Chinatown" and "I Don't Know Why I Love You." Encore with impreshes of Three Suns, the Harmonicats and Rose Murphy for solid bowoff.

The Herzogs, three shapely gals, one of whom is an audience stooge, present a sock aerialist routine worked on a rope and trapeze.

Gary Morton, monologist, keeps the mob happy with his swift line of patter, his interp of the approach of a guy looking for a job in 1937 in contrast to a job seeker in 1948 and his impresh of Bette Davis, Peter Lorre and Humphrey Bogart.

Next to closing, Russ Severin and his Cavaliers, back for the third week, win terrif response for a medley of light and grand opera airs. Russ David orch clicks with "Mountain Music," "Turkey in the Straw," "Feudin,' Fussin' and Fightin'," and "Tumbling Tumble weed," and the maestro's piano contribution of "Canadian Capers" and "Stars and Stripes Forever" is also neatly received. *Sahu.*

RKO, Boston

Boston, Oct. 29.

Martez & Lucia, The Workmans (2), Al Norman, The Tattlers (4), Chester Dolphin, Paul Haakon & Stephanie Antle, Alan Carney, Alphonse Berg (5); "Gal Who Took The West" (U).

With few exceptions vaude layouts here have been topnotch and the current lineup is no exception, succeeding neatly in giving payees solid fare for their money.

Martez and Lucia open with neat acro work, winding with femme partner balancing on partner's head while he does rhumba steps. Clicks nicely. Dave and Dotty Workman follow with musical sesh utilizing tumblers and Swiss bells to ring out such tunes as "Moonlight and Roses" and "Song of the Islands," for okay response. Al Norman, nifty stepper, gets nice yocks for his impreshes of people sleeping, but is more solid in comedy dance routines.

The Tattlers, mixed quartet, offer a capsule revue complete with singing, dancing and a bit of comedy for nice results. Antics of Chester Dolphin, who keeps up a line of chatter while juggling, garners neat returns. The ever youthful looking Paul Haakon, aided by Stephanie Antle, are sock in a routine of ballet steps, each doing a solo bit and bowing off with a fast ballroom stint.

Looking as if he had just walked in off the street from a political rally, Alan Carney wows the payees with a double-talk politico speech. Hubites in throes of city election and surfeited with well worn campaign pitches, guffawed at zany gibberish dealt out by Carney, who walks off to hefty mitt action. Bill winds up with Alphonse Berg, who manages to create smart gowns by merely draping hunks of cloth on three glamorous mannequins. Stint gets nice reaction especially from distaff stubholders. *Elie.*

Olympia, Miami

Miami, Oct. 31.

DeMarco Sisters, Al Schenk, Vince & Gloria Haydock, Rudy Docky, Lolo & Lita, Les Rhode House Orch; "Strange Bargain" (RKO).

Adroit mixture of variety on tap currently makes for one of the zingier bills to play here in some weeks.

The DeMarco Sisters hit the applause meter for top results with their harmonizing. Aided by their radio rep via the Fred Allen show, they reveal an aptitude for "in person" appearances, plus smart arrangements and staging. Standouts are "Sweet Sixteen," "Wonderful Guy" and Calypso tune, "I Love Jeemy."

Hardworking Al Schenk fills the emcee slot capably and in his own stint offers a combo of familiar and zany stuff for solid laugh returns.

Teeoff spot is briskly paced by Vince and Gloria Haydock with slick tapstering. Lolo and Lita offer up novelty, with the blonde femme purveying the lustier Latino numbers, while Lolo adds the comedy with a plate twirling topper that wins mitts. Canine capers of the Rudy Dock flock are original, with the "basketball" idea clicking. *Lary.*

Hippodrome, Balto.

Baltimore, Oct. 30.

Lee Davis, Jordan & Parvis, Oldfield & Ware, Penny Singleton, Goetschis (3), Lou Forman House Orch; "Holiday in Havana" (Col).

Penny Singleton gives this layout a decided lift with a better-than-average turn, making her routine of chatter, song and dance count to the hilt and justify the neat reception. Rest of the layout is standard with Jordan and Parvis, mixed hoofing duo, opening brightly and Oldfield & Ware, two-man comedy acrobatic act, holding pace with smart hand-to-hand and knockabout.

Lee Davis is a constantly improving comic with above average material and a way with a vocal. Gets most out of topical chatter and makes right spot for Penny Singleton to punch out her stanza. Closing flash is provided by the Goetschis, trio of cyclists who work speedily to good climax. Swell musical support is given by house orch under knowing baton of vet Lou Forman.

Biz fair. *Burm.*

Palace, N. Y.

Don Albert House Orch, Woodson Sisters (2), Eddie Miller, The Londons (3), Tune Tattlers (4), Dusty Fletcher, Manuel & Marita Viera, Ross & Stone, Eriksons (5); "Barbary Pirate" (Col), reviewed in VARIETY, *Aug. 3, '49.*

This is not the kind of bill conducive to the comeback policy of the Palace on Broadway. Just chalk it up as an error in a booking policy that, by and large, can be permitted a mistake now and again. The "new" Palace hasn't been making many of these misplays. Probably a question of a talent dearth.

Eight-act bill started off by the Woodson Sisters (2), acrobatic hoofers who fail to sell on either performance or personality. Eddie Miller, the oldtime baritone, supplies a nostalgic flavor with his minstrelsy, and the crowd liked him. He is, of course, still doing the tune by which he is probably best identified, "Alexander's Ragtime Band."

The Londons, pair of eccentric male hoofers and a femme foil, lack salesmanship, while the Tune Tattlers, male trio and a gal, get in their licks with so-so harmonizing and attempted comedy.

Dusty Fletcher, of course, is a standard comedy act, and his slow dull two-man turn with the unbilled straight is strictly out of the mothballs. Manuel and Marita Viera, with the two monkeys, are major attention-getters with the trained simians, who play varied instruments.

Ross and Stone are another standard act, he with his comedy talk and barritoning, and she with the lazy-dame routine. Ross has a vibrant baritone, and should, perhaps, do a little more singing.

The Eriksons (New Acts) close the bill, as well they should. Nobody on this layout could follow them. *Kahn.*

Earle, Philly

Philadelphia, Oct. 29.

"High Button Shoes," tabloid version of legit musical, music and lyrics by Jule Styne and Sammy Cahn; book by Stephen Longstreet; dances, Jerome Robbins; settings, Oliver Smith; costumes, Miles White; Charles Streeter, musical director and conductor; starring Frankie Hyers and featuring Betty Bonney, Evans Davis, Chris Robinson, Sandra Lee, Jeanne Bal and Joe Calvan; Earle pit orch (16); "Holiday in Havana" (Col).

"High Button Shoes" is proving a tonic at the Earle this week. A departure from the regular Earle entertainment, the tab musical looks okeh as an experiment and the audience response is highly favorable. The show is performed minus sets, but the backdrops and an off-stage narrator set the scenes. The book gets lost at times, but then the libretto wasn't the forte of the original production.

Show runs over an hour and the Jerome Robbins ballets are condensed, but the main dance sequences as well as all the better songs are in, with the singing and dancing chorus both rating a nod for the spirited way in which they project. Frankie Hyers is in the Phil Silvers role of the larcenous pitchman and he wasn't too familiar with the lines and business, but got over well enough to forestall any damage. Joe Calvan is okay as his not-too-bright stooge.

Betty Bonney and Evans Davis are standouts as the elder Longstreets, getting over nicely both with "Papa Won't You Dance With Me" and the tap routine and vocal in "I Still Get Jealous." Jeanne and Chris Robinson are the young romantics and take the spotlight with "You're My Girl" and "Next to Texas I Love You." Highspots are the Keystone comedy ballet to the tune of "Sunday by the Sea," the productions "Get Away for a Day in the Country" and "Nobody Ever Died for Dear Old Rutgers."

New type presentation has a lot in its favor. The songs and dances are big factors making sense when sequentially presented. Absence of names is not noticed after out interest is caught. *Gaul.*

Orpheum, L. A.

Los Angeles, Oct. 27.

Mayo Bros. (2), Nilsson Twins, Shaw & Lee, Ted De Wayne Troupe (6), Guy Rennie, Leo De Lyon, Pinky Lee, Rose Williams, House Orch (10) with [illegible].

Nitery flavored vaudeville is on display this week at the Orpheum, and entertainment values are strong. Comedy is molded up and there's some material duplication, but overall effect offers plenty of returns for payees.

Pinky Lee heads the bill in closing spot. An assured, hard working comedian, he sells his material big. After a well-rounded 13-minute stint at opening show, he was brought back for an eight-minute encore. Another nitery comic, Guy Rennie, also clicks with specialized brand of tomfoolery featuring chatter and songs. His opening show included a blue bit that was yanked, and not missed, in subsequent shows.

Third laugh specialist is Leo De Lyon, who offers an exceptionally smart turn that earns a stout hand. Young man has a trick voice and makes the most of it with imitations of sopranos, bassos and musical instruments, all tied together in a showmanly delivery.

Opening act has the two dancing Mayo Brothers. Good returns are collected for nice line of patter that helps sell a fast six minutes of tap work. Nilsson Twins, strong on sight values, also have clever special lyrics which they sell with gusto in keeping with their Spike Jones training. Blonde lookers weren't heard too well at first performance, but pit band was softened for later shows.

Teeter-board display with a lot of bounce is given by the Ted de Wayne Troupe of five males and a femme. It's very good vaude. Shaw & Lee, holdover from last week for a house experiment on skits, occupy number seven spot for a reprise of the oldie, "Good Morning, Judge" (Pay Him the Two Dollars). It rates okay returns. Comics are on earlier, but first time up is strung out too long. *Brog.*

Apollo, N. Y.

James Edwards, Taylor & Anderson, Melville Moore, La Tanya, Peggy Thomas, Jimmy Smith, Norma Miller Dancers (14), Ernie Fields Band (12); "13 Lead Soldiers" (20th).

Current layout at the Apollo is an all-colored display built around James Edwards, young Negro filmster who won critical acclaim in the film, "Home of the Brave." Produced by Earl Dancer and titled "Hollywood Variety Revue," it's a fast-moving 60-minute stanza that hits the spot with the payees. Edwards is spotted in two sequences, first in a reading of soliloquy from "Hamlet," neatly done, and further down for nice barritoning of "Summertime" and "Gal in Calico" in the finale. His chatter, however, seems particularly slanted to Negro audiences, which may be the cue that the package is set for such appeal. However, he gets nice reception for his stint and offs to good applause.

Ernie Fields orch, comprising three rhythm, four reeds and four brasses, are spotted in the pit for the opening ensemble, spotlighting the Norma Miller Dancers, seven lads and seven gals, for a medley from Irving Berlin's soldier show, "This Is the Army," which Dancer has staged in superb manner. Military motif is carried on by Taylor & Anderson, brace of comics in exaggerated doughboy outfits, who grab laughs as a couple of scared GI's lost in a jungle. Some of the crossfire is old-hat but garners laughs nonetheless.

Fields outfit moves onstage and whips out a sizzling version of "Lemon Drop" as prelude to Melvin Moore's vocal of "All of Me," which gets nice returns. Miller Dancers follow with ballet terps as buildup for La Tanya's exotic fire dance, which also scores. Peggy Thomas, sultry song stylist, clicks on "Wonderful Guy," "Fruity Woman" and "Real Gone Guy." Jimmy Smith follows and gets over in his hoofing stanza, wherein he taps out tunes on a xylophone-like contraption for solid returns.

Edwards, Miss Thomas and the dance group give out on "Gal in Calico" for slick finale. *Edba.*

Chicago, Chi

Chicago, Oct. 28.

Rolly & Bonnie Pickert, Rudy Cardenas, Celeste Holm, The Vagabonds, Louis Basil House Orch; "Chicago Deadline" (Par).

Layout starts out slow but winds up with plenty of zip and entertainment. Celeste Holm is bringing them in and pleasing with her friendly, informal chatter and song. Runnerup is little Rudy Cardenas, who begs off after some flashy juggling.

After band intro, Rolly and Bonnie Pickert take over with neat tap routine. Rolly imitates a boxer at a punching bag while partner curtsies ballet terps. Couple collects kudos for their stilt routine which could very well be the meat of their act if they'd trim the other stuff.

Cardenas, a wiry little guy with amazing dexterity and coordination, does some of the fastest and trickiest juggling seen here in some time. His speed with sticks, golf balls (dropping into bags around his waist) and malt shakers gives and plenty of razzle-dazzle and they eat it up.

Miss Holm's easy manner on her first p.a. here clicks with payees, particularly in straight tunes, "Don't Cry Joe" and "You're Just Too Marvelous," the latter with special lyrics aimed at the audience. Novelty, "My Guy's In Love With Me" and her trademark "Can't Say No" from "Oklahoma" gets solid applause all the way. Her ingratiating personality and naturalness helps underplay the "Hollywood" attitude often displayed in personal appearances.

Four Vagabonds wind up the show in clicko fashion with their unadulterated antics and musical clowning. Guys bring down the house with an Hawaiian routine that features a hula takeoff and some expert instrumentals. Lads garner yocks in almost anything they do, from mugging to downright horseplay, but never at the expense of their musical skill. Louis Basil, as usual, does slick job of emceeing and showbacking. *Greg.*

New Acts

RAVELL & NITZA
Song and Dance
15 Mins.
Embassy Club, Philly

A popular local team has gotten together again with the dualing of Nick Ravell and Nitza, Latin-American terpers. Team broke up six years ago when Nick went into the Army and Nitza worked in the interim as a single. She still does her solo spot, opening the show at the Embassy with a nicely sung calypso, and following with a solo samba to "Tico-Tico."

In addition to their dancing ability, couple has the temperament, flair and feeling for their castanet-clicking and heel-stomping paso dobles and gypsy garrotins. Highlight is their "La Raspa," well presented Mex folk-dance, after which they swing into a tango and wind up with fast rhumba.

Ravell is perhaps the best known exponent of Latin floor work hereabouts and has a large personal following, which the club exploits with a separate "Invitation to the Dance" interlude in which Nick rhumbas, sambas and mombas with the femme customers. *Gagh.*

THE ERIKSONS (5)
Balancers
8 Mins.
Palace, N. Y.

The Eriksons, five males with the bodies beautiful—and stripped to the waist—have a continental flavor to their style that's a quick applause-winner from their opening trick. They're a nice-looking quintet who have some out-of-the-ordinary pyramiding stunts and, as such, can play any vauder and the mass-pulling niteries. And television, too.

They lack showmanship to a considerable extent, but that's something they'll undoubtedly pick up. They're Danes who know all the technical tricks, and it's just a question of time before they adjust themselves to selling. *Kahn.*

JOHNNY LANE
Songs
20 Mins.
Top Hat, Montreal

Here is a boy that gets off his songs in the current swoon fashion but manages to break the pace enough to keep interest going all the way. Staying close to the new ballads, Lane tours the floor, handles the mike with ease and scores best with his offering of "Don't Cry Joe."

A heavy fave with the femme element in any room, Lane is well groomed and his smooth appearance is surefire in a hotel room or the more intime boites. *Newt.*

Oldtimers

Continued from page 1

Kahne has repainted and shined up his blackboards for his mentalist stuff. He's already played several break-in dates.

Harry and Frances Usher, who have steadily played benefits around here to keep in shape, are flirting with eastern dates despite the fact that they have one of the largest horoscope businesses in the world. The Ushers are really in the chips with their horoscopes, but they like vaudeville and may accept offers made to them before long.

Some of the oldsters who enjoy the bucolic atmosphere at Hollywood and Vine and who have congregated there for the past several years to remember when, may not join the trek east. But they'd like to—now that vaudeville is showing some signs of active recovery.

Everybody, that is, except Ned "Clothes" Norton, who spent 22 years behind the footlights and still thinks sunlight is better.

U.S. Actors Don't Lose in England On Devaluation Via Unique Payment

London producers have evolved what appears to be a mutually satisfactory compromise for paying U. S. actors under the British devaluation setup. In brief, it involves paying a portion of salary at the decreased rate and increasing the balance approximately one-third to offset the devaluation. It operates with reasonable fairness to both parties and is permissible under the British monetary regulations.

As it works out, U. S. actors working in British shows notify the management how much of their salaries they want to use for living expenses. They receive that part at the reduced exchange rate of $2.80 to the pound. They are given one-third raises on the balance, paid at the same rate, and which they send back to the U. S.

For example, an actor getting 100 pounds per week might take 40 pounds, valued at $112, for current spending. On the remaining 60 pounds, which he would be sending home as savings, he would receive a one-third raise to compensate for devaluation. So, even under devaluation, his savings would still be $243 per week.

Under such a system, the U. S. actor would be in the same relative financial position as before devaluation. That is, he could live under the same setup at the reduced exchange rate (since all prices there would be at the same relative level) and would have the same reserve margin, as his money to be sent home would be increased to compensate for devaluation.

Although the arrangement involves a loss for British producers, since they must pay the one-third increase on the portion of salaries sent to the U. S., it is at least an acceptable compromise. Otherwise, they would either have to close their shows, release U. S. actors, or give raises on the full amount of salaries.

Evans Elected Prez At Columbia Artists

Lawrence Evans was elected president of Columbia Artists Mgt. last week, replacing Frederick C. Schang. Latter becomes senior exec veepee, post which Evans held last year. Ward French continues as chairman of the board for a second year.

Arthur Judson held presidency of Columbia, world's largest concert bureau, for a long time until relinquishing post to Schang a year ago. Bureau's present plan is to alternate prexies annually. A new board chairman as well as new prez will be elected next year.

Arthur Miller

Continued from page 1

"Salesman" and the Tennessee Williams' click, "Streetcar Named Desire," is also getting top coin. Besides a royalty from the gross of Broadway and road companies of both shows, he also collects on the respective London editions on top of which he gets a share of the profits.

His combined royalty from the two "Salesman" productions is figured nearly $1,300, while his 15% slice of the profits will soon bring him an additional $1,500 or so. He also gets an estimated $800 weekly royalty, plus about $1,000 of the profits from "Streetcar," besides collecting from the London versions of both shows. His total income from the two plays probably comes to nearly $6,000.

Joshua Logan, as director and co-author of "South Pacific" and "Mister Roberts," is figured to get considerably more than Kazan and probably more than Miller. As director of "Roberts," he takes between $1,500 and $2,000 a week, in addition to his approximately $2,000 co-author royalty from the Broadway and road companies. He also receives around $2,000 as his share of the profits. From "South Pacific" he gets about $1,000 director royalty and, as co-producer, an estimated $1,600 slice of the profits. That would bring his aggregate weekly take from the two shows to $8,500 or more.

Also in the big income class currently is Sidney Kingsley, as author-director, with a large piece of the profits of "Detective Story." He gets a straight 10% as author and 2% as director, which comes to a total of about $4,000 a week on the basis of recent weeks' grosses of the Broadway and road companies. His end of the profits (the touring edition has not yet begun to pay off) is about $1,500, giving him a total of around $5,500 a week pocket money.

Richard Rodgers and Oscar Hammerstein II collect about $4,500 between them as authors of "South Pacific" and an estimated $2,500 royalty from the touring "Oklahoma!" They also share approximately $3,500 weekly profits from "South Pacific," besides getting royalties from various "Oklahoma!" productions abroad and income from productions of "Annie Get Your Gun."

Moss Hart's royalty as director of "Miss Liberty" brings him over $1,500 a week, besides which he's due for one-third of the producer's end of the potential profit, which would be about $5,000 at the musical's present pace. Co-producers Irving Berlin and Robert E. Sherwood are in line for similar slices of the potential $5,000 profit, in addition to their co-author royalties of about $2,250 apiece.

Cole Porter is garnering $5,000 a week currently as composer-lyricist of "Kiss Me, Kate," a solid capacity smash both in New York and Chicago, while Bella and Sam Spewack share $2,750 a week as librettists and John C. Wilson gets $2,000 as director. As a choreographer, Hanya Holm is also knocking off a sizeable income at $500 a week from the two companies, even though her royalty is relatively low at 1½%.

As the only top-money "playwright" who is also a star, Mae West is in a unique category. As "author" of "Diamond Lil," she gets 10% of the gross and as star she gets another 10%, giving her about $4,500-$5,000 a week to wiggle around with.

FILMITES SET FOR NEW EAST HARTFORD STOCK

Hartford, Nov. 1.

Film personalities have been penciled in for lead roles of the new stock company at the Aston theatre in across-the-river East Hartford. This is the first resident stock company here in more than 10 years, since the folding of the Federal theatre. Larry Parks is among the personalities engaged; he will appear in a winter date in a play to be announced.

Season opened Oct. 24 with "Front Page," with Dane Clark in lead role. This week it's Kay Francis in "Let Us Be Gay." Elizabeth Scott follows next week in lead role of "Anna Lucasta." Others marked for future dates are Cesar Romero in "Strictly Dishonorable," Marsha Hunt in "Laura," Sonny Tufts in "Petticoat Fever," Ilka Chase in "Design for Living," Sylvia Sidney in "Burlesque," Edward Everett Horton in "On Approval," Margo in "The Respectful Prostitute." Luise Rainer has an indefinite commitment for the lead of "Joan of Lorraine."

Astor project is being sponsored by Harold J. Kennedy, who also runs a strawhatter at Princeton, N. J. House seats 497 and has an Equity company of 14.

Musical Revue For Actors Lab in H'wood

Hollywood, Oct. 25.

Henry Myers and Eddie Eliscu, who worked on "Meet the People," are writing book and lyrics for "Streets of New York," which the Actors Lab will produce here late in November. Sol Kaplan is doing the music.

Karen Morley, Howard Da Silva, Lloyd Gough and Morris Carnovsky are set for top roles. Musical revue is being shaped from Dion Boucicault's melter.

SERIES SHOWCASER

A tuition-free series of plays will be offered this season by the Bowen Adams professional studio, N. Y., as a move to showcase off-Broadway performers. Plays selected for production at the studio's small theatre include "Medea," "The Sea Gull," "Hedda Gabler" and a new work as yet unselected.

Bernstein to Compose Music for 'Peter Pan'

Leonard Bernstein will compose the score for the "Peter Pan" revival-with-music to be presented this winter by Peter Lawrence. Vera Zorina will star in the production, which is slated to premiere Christmas night, under the direction of Mary Hunter.

Composer-conductor Bernstein previously wrote the score for the Broadway revues, "On the Town" and "Billion Dollar Baby."

Mann, Directing 'Race,' Also Set for 'Guys'

Daniel Mann, who makes his Broadway directing debut with Leland Hayward's production of Garson Kanin's "Rat Race," is already set for his next staging assignment, the musical "Guys and Dolls," being readied by Cy Feuer and Ernest Martin, with score by Frank Loesser and book by Jo Swerling. The show, based on Damon Runyon stories and characters, will go into production in December, after the arrival of Martin, Swerling and Loesser from the Coast.

Mann first came to attention last summer as director of a tryout, "Come Back, Little Sheba," for the Theatre Guild, at Westport, Conn.

Current Road Shows

(Oct. 21-Nov. 12)

"Anna Lucasta" — Aud., Columbia, S. C. (31); Aud., Savannah (1); Washington Highschool, Rocky Mount, N. C. (3); Mosque, Richmond (4); Aud., Danville, Va. (5); Aud., Raleigh (6).

"Anne of the 1,000 Days" — Royal Alexandra, Toronto (31-5), Nixon, Pitt. (7-12).

"At War with the Army" — Harris, Chi. (31-12).

"Barretts of Wimpole Street" — Rajah, Reading, Pa. (31), Lyric, Allentown (1); Karlton, Williamsport (2), Erlanger, Buffalo (3-5); Empire, Syracuse (7-8), Avon, Utica (9), Aud., Rochester (10-11), Strand, Elmira (12).

"Blossom Time"—Victory, Providence (7), Opera House, Boston 8-12.

"Brigadoon"—Shubert-Lafayette, Detroit (31-12).

"Closing Door" — Shubert, New Haven (10-12).

"Death of a Salesman" — Erlanger, Chi. (31-12).

"Detective Story" — Blackstone, Chi. (1-12).

"Finian's Rainbow" — Curran, San Francisco (31-12).

"High Button Shoes" — Aud., Portland (2-5); International Cinema, Vancouver (7-12).

"Inside U. S. A."—American, St. Louis (31-5); Music Hall, Kansas City (7-12).

"Kiss Me, Kate"—Shubert, Chi. (31-[illegible]).

"Light Up the Sky"—His Majesty's, Montreal (31-5), Royal Alexandra, Toronto (7-12).

"Man Who Came to Dinner" — McCarter, Princeton (2), Playhouse, Wilmington (3-5), Walnut, Phila. (7-12).

"Metropole"—Playhouse, Wilmington (10-12).

"Mister Roberts"—Hanna, Cleve. (31-5); Town Hall, Toledo (7-12).

"Night in Spain" — Shubert, Phila. (7-12).

"Oklahoma!" — Playhouse, Winnipeg (31-5); Civic Aud., Bismarck, N. D. (7-8); Babcock, Billings, Mont. (9-10); Marlowe, Helena, Mont. (11); Civic City Aud., Great Falls, Mont. (12).

"Private Lives"—Shubert, Boston (31-12).

"Scandals" — Geary, San Francisco (8-12).

"Signor Chicago" —Shubert, New Haven (3-5); Locust, Phila. (7-12).

"Streetcar Named Desire" — Convention Hall, Tulsa (31-2); Home, Oklahoma City (3-5); Melba, Dallas (7-11); Majestic, Ft. Worth (12).

"Student Prince" —Shubert, Phila. (31-5); Ford's, Baltimore (7-12).

"Summer and Smoke" — Aud., St. Paul (31); Lyceum, Minneapolis (1-5); American, St. Louis (7-12).

"Texas Li'l Darlin'" — Colonial, Boston (31-12).

"That Lady"—Cass, Detroit (31-12).

"The Father"—Plymouth, Boston (3-12).

Webster - Shakespeare — Civic Center, Potsdam, N. Y. (31); Madill Hall, Canton, N. Y. (1); West Junior Highschool, Binghamton (3); Old Main Aud., Geneseo, N. Y. (5); St. Denis Hall, Windsor, Ont. (7); Warriner Hall Aud., Mt. Pleasant, Mich. (8); Central Highschool Aud., Kalamazoo (9); Washington Hall Aud., Notre Dame, Ind. (10); Valparaiso (Ind.) Univ. (11).

Inside Stuff—Legit

Garson Kanin, whose last play, "The Smile of the World," was produced by the Playwrights' Co., offered the group a chance to invest in Leland Hayward's production of his new script, "Rat Race," currently in rehearsal. Playwrights' Co. nixed the proposition, however, with the explanation that it is interested in producing plays, not financing them.

Although Kanin was at one time invited to join the Playwrights, he didn't do so. Then, after he had several flops of his own, he took "Smile of the World" to the group, but it also did a quick fold. Recently, when he had finished two new scripts, he failed to give the Playwrights a chance at either one, but signed for Hayward to produce "Rat Race," and Michael Todd to present the other, titled "For Men Only."

S. M. Chartock's Gilbert & Sullivan company, which played a three-week engagement recently at the Hellinger theatre, N. Y., capitalized at $45,000, of which $25,000 was invested by Dr. Robert B. Zatz, and $10,000 each by the producers' father, Dr. Hyman Chartock, and Ralph Hart.

Company had a novel booking deal with Anthony B. Farrell for the theatre. Show got the first $15,000 gross, the house took the next $8,000 and the balance was split 50-50.

Roland Cote, critic for Le Canada, French-language daily in Montreal, used a two-line gag last week to review a new play by a local radio writer, Jean Desprez. Show was titled "La Cathedrale," which inspired the aisle-sitter to use the title to the familiar Debussy composition, "La Cathedrale Engloutie" ("The Sunken Cathedral"), for his review. Entire notice, in the form of a headline, read "J'ai vu 'La Cathedrale' . . . J'ai vu 'La Cathedrale' . . . s'engloutir." (I have seen "The Cathedral" —it sinks itself.)

Margaret Webster thinks she may have discovered a basis for the relative popularity of gossip columnists. Actress-director-producer recently inherited 40,000 pounds from her mother, actress Dame May Whitty, the coin coming through the day after devaluation. When the item was reported in two Broadway columns Miss Webster noted that the more popular gossiper set the amount as 400,000 pounds, while the lesser circulation one made it 4,000. The legacy, she points out, is subject to inheritance taxes.

Backers of Leland Hayward's production of "Mister Roberts" will receive a dividend of another $100,000 within the next two or three weeks. That will bring the profits to $700,000 on the $100,000 investment. Besides the original production at the Alvin, N. Y., a second company is on tour.

Legit Bits

Arthur Schwartz is assembling material from his "Inside U.S.A." television series for a legit revue for next spring. Meanwhile, his "Inside U.S.A." legiter is touring with **Beatrice Lillie** starred. . . . **Maurice Evans** has switched the running order of the **Terence Rattigan** plays at the Coronet, N. Y., and is now presenting "Harlequinade" as curtain-raiser and "The Browning Version" as the major part of the bill. . . . "Goodbye, My Fancy" moves Nov. 19 from the Martin Beck, N. Y., to the Golden to make room for the **Katharine Cornell** show, "That Lady." . . . **Chandler Cowles** and **Efrem Zimbalist, Jr.**, will present **Gian-Carlo Menotti's** "The Consul" on Broadway next January. They produced the same author's "The Medium" and "The Telephone" several seasons ago. . . . **Garson Kanin** is now credited on the production contract as sole author of "The Rat Race." His wife, actress-authoress **Ruth Gordon**, was formerly listed as co-author. . . . **Jean Hansen** did the literal translation from which **Lillian Hellman** adapted the **Emmanuel Robles** drama, "Montserrat." . . . "On the Town" will be the initial presentation this season of the undergrad Theatre Workshop of City College of N. Y., Nov. 11. . . . **Tom Hill's** "Dream House" to be presented at the Weidman Studio-Theatre as the first offering of the newly formed off-Broadway group, Originals Only, beginning Nov. 9. . . . **Joe Magee**, of the William Morris legit department, back from extended vacation in Europe. . . . **Richard Rodgers, Oscar Hammerstein, II, and Lee Shubert** will be guest speakers at next Monday's (7) luncheon meeting of the Drama Desk. . . . **Mary Hunter**, already set to direct the **Peter Lawrence** revival of "Peter Pan," starring **Vera Zorina**, will also stage **Irving Cooper's** production of "The Curtain Falls," by **Charles Peck, Jr.** . . . **Fredric March** and **Florence Eldridge** may star in "Now I Lay Me Down to Sleep," which **Hume Cronyn** will direct for a management to be determined. . . . **Celeste Holm** will star in "She Stoops to Conquer" as the first offering of the City Center stock season, starting Dec. 28, under the supervision of **Maurice Evans**. . . . **Eva Gabor** will play the femme lead in the **Rodgers-Hammerstein** production of "The I[illegible] by Time". . . . **J. M. Synge's** "D[illegible]re of the Sorrows" and **Edward Gillmore's** "Building 222" will be presented by the Abbe Practical Workshop, N. Y., following its production of "The Edge of the Sword." . . . **Michael Todd** has signed **Hassard Short** to direct "My Darlin' Aida," his modernized edition of the Verdi opera, which will premiere in January without a road break-in. Producer retitled his proposed new revue "Michael Todd's Peep Show." It may also be ready for rehearsal in January, but Todd's production of **Garson Kanin's** "For Men Only" will wait until next spring.

London

Emlie Littler has acquired "The Gingo Tree," play by new Greek writer **George Ralli**, which opens at Cardiff, Jan. 30, with **Margaret Rawlings** starred. It comes to the West End, at the Piccadilly, Feb. 15, replacing the hardy annual, "Charley's Aunt." . . . "Queen Elizabeth Slept Here," the retitled American comedy "George Washington Slept Here," opens at the Strand tomorrow (3) under aegis of Firth Shepherd Co., presented by **Stanley French**, now in charge. This has necessitated switch of Linnit & Dunfee's "Master of Arts" into the Vaudeville, replacing "French Without Tears," revival which is still doing good biz. This is being taken off because **Robert Flemyng**, starring, wants a holiday before going to America in January to star in **Henry Sherek's** "The Cocktail Party." **T. S. Eliot's** play which was one of the attractions at the recent Edinburgh Festival. . . . "Streetcar Named Desire," at the Aldwych theatre, has biggest advance sale, $70,000, of any legit play in living memory of English play producers. . . . **George and Alfred Black's** "The Big Show," playing second year at the London Palladium with new American importations, is doing 10% better biz than last year, with advance bookings heavy. . . . **Elsie Bayer**, formerly general manager for H. M. Tennent, is here from Australia and trying to get **Barry Jones** to star in "Charles the King," as well as get **Terence Rattigan's** play, "Playbill," for Australia. . . . **Leon Gordon's** "Until the Thaw," presented by **Leigh Stafford**, former American dancer, and starring **Joseph Calleia** and **Wanda Rotha**, folds after out-of-town tryout. . . . **Val Parnell** and **Bernard Delfont's** "Folies Bergere" revue at the London Hippodrome is grossing steady $17,970 per week which has smashed a 51 years' house record.

R&H Now LL.D's

Richard Rodgers and Oscar Hammerstein II draw honorary LL.D degrees from Drury College, Springfield, Mo., tomorrow (Thursday). Ceremony will be aired on the ABC net through KWTO, Springfield.

Honor is in recognition of their work on Broadway.

Tyler (Texas) Group Formed

Tyler, Texas, Nov. 1.

The Tyler Civic Theatre has been formed here, with the first play, "George and Margaret," by Gerald Savory, to be presented soon as its first production.

Rented halls will be used until the organization has its own building.

Sees Hits at Fractional Cost

A New York lawyer who likes to attend the theatre fairly regularly has worked out a way of getting good tickets at a fraction of boxoffice prices for all top Broadway hits. He's become a regular patron of Actors Fund benefit performances and, since he pays for his seats by check, he can deduct the amount as charity on his income tax return.

He explains there's no question of the legality of the device, since donations to the Actors Fund are allowable tax deductions. And, he points out, since the Fund pays nothing for the tickets for the special performances, he's technically not buying anything, but is participating in a charity by attending a benefit show.

Since shows do not give Actors Fund benefits until after they've played at least 12 weeks, only the reasonably good shows qualify. And as most shows play benefits soon after the 12-week deadline, he's assured of seeing the hits fairly early in their runs.

Dicker Claudette, Roz or Bennett Vice Mad Carroll for 'Fancy' Tour

Claudette Colbert, Rosalind Russell and Constance Bennett are being sought as possible replacements for Madeleine Carroll as star of the touring production of "Goodbye, My Fancy." If either of the first two, or any other star currently in Hollywood, is signed for the role the play would be reopened on the Coast and, after engagements there, would go to Chicago for a run.

Co-producer Michael Kanin and his wife, Fay Kanin, who authored the comedy, are discussing the proposition with Miss Colbert, Miss Russell and other picture names. Miss Bennett, now in Germany, has expressed interest in taking over the assignment, and a script has been airmailed to her by co-producers Richard Aldrich and Richard Myers. In case she agrees to do the show, it would be reopened in Chicago then go through with the rest of the scheduled tour. In any case, the play will not reopen before Christmas. Meanwhile, the original production continues on Broadway with Ann Harding starred. Latter succeeded Ruth Hussey, who took over early last summer from Miss Carroll.

Withdrawal of Miss Carroll from the play following last week's engagement in Baltimore is the second such bow-out by a film player in recent weeks. The other is Lee J. Cobb, whose release from the leading part in the Broadway edition of "Death of a Salesman" was arranged two weeks ago, with Gene Lockhart set to replace him next week. In both instances the film star pleaded "exhaustion" in retiring from the legit show.

There was considerable resentment among cast members over Miss Carroll's failure to continue the tour. Despite statements by physicians that she is ill, the other actors felt that the star permitted

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Rattigan's Next Play For Guild Preem in N. Y.; 'Adventure' Next Season

The Theatre Guild, in association with John C. Wilson, will probably produce the next Terence Rattigan play, a comedy, for which a British star is verbally set. The author will begin work on the script on his return to London this week, and expects to have it ready for Broadway production next fall. H. M. Tennent, the producing firm of Hugh Beaumont, will present the show later in London.

Deal for the Guild to present Rattigan's "Adventure Story" on Broadway next season now hinges on the choice of director. Peter Glenville, who staged the play in London last season and also directed Rattigan's "Browning Version" there and in New York, is the author's choice for the assignment. Matter may be decided today (Wed.). There's also a question of who might be obtained for the male lead, representing Alexander the Great as a young man. At present, the Guild figures on doing the play here next season.

Rattigan sails Friday (4) on the Queen Elizabeth with Beaumont. Glenville, who is being sought by Peter Cookson and Beatrice Straight to stage their production of "The Innocents" and is also considering a one-picture directing stint in Hollywood, will remain in the U. S. indefinitely.

London Import Would Star Rathbone in N.Y.

Basil Rathbone is being sought by the Shuberts to star in a Broadway production this winter of "The First Gentleman," drama by Norman Ginsbury about King George IV of England. Robert Morley played the part in the original London presentation. The Shuberts figure on bringing over the scenery from the British production.

Rathbone has also been approached by Saint Subber and Lemuel Ayers to play Sherlock Holmes in Edward Chodorov's "My Dear Watson." The actor has portrayed the sleuth in various films and starred for several years in a radio version.

B'way Puzzled On London Furore Over 'Streetcar'

Despite intense public interest in "Streetcar Named Desire" throughout the British Isles, aroused by the critical furore over the London production, there will be no second company to play the British provinces. Hugh Beaumont, head of H. M. Tennent, which is presenting the drama in the West End, in association with Irene Selznick, is now in N. Y. and explains that he will wait until the end of the present run to send the production on tour. The producer sails Saturday (5) on the Queen Elizabeth.

Broadway legit circles are generally puzzled by the London uproar over "Streetcar." Although a few people suggest that there may be something in the staging of Sir Laurence Olivier or the performance of his wife, Vivien Leigh, in the leading part that changes the tone of the play, the general reaction is that it's just another example of the unpredictable differences between New York and London tastes. In that connection, it's recalled that Harold Hobson, critic of the London Sunday Times, was shocked by the "sexual emphasis" of "Mister Roberts" and "South Pacific" during his visit here last summer.

Several London showmen, currently in New York, tend to dismiss the London agitation over the Tennessee Williams drama as merely the excitement of a few individuals. Most of the extreme

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Roberts' Also Lays Off Week Before Easter

"Mister Roberts," which will lay off the week before Christmas, at the Alvin, N. Y., will also shutter for the pre-Easter week next spring. Idea is to give rests for the cast particularly Henry Fonda, who has played every performance as star since the Thomas Heggen-Joshua Logan play opened Feb. 18, 1948.

The touring company is slated to play both pre-Christmas and pre-Easter weeks.

Also laying off the week before Christmas will be "Where's Charley?" with Ray Bolger, at the St. James, N. Y.

'Silver Whistle' Pirated In Holland Version

Robert E. McEnroe's "The Silver Whistle," which played last season on Broadway with Jose Ferrer starred, and may tour with Frank Fay, is being done at present in Holland in a pirated edition according to the author's agents, Leonard & Cowl. Agents are consulting the Dramatists Guild and attorneys for line of action to take.

Play has been sold to Charles K. Feldman for filming, and author's warranty to the producer is in jeopardy. Film company can renege on payments under terms of the contract. Contract calls for no limitation on stage productions of "Whistle," but author gives warranty that there's been no piracy of the copyright. Question is important in this case because of the production in Holland, due to fact that Holland refuses to recognize copyright rights of countries not signatory to the Berne Convention. The U. S. isn't in the Berne setup.

Talk Pay Cuts On Touring Revivals

Actors Equity minimums for players in touring revivals may be reduced under an agreement between the union and the League of N. Y. Theatres. Matter now depends on the two groups reaching an agreement on the amount of the cut and the boxoffice scale for the shows involved.

Proposal was broached recently by the League, at the instigation of the Shuberts, who are currently presenting a road revival of "The Student Prince" and are about to send out a company of "Blossom Time." Although there has been no indication of possible similar concessions by the stagehands' and musicians' unions, Equity agreed to allow the proposed cuts on musicals playing at not more than $2.50 (plus tax) top and straight plays at $2 top (plus tax).

Board of governors of the League countered the Equity reply with a compromise bid to extend the salary cuts to musical revivals at a $3.50 top and dramatic revivals at $3 top. Equity council considered the upped figure yesterday (Tues.) but reached no decision.

Rodgers-Hammerstein Set 'Heart' Production; Dean Chills on 'Lily'

Richard Rodgers and Oscar Hammerstein, II, will present "The Heart of the Matter," dramatization by Graham Greene and Basil Dean from the former's novel, on Broadway late this fall. Dean, British author-director-manager, will stage the play, possibly with Margaret Phillips as one of the three leads. Rodgers and Hammerstein, in association with Dean, plan to do a second production of the play in London later.

Sir Alexander Korda at one time claimed ownership and announced his intention of making a film version but never actually put the yarn into production. Negotiations to clarify the situation are in progress.

The Rodgers-Hammerstein production of "The Happy Time," Samuel A. Taylor's dramatization of Robert Fontaine's book, will go into rehearsal Dec. 12 under the direction of Robert Lewis, so the two plays may be in production simultaneously.

Now in New York, Dean is still considering staging "Lily Henry," the Grace Klein-Mae Cooper dramatization of the latter's novel, which Aldrich & Myers may produce. However, script revisions have not been satisfactory thus far and the project may be dropped. Tallulah Bankhead was sought to star in the play, but is no longer a possibility.

'APPLESEED' FOR SEATTLE

Seattle, Nov. 1.

Johnny Forrest, program director at KOL, indie station here, has delivered the book and 12 tunes of his musical play, "Johnny Appleseed," to the Repertory Playhouse, which will premiere the musical here Dec. 27.

Show is based on the life of the legendary Johnny Appleseed.

'Lost in Stars' May Be 3d Straight Show 'Saved' by Playwrights' Co.

"Lost in the Stars," Maxwell Anderson-Kurt Weill show that opened Sunday night (30) at the Music Box, N. Y., may be the third production in succession that the Playwrights' Co. has pulled out of the fire. New musical drama was a severe financial headache in advance and appeared to be a doubtful bet to pay off, but received fine notices and got immediate activity at the boxoffice.

Last two shows in which the organization was involved, both seemingly flops but now apparently due to get into the black, were "Anne of the Thousand Days," currently on tour, and "Miss Liberty," playing to capacity business at the Imperial, N. Y. Playwrights produced the former in association with Leland Hayward, and has a financial stake in the latter, which is presented by one of its members, Robert E. Sherwood, in partnership with Irving Berlin and Moss Hart.

Until last Saturday (29), the day before the premiere, "Lost in the Stars" was still not completely financed. Only a couple of weeks ago, after the show had been in rehearsal and had its first run-through, only $55,000 of the required $100,000 had been raised. Practically every well-known investor in New York had been asked to come in, and even amounts down to $500 were welcomed. Some of the most astute showmen on Broadway turned down the production as a poor boxoffice risk, although virtually all expressed sentimental liking for it.

When all outside sources had been tried, the Playwrights' Co. itself, which normally invests only about $10,000 in its own shows, invested an additional $23,000. Then members and employees of the firm individually bought in for the $22,000 balance. All realized it

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Bergner for Israel

Tel Aviv, Oct. 25.

At the invitation of the Obel theatre here, Elizabeth Bergner will give several performances in Israeli towns during December.

Actress is now touring Switzerland.

N.Y. Tix Rules Due for Passage Within 3 Wks.

New theatre ticket regulations, based on the ticket code of the League of N. Y. Theatres, will probably be adopted by the New York City license department within the next two or three weeks. Any chance of their being scrapped and the Mayor's theatre committee stymieing action on the entire issue is apparently dissipated by the presence on the committee of composer-producer Richard Rodgers and producer Leland Hayward, both of whom are determined to have the theatre ticket distribution mess cleared up.

The Mayor's committee, under the chairmanship of James E. Sauter, holds another meeting today (Wed.) at the Astor hotel, N. Y., to consider the proposed new ticket rules. Besides members of the committee, representing various elements in the Broadway theatre, the session will be attended by Edward T. McCaffery, New York City commissioner of licenses, and John M. Murtagh, commissioner of investigation.

It's understood that general approval of the proposed regulations has already been expressed by committee members and that acceptance of a final draft may be forthcoming in a week or two. The code would then be adopted immediately by the license department and would be enforced by it, with the policing assistance of the department of licenses.

As now outlined, the rules cover the distribution of tickets by both brokers and theatres, with possible cancellation of agency or theatre license as a penalty for violations. With the adoption of the code by the license department now a matter of only a few weeks, Murtagh's investigation of ticket-scalping has been discontinued. Since the probe opened last May the licenses of 30 of the 60-odd agencies have been revoked or surrendered.

ST. PAUL PAPERS EASE UP ON MPLS. LEGIT ADS

Minneapolis, Nov. 1.

The Ridders, publishers of the St. Paul newspapers, finally broke down and accepted amusement page ads from the local Lyceum for the latter's attraction, Boston Opera Co., playing its exclusive Twin City engagement here. No explanation was forthcoming for the attitude change, and there was no assurance that the St. Paul sheets would continue to take such ads.

In previous seasons the St. Paul newspapers have refused to take ads for legitimate roadshow attractions playing the Minneapolis Lyceum and passing up St. Paul appearances. They felt their town was being slighted and discriminated against by the booking of the shows into Minneapolis for their exclusive Twin City engagements. Last season "Annie Get Your Gun" and "High Button Shoes" had their ads refused. Ads for the local RKO Orpheum and Radio City stage shows, playing only in Minneapolis and for nightclubs here, however, have been accepted.

As far as the Boston Opera Co. was concerned, advertising in the St. Paul newspapers apparently didn't help because the attraction, hampered by the fact it came here without any reputation and got bad reviews, did poor business.

Ballets de Paris Dancers Get 2d Wage Hike, Ending Talk of N. Y. Walkout

Dancers in the Ballets de Paris company at the Winter Garden, N. Y., received a $15 pay raise last weekend. This was in addition to a raise of $15 for the corps and $20 for soloists granted the week before, and was a direct result, according to the dancers, of last week's (26) exclusive story in VARIETY of the troupe's plight. Troupe is now satisfied with its pay and all talk of a walkout is ended.

Company has been doing an SRO biz of over $35,000 weekly at the Winter Garden, with the Shuberts, as house owners, receiving about $11,000 weekly rent, and with Arthur Lesser as co-producer, netting another $11,000 or $12,000 more. Before the pay raises, corps de ballet was getting $80 weekly, and finding Paris and N. Y. expenses too high. Soloists were getting from $100 to $125, as against an average of $300 in American companies. Troupe had taken its beefs to the American Guild of Musical Artists and elsewhere, and there were grumblings of a possible strike, even after the first pay raises were put in, until the additional hikes last weekend. Troupe's dealings were with Roland Petit, its director, instead of the Shuberts.

Julie Haydon Nixed By Equity in San Antonio

San Antonio, Nov. 1.

Scheduled guest appearance by Julie Haydon with the San Antonio little theatre last week was cancelled by Actors Equity. Union took the action after one of its members, Lily Cahill, had protested on the ground that she intends starting a professional stock company here next spring. Under Equity rules, its members may not appear in amateur productions in competition with professional companies.

Miss Haydon had been booked to star in the local group's production of William Saroyan's "The Time of Your Life," playing the role of Kitty, which she created in the original Broadway edition. Deal had been arranged by the American National Theatre & Academy.

Plays on Broadway

Lost in the Stars

Playwrights' Co. presentation of musical drama in two acts (22 scenes), based on Alan Paton's novel, "Cry, the Beloved Country," with words by Maxwell Anderson, music by Kurt Weill. Features Todd Duncan, Leslie Banks, Warren Coleman, Inez Matthews, Julian Mayfield, William Greaves, Frank Roane, Sheila Guyse. Production directed and supervised by Rouben Mamoulian; settings, George Jenkins; costumes, Anna Hill Johnstone; conductor, Maurice Levine; musical arrangements, Kurt Weill. At Music Box, N. Y., Oct. 30, '49, at $3.60 top ($6 opening).

Leader	Frank Roane
Answerer	Joseph James
Nita	Elayne Richards
Grace Kumalo	Gertrude Jeannette
Stephen Kumalo	Todd Duncan
Young Man	Lavern French
Young Woman	Mabel Hart
James Jarvis	Leslie Banks
Edward Jarvis	Judson Rees
Arthur Jarvis	John Morley
John Kumalo	Warren Coleman
Paulus	Charles McRae
William	Roy Allen
Jared	William C. Smith
Alex	Herbert Coleman
Foreman	Jerome Shaw
Mrs. Mkize	Georgette Harvey
Hlabeni	William Marshall
Eland	Charles Grunnell
Linda	Sheila Guyse
Johannes Pafuri	Van Prince
Matthew Kumalo	William Greaves
Absalom Kumalo	Julian Mayfield
Rose	Gloria Smith
Irina	Inez Matthews
Policeman	Robert Byrn
White Woman	Biruta Ramoska
White Man	Mark Kramer
Guard	Jerome Shaw
Burton	John W. Stanley
Judge	Guy Spaull
Villager	Robert McFerrin

Singers: Sibol Cain, Alma Hubbard, Elen Longone, June McMechen, Biruta Ramoska, Christine Spencer, Constance Stokes, Lucretia West, LaCoste Brown, Robert Byrn, Joseph Crawford, Russell George, Joseph James, Mark Kramer, Moses LaMar, Paul Mario, Robert McFerrin, William C. Smith, Joseph Theard.

From Alan Paton's fine novel "Cry, the Beloved Country," Maxwell Anderson and Kurt Weill have created a tender and moving musical drama, "Lost in the Stars." Although its subject matter and style would not ordinarily be considered commercial, it is so tastefully and skillfully done that it rates as a probable boxoffice success.

Because of the show's fairly high operating cost, with a large cast and heavy production, and the limited capacity of the theatre, "Stars" may take some time to pay off and it may never make a huge profit. But it should return the investment and earn at least a modest margin. In any case, it is a credit to its authors and their producing organization, the Playwrights' Co.

Localed in South Africa, the show tells the tragic story of the saintly Negro minister whose son kills his race's best friend, and of how he and the victim's father find understanding and solace in their common grief. With two backdrops providing eloquent atmosphere, the drama is localed in a village in the hills and in gold-mad Johannesburg.

All the music grows from situation and character, and there are both solo numbers and choral commentary. The piece opens quietly in the minister's home, moves to the Johannesburg slums to follow the errant son, shows the killing and the stirring court scene, and ends with the poignant handshake of the sorrowing fathers.

Although the first part of the show starts slowly and fails to project across the footlights, the second half kindles the emotions and rises to a soaring climax. There are several stirring scenes in the first act and even more in the second. And while there may be no instant "hits" in the score, such songs as "Thousands of Miles," "The Little Grey House," "Who'll Buy?," "Trouble Man," "Lost in the Stars," "Stay Well" and "Big Mole" are agreeable and should gain popularity.

The cast, particularly Todd Duncan as the minister and Leslie Banks as the white man whose bitterness gradually turns to understanding, is generally impressive. Julian Mayfield is believable as the prodigal son, Inez Matthews is appealing as his common-law wife, Warren Coleman is authoritative as a realistic Negro shopkeeper, Frank Roane is a resonant choral leader and Sheila Guyse is a persuasive honkytonk performer.

Despite a tendency to repeat certain groupings and to have too many numbers sung from stage center, Rouben Mamoulian's direction brings the production superbly to life, most notably in the scenes of group movement. Above all, the staging seems to catch the feeling of the locale and the people, and to convey it vividly to the audience. The settings of George Jenkins, particularly the mountain village of Johannesburg backdrops, are breath-takingly effective.

Hobe.

Regina

Cheryl Crawford presentation in association with Clinton Wilder, of musical drama in prolog and two acts, written and composed by Marc Blitzstein, based on Lillian Hellman's drama, "The Little Foxes." Features Jane Pickens. Staged by Robert Lewis. Sets, Horace Armistead; costumes, Aline Bernstein; dances, Anna Sokolow; lighting, Charles Elson; orchestration, Blitzstein; musical director, Maurice Abravanel. At 46th Street theatre, N. Y., Oct. 31, '49; $6 top ($7.20 opening night).

Addie	Lillyn Brown
Cal	William Warfield
Alexandra Giddens	Priscilla Gillette
Chinkypin	Philip Hepburn
Jazz	William Dillard
Angel Band	Bernard Addison, Buster Bailey, Rudy Nichols, Benny Morton
Regina Giddens	Jane Pickens
Birdie Hubbard	Brenda Lewis
Oscar Hubbard	David Thomas
Leo Hubbard	Russell Nype
Marshall	Donald Clarke
Ben Hubbard	George Lipton
Belle	Clarisse Crawford
Peniel	Marion Carley
Violinist	Alfred Bruning
Horace Giddens	William Wilderman
Wanders	Lee Sweetland
Ethelinda	Peggy Turnley

Townspeople: Ellen Carleen, Earl McDonald, Robert Anderson, Kay Borron, Keyton Nesbitt, Sara Carter, Keith Davis, Barbara Moser, Karl Brock, Isabelle Felder, Derek MacDermot.

Dancers: Misses Wana Allison, Joan Engel, Barbara Ferguson, Kate Friedlich, Gisella Weidner, Onna White; Messrs. Lee Gassard, Robert Hanlin, Regis Powers, Boris Runanin, Walter Stane, John Ward.

Marc Blitzstein's musical version of the Lillian Hellman drama, "The Little Foxes," though tagged as "musical drama," is essentially sound-appealing opera. As such it isn't likely to be boxoffice on Broadway, although artistically, theatrically and musically it's a highly intriguing and meritorious work.

Lavishly produced by Cheryl Crawford, brilliantly staged by Robert Lewis, and sung and acted to the hilt by a fine cast, the opera has bite and drive in large part. It has too many styles in music and in approach to be consistent, and the music doesn't always match the production. There aren't enough light or comedy touches, and the work drags at times. But although the opera can't be classed as wholly successful, it has many factors to make it an unusual and above-average evening in the theatre.

The story follows Miss Hellman's play in dealing with the rapaciousness of the Hubbard clan, as is rises to power and riches in a southern town 50 years ago. There are several appealing arias and ensembles, although no set tunes as such. Music adds body and intensity to several noteworthy dramatic moments. With performers who are lookers, and can act as well as sing (not a common occurrence in

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Des Moines Schedules Concerts, Legiters

Des Moines, Nov. 1.

Roadshows and concerts pencilled into the 2,500-seat KRNT Radio theatre are a Patrice Munsel concert, Nov. 2; a Victor Borge concert (for the benefit of the Raymond Blank Memorial hospital), Nov. 13; "Inside USA," with Beatrice Lillie, Nov. 17-19; Charles Laughton, Dec. 9 (tentative).

Also, "High Button Shoes," Dec. 13-14; "Mr. Roberts," Jan. 10-11; Ballet Russe de Monte Carlo, Jan. 12; Marion Anderson, Jan. 23; "The Student Prince," Feb. 6; Monty Woolley in "The Man Who Came to Dinner," Feb. 12; "Blossom Time," Feb. 16 and "Skating Vanities," Feb. 21-27.

'Lost in Stars'

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was a distinct gamble, as the production would be expensive to operate and the gross would be limited by the 1,012-seat capacity of the Music Box. But even Pete Feller, carpenter for the show, thought it would come through, and he put $500 into it.

$120,000 Advance

However, there were theatre party bookings representing $96,000 and, apparently on the strength of word-of-mouth comment after several previews, the window sale began perking even before the premiere, reaching an additional $34,000 by Friday afternoon (28). After the reviews were on the street Monday (31), the boxoffice line stretched east on 45th street beyond the Piccadilly hotel to the Morosco theatre.

To some extent, that parallels the cases of "Anne of the Thousand Days" and "Miss Liberty." The former, also authored by Anderson, was apparently a production and financial fiasco during its out-of-town tryout. When Jo Mielziner's elaborate settings had to be junked and Bretaigne Windust withdrew as director, the show seemed a sure flop and there was a move to fold it. However, about $40,000 extra was poured in and the drama finally opened on Broadway to favorable reviews and lively business. It went on the road without having regained all of the original cost, but will probably do so on tour.

"Miss Liberty," an even more expensive show, required severe revision during its road break-in and then drew generally poor notices in New York. It appeared an almost sure boxoffice dodo, but after several weeks attendance climbed to capacity and has remained virtually that ever since. The production has recently been netting around $10,000 a week, at which rate it should get into the clear sometime in January.

Apparent click of "Lost in the Stars" recalls the case of the Negro-cast "Green Pastures." The late Rowland Stebbins finally managed to get that on the boards after various other producers had turned down the script and practically everyone on Broadway had refused to invest in it. It became a memorable and highly profitable production. Incidentally, William Fields, pressagent of "Lost in the Stars," had a similar assignment for "Pastures." And Charles Stewart, house manager of the Music Box, where "Stars" is playing, was company manager of "Pastures."

Play Out of Town

Texas, Li'l Darlin'

New Haven, Oct. 25.

Studio Productions, Inc., and Anthony Brady Farrell Productions presentation of musical comedy in two acts, 10 scenes. Features Kenny Delmar, Danny Scholl, Mary Hatcher, Lenore Lonergan, Fredd Wayne, Loring Smith. Book by John Whedon and Sam Moore; music by Robert Emmett Dolan; lyrics by Johnny Mercer; staged by Paul Crabtree; choreography by Al White, Jr.; scenery and lighting by Theodore Cooper; costumes by Eleanor Goldsmith; orchestra conductor, Will Irwin; orchestrations by Robert Russell Bennett. Opened at Shubert theatre, New Haven, Oct. 25, '49; $4.20 top.

Harvey Small	Loring Smith
John Trumbull	Charles Bang
Parker Eliot	Alden Aldrich
William Benson	Ed Platt
Frothingham Fry	Ned Wertimer
Brewster Ames II	Fredd Wayne
The Three Coyotes	Texas Rhythm Boys
Bunkhouse	Eddie Smith
Muleshoes	Bill Horan
Fred	Joel McConkey
Hominy Smith	Kenny Delmar
Branch Pedley	Ray Long
Mrs. Pedley	Ronnie Hartmann
Red	Merrill Hilton
Sherm	Cameron Andrews
Carter Hall	Alden Aldrich
Amos Hall	Danti Di Paolo
Sally Tucker	Ruth Ostrander
Sue Cracket	Doris Schmitt
Sarah Boone	Arleen Whane
Belle Cooper	Yvonne Tibor
Sam	Jared Reed
Dusie	Betty Lou Keim
Dallas	Mary Hatcher
Easy Jones	Danny Scholl
Melissa Tatum	Lenore Lonergan
Three Foolish Virgins	Elyse Weber, Carol Lee, Dorothy Love
Stan	Edmund Hall
Herb	Ralph Patterson
Jo Ann	Elyse Weber
Delia	Ronnie Hartmann
The Steer	
Fore	Bob Bernard
Aft	Loey Thomas

There's a definite spot for "Texas, Li'l Darlin'" on Broadway's calendar of musical diversion. Not at the head of the parade, exactly, but it can enter the first platoon if potentialities on exhibit at its preem are fully realized. Hollywood could do amusing things with this one.

As preemed here, show, although considerably overwritten, displayed enough assets, both from material and cast angles, to warrant an optimistic report on its chances. Show originally tried out at Westport the past summer.

Inevitably, any musical with a specific state background produced in the next couple of generations will be compared with "Oklahoma!" This angle can be disposed of immediately by stating that "Texas" is an agricultural improvement (it contains more corn) over its sister state, but its general content is considerably removed from the latter long-runner.

Book is an interesting medley of satire and romance revolving around a political campaign in which a war vet hero runs for office in opposition to his prospective father-in-law. Hominy Smith, who has been milking a smalltown Texas community for years as state senator, is unwittingly selected by Harvey Small, publisher of a national weekly, as the man who can bring about the rebirth of the Republican party in America. Meanwhile, Easy Jones, in love with Smith's daughter, Dallas, has the backing of a group of vets to oust Hominy from the nest he has been feathering at their expense. Comedy structure, involving plenty of laughs, is built on this situation.

Blending entertainingly with the story is a score that contains a number of singable ditties accompanied by a set of lyrics that hit a high average. "Texas, Li'l Darlin'" is a rousing production number; "They Talk a Different Language" is a melodious yodeling contribution; "A Month of Sundays" heads the musical romance department; "Movie Show in the Sky" leaves a stirring imprint; "Take a Crank Letter" is a cleverly-worded sextet for femmes; "Family Tree" pokes laughs at ancestry; "Politics" is a sock comedy duet; "Affable, Balding Me" is a chuckle-starter; "Ride 'em Cowboy" features torch; "Hootin' Owl Trail" emphasizes the wide open spaces. Overall score has wide latitude of expression, is aptly orchestrated by Robert Russell Bennett, and is ably conducted by Will Irwin.

Choreography has hit a pleasing variety, with a square dance being the topper. Noteworthy is that, with exception of a single, well-done solo by Ray Long, all other dancing is ensemble.

"Texas" is a field day for Kenny Delmar. He cavorts, croons and chatters his way into audience attention. It's a good role for the "senator," and he cashes in at every turn. Number two on the featured roster is Danny Scholl, who sings well and packs an abundance of femme appeal that augurs well for popular acceptance. Mary Hatcher (curtailed in rehearsals due to illness) shapes up with bright prospects after added playing. She's cute and an effective vocalizer.

Lenore Lonergan, creating a role that did not exist in the strawhat version, whams over her laugh lines with deadly accuracy. Fredd Wayne scores as righthand man to Loring Smith, who does a good job as the editorial stuffed shirt. Jared Reed and moppet Betty Lou Keim come through with nice support. There's a good singing group, a good dancing ensemble, and the Texas Rhythm Boys furnish appropriate instrumental background. Cameron Andrews contributes a classic comedy bit as an early settler.

Staging, up to this point, has had to battle the issue of too much, rather than too little, material. The assignment has been handled efficiently, as of the preem, but it's a problem that's going to require sage editing. Sets, costumes and lighting are colorful.

Bone.

Want Claudette

Continued from page 57

too many outside distractions to use up her energies and interfere with the show.

In Miss Carroll's case, she had toured only six weeks, plus a week of rehearsal, after taking about three months vacation in France during the summer. Ever since the actress returned she had expressed dissatisfaction with the idea of touring and with the quality of the company, although the production and cast were well received by the critics in the show's three stands, Boston, Philadelphia and Baltimore. In agreeing to tour, the star obtained contract revisions giving her a guarantee of $2,000 a week against 10% of the gross, instead of her original $1,000 minimum and percentage.

In withdrawing from "Salesman" after only 38 weeks, Cobb is giving up the best part he ever had, a role that brought him stardom and would be any actor's lifelong dream. Besides winning him unprecedented critical praise and professional prestige, the assignment paid Cobb about $1,400 a week, based on a $1,000 guarantee plus 5% of the gross over $16,000. However, playing Willy Loman apparently became a nightmare for the actor and since arrangements were made to release him he has reportedly seemed a rejuvenated person.

MARILYN HIGHTOWER

Chosen Again to Appear Before THEIR MAJESTIES, THE KING AND QUEEN

AT THE

ROYAL COMMAND PERFORMANCE

LONDON COLISEUM, MONDAY, NOVEMBER 7TH, 1949

Previous Command Performance

LONDON PALLADIUM, NOVEMBER, 1947

Currently Featured Dancer in

"FOLIES BERGERE," LONDON HIPPODROME

Europe: FOSTERS' AGENCY

America: WILLIAM MORRIS AGENCY

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 22d week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	19	21
Total weeks played so far by all shows	360	413
Total gross for all current shows last week	$509,300	$581,600
Total season's gross so far by all shows	$9,502,100	$9,746,000
Number of new productions so far	9	21
ROAD (*Excluding Stock*)		
Number of current touring shows reported	22	27
Total weeks played so far by all shows	280	417
Total road gross reported last week	$455,476	$480,300
Season's total road gross so far	$6,622,576	$8,627,400

'At War' Healthy $11,000 in 1st Week, 'Kate' $52,890, 'Salesman' 25G, Chi

Chicago, Nov. 1.

Chi company of "Detective Story" preem tonight (1), strengthening legit activity here. "At War With the Army," last week's new addition, copped surprise notices from the crix, definitely on the favorable side. First week was held down by the First Nighters Club sale.

"Kiss Me, Kate" continues as one of hottest musicals to hit the windy city, chalking up capacity in the large Shubert. "Death of a Salesman" is also holding excellently at near-SRO at Erlanger (theatre Ballet Russe wound up its Chi run with neat profits at Civic Opera House.

Estimates for Last Week

"At War With the Army," Harris (1st week) (1,000; $3.71). Healthy $11,000.

Ballet Russe De Monte Carlo, Civic Opera House (3,593; $3.71). Closed Sunday (30) with sharp $124,000 for 18 performances.

Detective Story," Blackstone (1,358; $4.40). Opens tonight (1) with spotty advance.

"Death of a Salesman," Erlanger (6th week) (1,334; $4.33). Continues near capacity, $25,000.

"Kiss Me, Kate," Shubert (5th week) (2,100; $6.18). They're now sitting on each others' laps to see this smash; another new house record at $52,890.

'BRIGADOON' $29,400 IN THREE-CITY SPLIT

Toledo, Nov. 1.

"Brigadoon" got a total gross of $29,400 in three stands last week. Musical collected nearly $8,400 at $3.60 top Monday night at Indiana Univ., Bloomington, took a flat guarantee of $7,500 for two performances Tuesday and Wednesday (25-26) at the Hall of Music, Lafayette, Ind., and garnered over $13,400 at $4.20 top in four shows Thursday through Saturday (27-29) at the Paramount here.

Cheryl Crawford production is at the Shubert-Lafayette, Detroit this week.

'Okla!' $37,900 in Split; Hub Opera Slim $4,500

Minneapolis, Nov. 1.

Lambastings from the critics, lack of cast names and the fact that it came here unknown for the first time hurt the Boston Opera Co plenty, and for its five performances of grand opera at the 1,900-seat Lyceum at $3.60 top it was only able to chalk up a puny $4,500.

"Oklahoma!" its predecessor for its fourth local engagement, kept up its fast pace to the very end, however, and finished to a terrific $37,900 for 12 performances at $4.20 top. Show laid off here Wednesday (26) and then opened in St. Paul for three nights and two matinees. Thursday through Saturday (27-29), getting $37,900 on the split-week. "Summer and Smoke" is now here for four nights and a matinee.

'Sky' $14,600 in 4 Upstate N.Y. Stands

Rochester, N. Y., Nov. 1.

"Light Up the Sky" grossed a total of almost $14,600 last week in four stands closing here. Moss Hart comedy played Monday and Tuesday (24-25) at the Empire, Syracuse, Wednesday (26) at the Avon, Utica, Thursday (27) at the Strand, Ithaca, and Friday and Saturday (28-29) at the local Auditorium.

Moved to His Majesty's, Montreal, for the current week.

'Goodbye' $17,100, Balto, As Carroll in Exit

Baltimore, Nov. 1.

"Goodbye My Fancy," starring Madeleine Carroll, built to a fair $17,100 at Ford's here last week but folded nevertheless because of illness of the star. Road tour set to continue in Pittsburgh this week was called off when star insisted upon returning to New York for treatment. Closing is temporary until replacement is made.

Town is currently dark but "The Student Prince" is dated for another return to Ford's Nov. 7, against "The Respectful Prostitute" at the Maryland.

'Texas' Darlin' $19,800, N. Haven

New Haven, Nov. 1.

With practically no advance, preem of "Texas, Li'l Darlin'" at Shubert last week (25-29) built to SRO weekend largely as a result of favorable word-of-mouth. Final take was $19,800, which meant good biz at a top of $4.20 on seven performances.

Current is breakin of "Signor Chicago" (3-5) and next week gets preem of "Closing Door" (10-12). Tallulah Bankhead is due with "Private Lives" for last half of Nov. 17-19, then come "Clutterbuck" (24-26) and "As You Like It" (Katharine Hepburn) (Nov. 28-Dec. 3).

'Detective Story' Mild 16G in 2d Det. Week

Detroit, Nov. 1.

"Detective Story" slipped a little to below $16,000 on its second and final week at the Cass.

Katherine Cornell's "That Lady" began a two-week stay Monday (31). The Cass reported a brisk advance sale.

Shubert-Lafayette turned on the lights Monday for "Brigadoon," in for a fortnight.

'Summer' $13,200 In Week at Milwaukee

Milwaukee, Nov. 1.

"Summer and Smoke" chalked up a gross of $13,200 at the 1,496-seat Davidson theatre here last week. Tennessee Williams drama, on Theatre Guild subscription, had an advance sale of over $12,000, but did little window sale. Still, the management figured the production made an operating profit of about $2,000 on the week.

Play is splitting this week between St. Paul and Minneapolis.

'Behold Day' Near-SRO $2,800 in Los Angeles

Los Angeles, Nov. 1.

Sole theatrical offering here currently is "Behold the Day" at the small Coronet theatre. Piece is doing okay business for the house. Play is about the declaration of the State of Israel, written by Lewis Allan and Henry Blankfort.

"Winter Kill," by Steve Fisher, with Robert Alda in the top male lead, opens at the Las Palmas Nov. 9.

Estimate for Last Week

"Behold the Day," Coronet (6th wk) (255; $2.40). Third week at this house near-capacity, almost $2,800.

LUNTS' BOSTON RECORD, $30,586, WITH 'LOVE'

Boston, Nov. 1.

"I Know My Love," with the town to itself last week, set what's believed to be a house record for a straight play at the Plymouth, getting $30,586 at a $3.60 top at this 1,200-seater. Alfred Lunt-Lynn Fontanne show got fine word-of-mouth following generally favorable reviews, and piled up a total gross of $87,400 for its three-week stay ending Saturday night (29).

"Texas, Li'l Darlin'," presented by Anthony B. Farrell, bowed last night (Mon.) at the Colonial for a fortnight's pre-Broadway tuneup. Among the changes made so far is the replacement of a hoofing chorus for its ballet. "Private Lives" also opened last night at the Shubert, with Tallulah Bankhead starred, and "The Father" arrives Thursday night (3) at the Plymouth, with Raymond Massey and Mady Christians.

"An Evening with Shaw" comes into Brattle Hall, Cambridge, tomorrow night (Wed.) with Claire Luce, and Charles Laughton played a two-appearance one-nighter last week at the N. E. Mutual Hall.

'Montserrat' NSG $6,300 in Philly; 'Love Me' $6,000

Philadelphia, Nov. 1.

Philly is down to one legit theatre again this week but better times are definitely just around the corner with no less than seven legit shows booked here during the next three weeks.

"The Student Prince," only legit in town currently, is benefiting accordingly. Last week—its first at the Shubert—saw the operetta get a respectable $23,400. The advance sale for "The Man Who Came to Dinner," which relights the Walnut after three cancellations, is very big.

Estimates for Last Week

"Montserrat," Forrest (1st week) (1,766; $3.90). Dramatic tryout moved here for four days (5 performances) after a week and a half at the Locust. $6,300 in five shows.

"Love Me Long," Locust (1,500; $3.25). This comedy never overcame adverse notices but with football crowds at weekend managed to get $6,000, not too bad. One week only.

"The Student Prince," Shubert (1st week) (1,877; $3.25). Good biz for this oldtimer and it will sell out last half of this week with no opposish. $23,400 last week.

'ANNE' TOPS $22,300 IN ROCH., BUFFALO SPLIT

Buffalo, Nov. 1.

"Anne of the Thousand Days," co-starring Rex Harrison and Joyce Redman, grossed a total of just over $22,300 last week on an eight-performance split-week between Rochester and here.

Maxwell Anderson drama is playing Toronto this week.

'Inside USA' Falters In St. Louis, $27,500

St. Louis, Nov. 1.

"Inside U. S. A." got a disappointing $27,500 at the American last week, indicating that a four-night's stand may be too long for a large production here. Revue opened to more than $25,000 advance, so the current and final week is expected to be better.

Beatrice Lillie starrer goes to Kansas City next week.

Bankhead-'Lives' Neat $5,500 in Bridgeport

Bridgeport, Nov. 1.

Tallulah Bankhead, beginning another season's tour in Noel Coward's "Private Lives," got a nifty $5,500 in three performances last Friday and Saturday (28-29) at the 1,500-seat Klein auditorium here, at a $4.20 top.

Show is in Boston this week.

B'way Biz Spotty, Generally Off; 'Stars' Looks OK, 'Montserrat' NSG, 'Regina' Dubious, 6 Shows Sell Out

Grosses were spotty on Broadway last week, general business slipping from the bullish level of the preceding stanza. Among the new shows, "Montserrat" opened Saturday night (29), "Lost in the Stars" premiered Sunday night (30), "Regina" arrived Monday night (31), "I Know My Love" starts tonight (Wed.) and "Love Me Long" begins Friday night (4). "Twelfth Night," which was scheduled to close last Saturday night, is continuing at least another week; there are no other slated closings.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., exclusive of tax.

"As the Girls Go," Broadway (41st wk) (M-1,900; $6). Getting an operating profit, $35,500.

"Born Yesterday," Miller (195th wk) (C-940; $2.40). About the same, $6,400.

"Browning Version," Coronet (3d wk) (CD-1,027; $4.80). With one sellout party and three partbouses the Maurice Evans production eased a bit on its second full week, $21,700.

"Death of a Salesman," Morosco (80th wk) (D-919; $4.80). Gene Lockhart succeeds Lee J. Cobb this week as male lead; solid SRO again at $24,100.

"Detective Story," Hudson (32d wk) (D-1,057; $4.80). Has moved back to near-capacity trade about $22,700.

"Diamond Lil," Plymouth (11th wk) (D-1,063; $4.80). Mae West slipped a bit to $23,500.

"Goodbye, My Fancy," Beck (49th wk) (CD-1,214; $4.80). Slid a little to $13,200.

"Howdy, Mr. Ice of 1950," Center (23d wk) (R-2,964; $2.88). Eased a trifle to $33,000.

"Kiss Me, Kate," Century (44th wk) (M-1,654; $6). Gets the standee limit at all performances, $47,100.

"Lend An Ear," Shubert (46th wk) (R-1,361; $6). Moved Monday night (31) to the Mansfield; okay $26,900 last week at the Shubert.

"Lost in the Stars," Music Box (M-1,012; $5.40). Dramatization by Maxwell Anderson, with music by Kurt Weill, of novel, "Cry, the Beloved Country," by Alan Paton, presented by the Playwrights' Co., opened Sunday night (30) to strong b.o. notices and brisk window sale; production cost $80,000, operates at about $20,000 and can gross $27,000 at capacity.

"Madwoman of Chaillot," Royale (35th wk) (CD-1,035; $4.80). Eased a bit but still has a profit margin at $18,500.

"Miss Liberty," Imperial (16th wk) (M-1,400; $6.60). Approximate capacity again, $44,000.

"Mister Roberts," Alvin (89th wk) (CD-1,357; $4.80). Has returned to capacity pace with the fall season, topped $33,800.

"Montserrat," Fulton (D-970; $4.80). Play by Lillian Hellman, adapted from French of Emmanuel Robles, presented by Kermit Bloomgarden and Gilbert Miller, opened Saturday (29) to weak reviews; looks doubtful.

"Regina," 46th Street (O-1,450; $6). Marc Blitzstein's musical version of Lillian Hellman's "Little Foxes," presented by Cheryl Crawford, opened Monday night (31) to doubtful notices.

"South Pacific," Majestic (29th wk) (M-1,659; $6). Continues as the undisputed top grosser and most in-demand ticket, invariably gets all the house will hold, $50,600.

"Streetcar Named Desire," Barrymore (100th wk) (D-920; $4.80). Continues to pile up profits, comfortable at almost $17,000.

"Touch and Go," Broadhurst (3d wk) (R-1,160; $4.80). George Abbott revue has gotten away to a fast start, second full week at capacity, $35,000.

"Twelfth Night," Empire (4th wk) (C-1,082; $3.60). Was slated to close, but got a boxoffice spurt and continues best week so far, $9,000.

"Where's Charley?" St. James (55th wk) (M-1,509; $6). Going right along to steady capacity, $37,800.

"Yes, M'Lord," Booth (4th wk) (C-712; $4.80). With the help of strenuous selling by the ticket brokers, this Shubert presentation in Shubert-owned house is getting by, nearly $10,000.

'Roberts' Strong In Cleveland, $29,100

Cleveland, Nov. 1.

"Mister Roberts" grabbed a strong $29,100 last week at the 1,435-seat Hanna theatre here, getting away to a fast start and piling in customers all week.

Leland Hayward production remains this week, then goes to Toledo for a week.

'Finian' 24G, San Francisco

San Francisco, Nov. 1.

"Finian's Rainbow," with Joe Yule and Marilyn Day, opened at the 1,775-seat Curran last week to fine reviews and registered about $24,000 at $4.80 top for its first stanza. Show is set to leave Nov. 12 with house remaining dark until Nov. 29 when "Inside U. S. A." with Beatrice Lillie, opens.

A surprise booking moves into the Geary Nov. 8 when George White preems his new "Scandals," headed by Arthur Lake and Pacific coast and Midwest tour $3.60 top, is supposedly set for Pacific coast and midwest with Broadway as a finale.

CORNELL-'LADY' FAIR $17,100 IN TORONTO

Toronto, Nov. 1.

Katharine Cornell in "That Lady" grossed a fair $17,100 at the Royal Alexandra here with 1,525-seater scaled at $3.60 top. Reviews were lukewarm but entire first act has been rewritten and the time cut some 25 minutes.

Heavy advance on "Anne of Thousand Days" here at $4.20 has heavy advance.

'Streetcar' OK $23,000, In Omaha, St. Joe, K. C.

Omaha, Nov. 1.

"Streetcar Named Desire" pulled an amazing buildup here Oct. 24-26. Opening night was very poor. With rave notices the next day, plus word-of-mouth that spread quickly, the house was nearly sold the second night and completely sold out the last night. Even the Wednesday matinee reversed tradition and grossed well. Four performances at the Omaha theatre (2,100) at $4.20-$1.80 grossed a nice $12,600.

"Inside U. S. A." opening at the Omaha Nov. 14 for four performances, already has a big mail order sale.

'Streetcar' $9,500, K. C.

Kansas City, Nov. 1.

Legit followers split their trade between two attractions here last week, both doing more than satisfactory business. Boston Opera Co. with "Carmen" on Wednesday and "La Traviata" on Thursday (26-27), hit steady trade both days for $7,500, good money, in the Music Hall.

"Streetcar Named Desire" in for its second local stop, was strong at $9,500 here Oct. 28-29, giving it a total of $23,000 for the week, including a one-nighter in St. Joseph.

Blackstone Fair At $10,500 in Pittsburgh

Pittsburgh, Nov. 1.

Blackstone felt the economic punch here last week on his annual visit to the Nixon and had to be content with fair $10,500. Magico can't have any complaints with that figure as for as profit and loss go, but it's a comedown after a season ago when he pulled down around $18,000 for biggest take locally in all the years he's been coming here.

Show played to its customary top of $2, with the total hiking to $2.60 on the Federal and city taxes. Blackstone got off to a slow start, however, and merely kept plodding along to average trade until the weekend, when the kiddies came in.

Anderson Okays 'Stars' Quote Ads As Gesture to Weill, Mamoulian

In deference to the wishes of Kurt Weill, his collaborator, and Rouben Mamoulian, the director, Maxwell Anderson has a quote ad for tomorrow's (Thur.) dailies for his new show, "Lost in the Stars," at the Music Box, N. Y. However, the author still disapproves of the idea of using critical quotes in show ads and intends to continue his policy of not allowing it for his own plays.

"Lost in the Stars," which preemed Sunday night (30) received generally excellent reviews and jumped to a lively b.o. start the next day, Monday (31). Display ads using strong quotes from the notices will presumably stimulate trade, so Weill, Mamoulian and members of the Playwrights' Co., which is producing the show, wanted to use them. So Anderson agreed to go along on the policy.

Playwright refused to permit quote ads for his last previous show, "Anne of the Thousand Days," which the Playwrights' Co. presented at the Shubert, N. Y., and is now on tour. That was in line with the author's long-standing opposition to the critics and desire not to exploit them via quotes. However, one quote ad appeared in the N. Y. Times, inserted as a joke by the sheet's critic, Brooks Atkinson, but only after Anderson had been tipped off and had okayed it.

Lukas Illness Nips Atlanta 'Accent'

Atlanta, Nov. 1.

Paul Lukas, who underwent minor throat surgery in New York recently, planed into Atlanta last Thursday to go into rehearsal for Samson Raphaelson's "Accent on Youth," Penthouse theatre production scheduled to open tonight (1). Lukas, upon arrival, suffered relapse of his throat trouble and was immediately hospitalized.

Meanwhile Penthouse, Greek-type theatre atop Atlanta's downtown hotel Ansley, is holding over "The Hasty Heart," starring Freddie Bartholomew, which is doing capacity business. Bartholomew cancelled New York commitments to help out in theatre's emergency. Medicos hope to have Lukas in shape to open in "Youth" before the week is over. His original booking called for a two-week run.

Coast Xmas Fantasy

Hollywood, Nov. 1.

"Once Upon a Christmas" will be produced here for 23 performances at the Wilshire Ebell Club by a group of Hollywood professionals.

Fantasy, which will play at commercial prices, has a musical score by Emil Newman and choreography will be by Billy Daniels. Bernard Wiesen directs.

ELSA and WALDO

Now in Our 34th Week

at the

LONDON CASINO

in TOM ARNOLD and EMILE LITTLER'S

LATIN QUARTER

★

We are proud to announce that we have been chosen to appear in the

Royal Command Performance

at the

LONDON COLISEUM

November 7

Thanks to TOM ARNOLD, EMILE LITTLER and our agents: CHARLES L. TUCKER (England) and MARK J. LEDDY and LEON NEWMAN (America)

Atlanta Troupe Nipped As Props Go Up in Fire

Atlanta, Nov. 1.

Atlanta Civic theatre was one of chief losers when fire last week destroyed Hudson-Vittur warehouse.

All of group's props went up in conflagration and they have issued an appeal for help in the form of loan of scenery for their play, "See How They Run," scheduled to open Nov. 16 in Atlanta Woman's Club auditorium.

B'way Puzzled

Continued from page 37

comments have come from a few critics, politicians and reformers, it's noted, and there's no indication that the British public is shocked or alarmed by the play. In fact, the unprecedented boxoffice trade indicates that the theatregoing public approves it.

Excitement Helps Business

London, Nov. 1.

"Streetcar Named Desire" continues to be the center of controversy among critics, editorial writers, Members of Parliament and various public officials here. Much of the comment has been violently critical and the already huge boxoffice response to the drama has been further stimulated. A few critics have remained calm, however, and West End theatre people merely observe that the excitement helps business.

Latest attack on the show was made by Lady Ravensdale, speaking at a meeting of the Public Morality Council, as a deputy for Sir Stafford Cripps. Declaring that there is no redeeming feature of the play, she asked, "Could nothing have been done to stop putting it on? I know it is superbly acted and directed, and you may say it makes a big boxoffice draw, but it plays down to the lowest common denominator and cashes in on people's lowest emotions." Lady Ravensdale is treasurer of the World Congress of Faiths.

William Gallacher, Communist M. P., demanded last week that the Minister of Education take action to prevent children from seeing "Streetcar." During a Parliamentary discussion of sex instruction films, the M. P. referred to the play as "an outstanding example of American moral technique."

An exception to the general critical denunciations of "Streetcar" appeared last week in the popular weekly The New Statesman and Nation, over the signature of R. D. Smith. Referring to the outraged screams of the "gutterpress," the writer says that "Streetcar" is nevertheless no "Ghosts" and Williams is no Ibsen, Hardy or D. H. Lawrence, who shocked the critics of their day.

He says of Olivier's direction: "Though scrupulously clear of any pornographic emphasis, it does not bring out the play's undertones of poetry—firm, delicate and logical undertones." After citing the show's fine qualities and weaknesses, he concludes ironically, "After this remarkable if imperfectly achieved piece Mr. Williams will either develop more positive values, or decline into the most successful playwright of our day."

Paris Reaction

Paris, Nov. 1.

Jean Cocteau's production of the American hit "Un Tramway Nomme Desir" ("Streetcar"), starring film actress Arletty, is a boxoffice smash here. Reviews of the play have generally been unfavorable but emphasized its alleged immorality so much that public interest has increased sharply. One critic cited "striptease, bizarre morbidities, riots, drunken orgies, poker parties, shrieking, eroticism and rapes, with just a bit of sexual deviation tossed in for good measure."

Shows in Rehearsal

"Blossom Time" (road)—Shubert.

"Clutterbuck"—Irving L. Jacobs.

"Gentlemen Prefer Blondes"—Herman Levin & Oliver Smith.

"Metropole"—Max Gordon.

"Philadelphia Story" (road)—Theatre Guild.

"Rat Race"—Leland Hayward.

"Signor Chicago"—Joseph M. Hyman.

"The Closing Door"—Cheryl Crawford.

Plays on Broadway

Continued from page 58

Regina

opera). "Regina" gets a vivid presentation to give it its full due.

Jane Pickens, in her dramatic debut after years of lighter chores, makes a dominating figure as the imperious Regina, giving a rich bravura style to the acting and a fine dramatic quality to her singing. Brenda Lewis is a find as the pathetic Birdie, in an acting-singing performance that tops the evening. Another noteworthy discovery is Priscilla Gillette, as Regina's daughter, Alexandra.

David Thomas and George Lipton, as the two Hubbard brothers; William Wilderman, as Regina's husband; Russel Nype, as the callow Leo, and Lillyan Brown, as Addie, the maid, are excellent vocal and dramatic support.

There's a large singing and dancing chorus, and a Negro jazz band, to aid in making this a varied, colorful production. The Negro band's jazz fragments, and occasional spirituals, lend contrast to the heavier dramatic score, while the boys add several comic touches. The dancing chorus offers a gay gallop in the first act'sclosing scene that contrasts vividly with the dramatic doings of the Hubbards downstage.

A second-act opening quartet of Birdie, Alexandra, Addie and Horace; Miss Pickens' brilliant first-act dramatic aria; Miss Gillette's tender love song in the first act, and her denunciation of her mother at the finale; and especially Miss Lewis' second-act aria disclosing her infirmities, are the show's highspots.

Bron.

Montserrat

Kermit Bloomgarden and Gilbert Miller production of drama in two acts, adapted by Lillian Hellman from the French of Emmanuel Robles. Features Emlyn Williams, William Redfield, John Abbott, Reinhold Schunzel, William Hansen, Julie Harris, Francis Compton. Staged by Miss Hellman; setting, Howard Bay; costumes, Irene Sharaff. At Fulton, N. Y., Oct. 29, '49; at $4.80 top (90 opening).

Zavala	Richard Malek
Antonancas	Nehemiah Persoff
Soldier	Stefan Gierasch
Montserrat	William Redfield
Morales	Gregory Morton
Izquierdo	Emlyn Williams
Father Curoni	Francis Compton
Sister Ines	Reinhold Schunzel
Luhan	William Hansen
Matilde	Vivian Nathan
Juan Salvado Alvarez	John Abbott
Felisa	Julie Harris
Ricardo	George Batemeff
Monk	Edward Groos
Monk	Kurt Kasznar
Soldier	Robert Crawley
Lieutenant	Stephen Lawrence

"Montserrat" is about an officer in the Spanish occupation army in Venezuela in 1812, who lets six innocent hostages be shot rather than betray the patriot Bolivar. It is a powerful but heavy drama with limited boxoffice appeal.

In Paris, which had endured the terror of Nazi occupation, the Emmanuel Robles original presumably had direct emotional connotation. But in the present circumstances Lillian Hellman's adaptation seems static and remote. The successive offstage executions, after each victim has made an anguished appeal for his life, tend to become repetitious, and the play seems longer than its less than two hours playing time.

Somehow, the emphasis becomes misplaced. The fate of each martyr is pitiful enough, but collectively they are ungiving. Moreover, the most interesting character is not the title hero, who remains curiously ill-defined, but the villain, the cynically cruel commander who conceives the fiendish method of torture and callously carries it through.

The play's lack of movement appears to be aggravated by Miss Hellman's rigid, unimaginative staging. And, perhaps as a consequence, the performance seems generally ponderous and expressed in externals. Emlyn Williams is theatrically effective as the diabolic commander. But William Redfield, as the agonized hero, can do little except sit dejectedly with his head in his hands or staring fixedly at the audience.

Reinhold Schunzel, William Hansen, John Abbott, Julie Harris, Vivian Nathan and George Bartenieff are plausible as the doomed hostages; Francis Compton is artfully sanctimonious as a canting priest, while Richard Malek, Nehemiah Persoff and Gregory Morton are acceptable in supporting bits. Howard Bay's single setting is properly simple, atmospheric and playable, and Irene Sharaff's costumes are decorative and appear authentic.

But "Montserrat" doesn't quite add up as a boxoffice prospect, although it may run several weeks on the strength of its theatre party bookings. It's doubtful material for filmization.

Hobe.

Sadler's Wells Ballet

For its fifth change of bill at the Met Opera House, N. Y., last Tuesday (25), Sadler's Wells Ballet of London switched from evening-length ballets to three short ones, all of them modern works. "Miracle in the Gorbals," with Robert Helpmann's choreography to Arthur Bliss' music, is a grim, graphic modern-morality play, about a modern savior in the Glasgow slums. More mimed and posed than danced, the work nevertheless is powerful choreo-drama, with Helpmann's role as The Stranger and Gerd Larsen as a prostitute outstanding.

"A Wedding Bouquet," choreographed by Frederick Ashton to music by Lord Berners, with Constant Lambert reading some choice lines by Gertrude Stein, is an entertaining bit of froth about a wedding attended by the groom's many mistresses. Although comedy is predominant, there's fine dancing in modern as well as classic vein. Helpmann again is excellent in a light comedy role as the groom; Moira Shearer and June Brae are highly amusing as two rejected dames, and Margaret Dale dances superbly as the bride.

"Apparitions," ballet in the strict classic vein, showing a poet seeking inspiration in his dreams, is an overlong, thinnish work, with, however, some brilliant dancing by Margot Fonteyn and some sensitive work by Helpmann, who does the lion's share job of the evening. Ashton's choreography is superior grade, especially in the phantom ballroom scene.

Bron.

New Hampshire Symph Tours

Concord, N. H., Nov. 1.

The New Hampshire Symph has scheduled concerts in most of the larger cities of the state.

Paul Bauguss is the conductor.

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Literati

Corum Heads Up Downs

Bill Corum, wk. sportswriter and announcer, was appointed Friday (28) at Louisville to fill job held by late Col. Matt Winn at Churchill Downs. Appointment was made known by board of directors of the American Turf Assn. and Churchill Downs. Corum becomes prez of the association and the Downs.

Track source is quoted as stating that Corum will not have supreme authority as did Winn. Policy and expenditures will be handled by William H. Veenemap, American Turf board of directors chairman, J. Graham Brown, local capitalist and Charles I. Dawson, attorney.

Winn's salary was reported to be $50,000 a year. New York sources hint that Corum through his commercial airings and his sports column is currently grossing in excess of $50,000 yearly. He has covered practically every running of the Kentucky Derby since 1924 and has been an enthusiastic booster of the race. In recent years he has done the pre-race and post-race comments on the CBS Gillette Derby airing.

Louisville speculation is that Corum, while taking the helm of Churchill Downs, will continue to handle his radio and columnist assignments.

More Political Expose

Robert S. Allen has edited an old-fashioned muckraking exposé of state politics in the U. S. in "Our Sovereign State" ($5, Vanguard). Book is written by 12 different reporters, each tackling the corrupt machine politicians in 12 different states. The book names names and washes lots of dirty linen which may prove to be embarrassing for some candidates in the upcoming local elections. The lucky 36 states, which are not covered in the volume, were omitted because of space considerations. Herman Lowe, VARIETY's mugg in Washington, wrote the chapter on Pennsylvania. He hails from Philadelphia.

Broun Bios a Fine Book

"Heywood Broun (a Biographical Portrait)" by Dale Kramer (Wyn, $3.50) is the story of the noted reporter, columnist, sports writer, dramatic critic, novelist, publisher, founder of the Newspapermen's Guild, actor, politician, Algonquin alumnus of the Round Table, and man about town who was idolized by his readers and loved by show folk.

Kramer tells all, starting with Broun's boyhood and finishing with a most gripping quote from his playlet, "Death Says It Isn't So." He gives us a fine picture of Broadway and the newspaper business in the twittering twenties. He devotes a lot of space to Broun's theatrical career, when he put on and played in a revue, "Shoot The Works," in which he met Connie Madison (widow of Johnny Dooley), a chorus girl who later became the second Mrs. Heywood Broun. He just mentions about the time Broun played the Palace. I saw him there and thought he was a splendid monologist; he had an easy delivery, a fine sense of humor and dynamic personality (many critics didn't agree with me). Kramer treats Broun's private and public life with warmheartedness, consideration and understanding and yet holds back nothing.

Broun liked fine writing and he would have liked the way Kramer wrote this one. He painted short word-sketches and by putting them together it becomes a fine biographical portrait of one of the most colorful, interesting and talented newspapermen of our time.

Joe Laurie Jr.

Irish Ban Sex Books

The Report of the Royal Commission on Population in the United Kingdom, officially published by the British government, has been banned by the Irish Censorship of Publications Board together with five other books on the official grounds that "they advocated the unnatural prevention of conception or the procurement of abortion or miscarriage or the use of any method, treatment or appliance for the purpose of such prevention or procurement."

Other books getting the red light for this reason were "American Sexual Behaviour and the Kinsey Report" by Morris L. Ernst and David Loth; "Modern Contraception" by Philip Bloom; "Sex in Marriage"; "Sex Difficulties in the Wife"; "The Healing Knife" by George Sava. Although book censorship has been in force in Ireland for a number of years this is the first time an official publication by the government of another country has been banned.

At the same time the censors announced the banning, because they are rated "indecent or obscene," of 23 novels. "In the East My Pleasure," by J. Alan Thompson; "Mamie Brandon," by Jack W. Sheridan; "Storm and Echo," by Frederic Prokosch; "Kurumba," by John Heygate; "Cotton Moon," by Catherine Tracy; "You Can't See Round Corners," by Jon Cleary; "Three of Hearts," by James M. Cain; "The Golden Hawk," by Frank Yerby; "Lane on Ginger," by Robin Maugham; "The Lying Ladies," by Robert Finnegan; "Listen, Lovely," by Keith Campbell; "A Long Fourth and Other Stories" and "Sex Difficulties in the Husband," by Peter Taylor; "The Amboy Dukes," by Irving Shulman; "Stranger In Town," by Howard Hunt; "Men Women Love" and "Atonement," by Paul Renin; "This Man is Death," by Ace Capelli; "Chain Gang Quenie," by Ben Sarto; "Spirits Rebellious," by Kahlil Gibran; "In What Strange Land," by Pierre Very; "Three Novels," by Karel Capek; "Cards, Women and Wine," by Paul de Kock.

Good Music Ain't Bad At All

Definitely not a highbrow approach to longhair music is George R. Marek's "The Good Housekeeping Guide to Musical Enjoyment" (Rinehart, $2.50). Quoting the cover blurb, this book is not for Heifetz or Toscanini, but for you Bebappers and jam session addicts may open the book with trepidation to find that it won't bite em at all. The most arrant jive may warm up to a deeper understanding of what makes good music good and just what the concert-and-symphony zealots have on the ball that makes them that way.

Marek, though a noted music authority, music editor of Good Housekeeping and annotator for the opera programs at the Met, puts on no dog. He comes at you with an easy, informal, lucid style and disarmingly laughs away the inhibitions built up by long belief in the complexities and stuffed-shirtedness of classical music. Conviction grows that good music is more brute than bogey. Any diffidence or inferiority felt is shot to pieces in his first chapter.

The opera, shorn of pontifical dogma is disclosed, discussed and dismissed in another snappy chapter. Several of the master symphonies are opened up for inspection and receive the same easy-does-it treatment.

Marek gives modern composers quite a kudo too. He lists a group whose melodies are easily on a par with those of any American symphony. You learn that the rock-and-roll goes back to the time of Brahms and how that aging genius sighed because he was too old to use this new idiom. Concert-going music guide for children, a slant at the art of conducting past and present are among the many topics the author dwells upon in thoughts of one syllable. If there's anything Marek doesn't know about music he's certainly left it out of this book.

Harry G. Smith

CHATTER

Irwin Shaw back from Europe.

Paul Denis has a piece on the November Pageant, "Does TV Make You Gag?"

Los Angeles Daily News resumed its peach colored edition for the first time since prewar days.

Fred Quimby closed a deal for the syndication of Metro's Tom and Jerry cartoons by the Associated Press.

Herb Howe, Hollywood feature writer going to Paris as foreign correspondent for Photoplay mag.

Dorothea Lee McEvoy, onetime flack for Roy Rogers, named editorial director for Hillman Periodicals Movieland and Screen Guide.

Book publicist Dick Tapinger working with Ringling Bros. Barnum & Bailey veterinarian Dr. J. Y. Henderson, on latter's autobiography.

Members of the National Press Club of Washington have collectively written a tome on national affairs reportage, "Dateline: Washington." Doubleday published.

Gilbert Maxwell, poet, ad agency model and actor, recently assistant editor of the NBC Digest, having his first novel, "The Sleeping Trees," published by Little Brown.

Bing Crosby is talking a deal with National Comic Publications for a monthly comic book aimed at curbing juvenile delinquency by depicting typical American home life.

Motion Picture Committee of the Disabled American Veterans Service Foundation is getting out a cook book, "What's Cooking in Hollywood," edited by Maxwell Hamilton, to raise funds for vets.

Through its various camera club promotions, Ziff-Davis' Popular Photography mag crossed the 400,000 circulation mark last issue, racking up a gain of 43,000 copies per issue each of the past six months.

Author-humorist Max Shulman plans going out on a lecture tour as part of the shill for his new book, "Sleep Till Noon." Bill Crawford did the illustrations which Doubleday is publishing next March.

Mary Clarke, staffer on Ballet Today mag, is publishing in London a 64-page book on the Sadler's Wells Ballet visit to America, with pictures and reproduction of newspaper clippings, including a full front page of VARIETY.

Chris-Pin Martin, Mexican comic featured in the Cisco Kid pix cycle and other films, getting special mag treatment in an article labelled "Hollywood's Good Samaritan" by Murray Teigh Bloom appearing in The American mag's November issue.

Bob Considine's "The Marshall Story" is due in January from Doubleday. Same publisher issuing "The Writer and Psychoanalysis" by J. Edmund Bergler and "Writing Advice and Devices" by Walter S. Campbell, both due in February next.

Limited Editions Club holding breakfast on the Hotel Waldorf-Astoria's roof, Nov. 16, to mark the fifth awarding of club's Gold Medal to the American author considered to have the book most closely approaching the stature of a classic.

Simultaneously with the Book-of-the-Month Club selecting E. B. White's article from the New Yorker (April issue of Holiday as a January selection, the editors of Holiday revealed that they are readying a similar issue on Washington, D.C. issue will appear in February, and among contributors to it are A. J. Liebling, Joel Sayre, Jonathan Daniels, Max Lerner, John Horn Burns and Milton Mac Kaye.

AGVA Drops

Continued from page 1

Norman, bandleader at the RKO Regent theatre, in New York's Harlem, would be returned to Local 802 of the AFM. Upon protest, Charles Iuteri, 802's secretary, notified Major Leslie E. Thompson, in charge of RKO labor relations, that it would be okay to resume vaude shows at the Regent with an AGVA emcee. AFM five months ago pulled the band from that house when AGVA previously refused to return the $50 fee. Upon notification, house which ran vaudeville on Tuesday nights, resumed talent operations last night.

After return of the initiation fee last week, appointment was made for a meeting with Petrillo. Van Dunn, and N. Y. board members Jackie Bright and Jimmy Hollywood would be the AGVA negotiators. Prior to the meeting AFM then cancelled the Monday meeting with Petrillo declaring that he would not consider meeting with AGVA unless the Nov. 9 court action was also discontinued.

Some AGVA executive board members opposed Van's move to discontinue the action on the ground that AGVA would then go into a negotiation meeting completely at the mercy of Petrillo. They felt that AGVA was in position to win the action inasmuch as the American Guild of Musical Artists beat Petrillo several years ago on a similar case. Board members also argued that with the court action still on the docket AGVA had an "ace in the hole" to which they could always return in the event that a satisfactory settlement couldn't be negotiated. However, this group lost and Van and Dunn were given complete power to go ahead.

It was also pointed out that at the recent American Federation of Labor powwow in St. Paul Petrillo was ordered by AFL president William Green to talk to the performer union in an effort to reach a settlement. It was also noted that in last week's court decision where Justice Samuel H. Hofstader of the N. Y. supreme court denied AGVA's plea for a temporary injunction, he asked that both unions attempt to settle the matter out of court. Thus, it was argued that in talking with AGVA, Petrillo was merely obeying the dictates of the AFL and the court. They felt that AGVA was losing its bargaining advantages with discontinuation of the court suit.

Issue between the AFM and AGVA stems from the jurisdiction of musical acts and handleaders who sing or emcee and otherwise replace AGVA members in theatres or cafes. AFM wants all acts that use musical instruments as part of their act to join that union. AGVA, on the other hand, claims jurisdiction to this type of turn on the grounds that they are hired for their ability to entertain and not on their excellence as musicians.

SCULLY'S SCRAPBOOK

By Frank Scully

Grub Gulch, Cal., Oct. 29

About 15 years ago I aired the then highly subversive opinion that nine-tenths of the mean things done in the picture business were done because of insecurity. Since that time even the top producers have gotten around to protecting themselves from such insecurity, and several are not adverse to an overall pension plan for those who have put in sufficient time manufacturing pictures.

But apparently not enough of them have done so, as indicated by that advertisement which B. P. Schulberg paid for in the hope of getting himself off the lengthening list of layoffs. At the end of three days he could report that the full-page pitch for a job drew plenty of goodwill, one luncheon and one faraway offer from London if he were willing to make his son's "What Makes Sammy Run."

From this it would appear that Hollywood treats its pioneers pathetically, but as many instances could be produced to show that the town honors its pioneers just about as much as other industries do. The banquet for Sid Grauman, which packed the Roosevelt hotel to overflowing, happened within two days of the Schulberg story, and surely Grauman was just as much a pioneer as Schulberg was.

Not Very Real, Eh?

Hollywood's virtues and frailties are all ballooned up from little 35m images, but they are at base simply 35m troubles. In a time of unemployment Hollywood's problems naturally seem to progress geometrically.

Even in good times there are so many competent people and so few jobs that it does look to those who do not make it that they are being discriminated against for evil reasons. Sometimes these suspicions are true, more often they are not.

But the fact remains that this insecurity, far from producing a healthy and keen competition and therefore better pictures, seems to produce a perpetual back-biting and devaluation of all characters under discussion. Everybody seems to be afraid if he should remain decent and honorable in all his dealings, somebody else will push him out of his seat, and so the rat race goes on.

It seems fantastic that people in a town like Hollywood will vote all sorts of security for others and yet remain indifferent to this same sort of analgesic for their own. They have voted top cops into getting as much as $500 a month on resigning under fire and have not been adverse to some of these same cops going into industry for police duty and with an additional $600 a month, as a means of mollifying their disgrace. But they have no means beyond private handouts and the Motion Picture Country Home of taking care of their own.

Tully Calls a Shot

Ten years ago I sat next to Jim Tully at one of these grandiose testimonials to a top producer who was too long between pictures. All the big shots pitched in to make the dinner a great success. Many of them told and got laughs in doing so how they had swiped ideas, stars and everything but his pocketbook from the guest of honor. Tully leaned over to me and said, "He has the smile of a man being crucified. They will give him everything but a job."

He was right, too. They did give him everything but a job. Of course in any other business the answer would be, "Well, why doesn't he pick up and go somewhere else?"

If he were a haberdasher like Mickey Cohen he could pick up and sell suits just as well in Phoenix or St. Marys, O., but as Schulberg said he himself had spent all his life in picture business. It's the only business he knows and, despite that any offer from London, there is practically no place for a man raised in America to make pictures except in Hollywood.

There are countries now enjoying the largesse of the Marshall Plan which in itself is a sort of security program on an international basis that have treated its artists as wards, of every old-age endowment. In fact, you don't have to delve much into literature to find any number of instances of authors who have been pensioned, though the emolument was usually given a more grandiose title.

The Royal Grant

For three hundred years the Comedie Francaise has treated its members like royalty and, after all, everyone knows that you rarely find royalty on Skid Row, even after a revolution. The more distinguished members of the Comedie Francaise are referred to as matter, and many of them are awarded the Legion D'honneur, which may look to outlanders from Long Beach as a cutup slam in the matter's lapel but to any peasant in France it is a proof that a mother's son has risen to eminence.

Even if the public should tire of an actor so honored, the Comedie Francaise would ignore the public's fatigue. Any cry for new faces would have to meet the test of time and a tried and proved talent. They couldn't be picked off a line exclusively because they had passed certain anatomical tests of Life's photographers.

So where others in the amusement world may worry what's going to happen to them, these people in Paris fall off the stage, in Elsa Lanchester's beautiful phrase, like autumn leaves. But in Hollywood, where there is no autumn, nobody leaves the picture business apparently, but now and then one may wake up one morning to find that the picture business has left him.

Schulberg on Griffith

Schulberg himself thinks the case of D. W. Griffith was even more pathetic than his own. He was a man of great maturity and great picture knowledge, Schulberg argued, and he could have been useful to the industry to the end. Instead he died lonely and forgotten in a hotel room in a town he had done more to put on the map than any other one person. He had great picture knowledge and that doesn't disappear overnight.

Of course stories like these are very damaging but the fact remains that if somebody won't get off the other end of the conveyor belt, young talent is never going to be able to get on at all.

The Arons and Nazi incidentally long ago realized that they were operating on a closed economy and moved men along on that conveyor belt so that at a given age, no matter how old or how young they looked and felt, they were retired with ample pensions and honors. If they felt they just couldn't sit still and write their memoirs, many of them found jobs as ambassadors or on special missions. Some even were elected presidents of universities.

Is it to be argued that it takes more training, more talent, more industry, more brains, to kill off a fur-away neighbor than it does to make a picture like "The Birth of a Nation"? Considering how many thousands were turned from peaceful pursuits into highly competent commandos in from three months to a year, it's a little naive to think that all security should go to those in the services and none whatever to those in the picture business.

But some day Hollywood will grow up and stop acting as if it were holding down a concession in a midway and could hear a cop's whistle just over the hill. Though, I may be absolutely alone in saying so. I think the picture business is here to stay.

Broadway

Ray Milland due in N. Y. late this week.

New Kay Thompson act being talked for the Versailles.

Lilli Palmer (Mrs. Rex Harrison) due in tomorrow (Thurs.) on the Queen Elizabeth.

Dorothy Stewart, songwriter and Aussie legit rep, due in on the Queen Elizabeth tomorrow (Thurs.).

Wife of Loew's theatre exec Oscar Doob seriously ill in Mt. Sinai hospital since Sunday (30).

Oscar Homolka and legit producer Prince Littler sailed for Britain Saturday (29) on the Queen Mary.

Aleen Leslie, who authors radio's "A Date with Judy," and is under writer contract to 20th-Fox, east on vacation.

Elmer Leterman, w.k. in show biz, "profiled" in current True mag as "most colorful insurance salesman in U. S."

Ten-percenter Milt (Ferry & Pickman) planed back to the Coast yesterday (Tuesday) after a week of varied huddles here.

Lambs club presented Eddie Miller with a cane at the Palace theatre Friday (28). Harry Hershfield made the presentation.

Dale Eunson, mag editor and Hollywood film scribe, and pianist Robert Casadesus in from France last week on the Ile de France.

Cornel Wilde has had his right arm in a sling during the past week as result of an accident in which he badly cut his hand. It took a flock of stitches.

Justice Ferdinand L. Pecora to conduct the initiation of new members to the Motion Picture Pioneers 10th anniversary dinner, Nov. 16 at the Waldorf.

Jules Ziegler named chairman of the theatrical agents division for the January fund raising drive of the National Foundation for Infantile Paralysis.

Expanding activity of its television and theatrical newsreels and other production work forced Telenews Productions to move to larger quarters in the Film Center Bldg.

Jewish Theatrical Guild's memorial services for William Morris, Sr., who founded the organization 25 years ago, this (Wed.) evening at 6 p.m. in its chapel in the Palace Theatre Bldg.

Robert Penn Warren, author of "All the King's Men," due in New York tomorrow (Thurs.) for the Col pic preem at the Victoria, Nov. 8. Warren is currently on leave from the U. of Minn.

Maggie Fisher's 6th anni with her "Piano Playhouse" on WJZ, upcoming. Ted Husing's third anni as the bandstand-disk jockey on WMGM observed last Friday with inundation of wires, etc.

Roger Kent's 57th street store has entire window given over to impresario Sol Hurok, as tribute for his bringing over the Sadler's Wells Ballet and for his various activities in the longhair field.

Lil and Paul Small's daughter Jane, a Metro researcher, to marry Harold Hettler, studying psychology at Columbia U., in January. Wedding plans await the return of the agent-manager from a Coast trip.

Max Youngstein, Paramount's ad-pub chief, beat the drums for better public relations in a speech Saturday (29) before 600 members of the Women's Press club of N. Y. angled to tell "What Is Right with the Movies."

Mrs. Ed (Ruth) Pool, wife of the Kirkeby Hotels publicity director, chairmaning the Heart Fund's "Party for Louise" (Mrs. Bugs Baer) Nov. 17 at the Hampshire House to herald the ex-Follies gal's post as chairman of the 1950 N. Y. Heart Campaign.

Film actor Henry Wilcoxon has returned to the Coast for a rest after his cross-continental lecture tour, which plugged Paramount's "Samson and Delilah," was interrupted by a recurrence of virus pneumonia. He intends resuming in Boston, Jan. 2.

Screen thespers John Hodiak and Denise Darcel joining a group of Hollywoodians, including Dore Schary, Metro production chief, and actor George Murphy for on-the-scene bally of "Battleground" when the film preems in Washington Wednesday (9).

Too many bucolic benefits for the near Norwalk and Noroton, Conn., neighbors floored the male half of the Fitzgeralds, and Pegeen had to do her stuff, AM and TV, three a.m.'s and evenings sans husband-partner Ed. She cut guests on all occasions to pinch-hit.

The newlywed Anthony Beauchamps (Sarah Churchill), houseguests of the Jock Lawrences for the past couple of weeks, moved into an east side hotel last night (Tues.) until she resumes her "Philadelphia Story" tour and he returns to England.

Edith Piaf, whose chansons at the Versailles are nightly tear-jerkers—"the greatest thing since Helen Morgan," says boniface Nick Prounis—really had the entire assemblage, including staffers, in tears the night she went on, despite the plane crash death of her good friend, Marcel Cerdan.

Nicole Francis, 19-year-old French actress, turned down offer of a six-year contract from Hal Wallis and returns to Paris Saturday (5) after two weeks in New York. She rejected the deal because the Wallis pact reportedly wouldn't permit her to do annual films in France.

Dorothy Fields chairmaning the Theatre Arts Women's Division for the Federation of Jewish Philanthropies, with sponsors including Mrs. Irving Berlin, Nanette Fabray, Jinx Falkenburg, Mrs. Oscar Hammerstein 2d, Helen Hayes, Theresa Helburn, Anita Loos, Mary Martin, Mrs. Billy Rose and Margaret Webster.

Chicago

Eddie Cantor addressed National Safety Congress, Stevens Hotel last week.

Mr. and Mrs. Arthur Lake holding radio confabs with American Broadcasting officials.

Dennis O'Keefes staying over in Chi for shopping and visit with Desi Arnaz, who is at Oriental.

Ballentine's, near northside bistro, taken over by Herman Jakach, formerly with Chicago Athletic Club.

American Guild of Variety Artists held its annual benefit for hospital and medical fund Oct. 29 at Chicago Stadium.

Kay Davis, former Northwestern University gal who trained for grand opera, joined Duke Ellington's orch as vocalist.

National AMVET Commander, Harold Russell, visiting Vaughn and Hines hospitals before returning to Coast and film chore.

George Jessel and Henny Youngman planed in to join list of celebs that participated in opening of Telenews Theatre, Friday (28).

South Africa

By Joe Hanson

Deborah Kerr and Stewart Granger in Nairobi to work on M-G's "King Solomon's Mines."

African Consolidated Theatres opened the Alabama, new non-European cinema in Cape Town.

Nationwide talent contest being held by Schlesinger groups with vaudeville, radio and disk contracts as prizes.

Johannesburg Repertory Players celebrating 21st anniversary with performance of "Romeo & Juliet," their 142nd production.

S. A. Broadcasting Corp. reveals number of license holders is now 521,575, an increase of over 100,000 in the past two years.

John Grierson, British documentary producer, due in Johannesburg to commence investigation into South African film industry at invitation of the government.

Minneapolis

By Les Rees

Ted Lewis and revue into Club Carnival.

Glen Gray orch into Prom Ballroom for one-nighter.

Billie De Wolfe and Three Suns underlined for Hotel Nicollet Minnesota Terrace.

Paul Villard, Sybil Bowan and Jerry Glidden orch into Hotel Radisson Flame Room.

Hotel Nicollet Minnesota Terrace has Dorothy Clair and Johnny Morgan with Cecil Golly orch.

Here for Allied States convention, George Murphy, among other things, helped choose University of Minnesota Homecoming queen Shirley Jepson, and made p.a. at Gopher, loop house.

Roy Rogers and Dale Evans, in town for Allied States convention, made long-distance call to critically ill seven-year old Dennis Nygaard, son of Brainerd, Minn., exhibitor, one of his fans, to buoy up lad's spirits.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Marga Lergo, young Mexican songstress who sang in Walt Disney South American films, is now playing an engagement at Carrols in Paris.

Katharine Dunham will do a film soon after the completion of her current dance recital in Paris. The film, untitled as yet, is based upon an island novel by Jean-Louis Bagio.

Elisabeth Bergner, on a theatrical tour of Switzerland, Belgium and Scandinavia, returns to Paris Dec. 11, where she will give a recital of monologs, etc., at the Theatre de Champs Elysees.

London

Hannen Swaffer celebrated his 70th birthday yesterday (1).

Pete Collins has five offers to take some of his revues to America.

Independent film producer Jill Craigie married to Labor M. P. Michael Foot.

Ben (Universal) Henry's boy, Bill, out of the army and now working in London.

George Andre Martin being lined up for vaudeville dates in England by Gino Arbib of the Jack Hylton office.

Kenneth Spencer due here for his first BBC broadcast Dec. 13 when he will solo in "Starlight" feature.

Bobby Howes to play "Buttons" in Albert Rose's pantomime "Cinderella" at the Grand theatre, Brighton.

Dolores Gray played title role in "Annie Get Your Gun" at the London Coliseum for the 1,000th time last Friday (29).

Katherine Dunham booked at Theatre de Paris for eight weeks with management exercising option for another season next year soon after her opening.

Arthur Askey and Roy Royston to Australia where they will star in "The Love Racket," an English musical being revived, and expect to stay six months.

Jack Hylton is reviving "High Button Shoes" for seven weeks, opening at the Opera House, Manchester, Dec. 27, and wants Jack Durant to play the star role.

Eric Goodhead, who joined Herbert Wilcox recently in an executive production capacity, has been appointed to the board of directors of Imperadio Pictures.

Richard Greene planed to Venice, where he is starring in Anthony Havelock Allan's pic, "The Eagle and the Lamb," in which Valentina Cortese plays the top femme role.

George Melachrino has been signed by Metro to conduct the Empire Symphony Orchestra, which will be an important feature of the film-plus-stage policy to be introduced Dec. 26.

J. Andrew Neatrour has resigned from Foote, Cone & Belding, with whom he has been associated as head of their motion picture division since 1946, to become publicity manager for Associated British Cinemas. He came to England in 1943 with the U. S. Army and is now married to Patricia Garnett, principal dancer in "Annie Get Your Gun."

Riviera

By Israel Shenker

Riviera doldrumming, waiting for winter season.

Georgie Smith at opening of "L'Aiglon" at Toulouse.

Mougins being talked up again as coming French Hollywood.

Radio Monte Carlo troupe readying one-night stand tour of Corsica.

Film "La Patronne" being wound up at Victorine Studios at Nice.

Hot-Club de France's new quintet (headed by Django Reinhardt) panned after appearance at Villeurbanne.

Daniel Gelin, Claude Luter and St.-Germain-des-Pres bebops touring provinces in new play, "A Cellar at Saint-Germain-des-Pres," and getting mixed reviews.

Las Vegas

Dorothy Shay big draw at Flamingo. Mills Bros. ditto at Thunderbird.

Dick Day, formerly of B.B.D. & O.'s Hollywood office, new p.a. at Last Frontier replacing Jimmy Dugan.

Newest rave in town is Myron Cohen on first trip. Former silk salesman's 7th Ave. stories making the beams rattle at Thunderbird.

Last Frontier celebrated 7th birthday Oct. 30, hosting entire town with free cocktail party. Backdrop was tremendous birthday cake which guests ate.

Las Vegas inventor George Barrett's new Bigler jackpot bank, six-inch high model slot machine which returns a dollar after tenth dime pull, sweeping national novelty field.

All of town's thespians taking part in giant Press Club "Branding Iron" dinner and show, already a sellout at $6.75 per plate, at Thunderbird. Leading local citizens due for lampooning.

Bandleader Ray Herbeck bought a home here and will make town his permanent residence. Currently playing at Last Frontier on extended engagement, he'll work out-of-town engagements from Las Vegas.

Internal dissension caused blow-up at Bird Cage Theatre on opening night and dismissal of resident company. House dark for week but reopened Nov. 1 with new cast producing "The Heiress" starring Sara Lee Harris.

Seltzer Pictures unit completed location shots at Hoover Dam for forthcoming gangland picture which Las Vegas officialdom had previously refused location rights, due to fear of poor publicity. Unit was accompanied by eight Los Angeles cops "for protection" who reportedly spent time running message and shifting props.

Buenos Aires

Stork visits pix actress Maria Duval.

Juan Jose Miguez to substitute for Fernando Lamas in cast of "Valentia" for Lumiton.

Warbler Alberto Castillo has to nix $20,000 (U.S.) bid for personal appearances in Chile due to pix commitments.

Emilio Lopez Perez to head Columbia Pictures in Argentina, replacing Louis Goldstein, who was upped to office in Berlin.

Scripter Arturo Piaccentini wins municipal prize for best radio script of year with "Momentos" broadcast on Mundo web.

Jaime Gaboult, of Guaranteed Pictures, off on extended trip to Brazil, Chile and Spain, in search of new material for distribution in Argentine theatre circuit.

Enrique Faustin, of Bolivar Films, in Buenos Aires before clippering back to Caracas to start work on "The Devil is an Angel," with Argentine pix talent starred.

Argentine composer Juan Jose Castro's opera, "La Zapatera Prodigiosa," on a script by the late Spanish poet Federico Garcia Lorca, preemed in Montevideo Opera, and made a hit with public and crix.

Australia

By Eric Gorrick

Micheline Bernardini, French dancer, at the Celebrity Club, Sydney, for Joe Taylor.

"One Wild Oat" bows into Palace, Sydney, soon for the Fuller-Carroll combo. Arthur Rigby has the lead.

B. Zeeman, Columbia exec, due in for the Aussie unit's convention. Joe McConville also flying in for the session.

"Separate Rooms" is in its 12th week in Melbourne for J. C. Williamson. June Clyde and Hal Thompson head cast.

Shakespeare Memorial Co., headed by Diana Wynard and Anthony Quale, playing His Majesty's, Melbourne, in "Much Ado About Nothing" on limited run for D. O'Connor and British Cultural Council.

Playing Tivoli, Melbourne, presently for the Dave Martin unit are Wiere Bros., Robert Lamouret, Gil Johnson, Ruth Russell, Shirley Sharon, Wanda, Jackie & Partner, Vicky Ross. Show was produced by Joan Davis.

India

By N. V. Eswar

Film actress Snehaprabha Pradhan latest to desert pix for legit stage.

"Blue Lagoon" ran two weeks at Midland, Madras, with business dropping off from good the first week to average during the second stanza.

Prithvi Theatres of Bombay, headed by film actor Prithviraj, staged Lalchand Bismil's new play "Ahooti," with audiences according it a warm reception.

Following the lead of Madras, Hyderabad State has started levying a $1 per show tax on theatres while authorities are also pressing a 6¼% customs duty on all films entering the state, based on footage at five annas (4c) per foot.

RKO's "Mighty Joe Young" released at Casino, Madras, Oct. 21, drew good b.o. patronage despite stiff opposition from 20th's "Snake Pit" at the Elphinstone, Par's "Streets of Laredo" at New Globe and Metro's "Take Me Out to the Ball Game" at Midland.

Washington

By Florence S. Lowe

Yehudi Menuhin p.a. at preem of National Symphony drew SRO.

Canada Lee in town for p.a. at preem of "Lost Boundaries" at Dupont.

Advance sellout for Sadler's Wells Ballet Nov. 7-8 resulted in extra matinee added.

Charles Laughton solo at Constitution Hall, skedded for Nov. 6, cancelled with no explanation.

Dore Schary's "Battleground" whirl here next week will include luncheon speech before Women's National Press Club.

Metro's celeb-studded preem of "Battleground" next Tuesday (8) night looms as the social event of the season for the entire town. Government biggies, including President Truman, expected to attend.

Hollywood

Perry Lieber laid up with fever.

Henry Ginsberg to Havana on vacation.

Marta Toren returned from film chores in Rome.

Al Rogell recovering from operation on his throat.

Danny Kaye checked in at Warners after eastern tour.

Hollywood Studio Club annex partially destroyed by fire.

Bryan Foy hospitalized in Burbank for rest and checkup.

Robert Buckner and Robert Siodmak planed in from Italy.

Leonard Shannon recovering from emergency appendectomy.

Mort Blumenstock in town to gander new product at Warners.

Johnny Mack Brown wound up eight-week tour of southern states.

Bob Hope guested with the Eagle Scouts at dinner in Biltmore hotel.

Jane Wyatt to Dallas for a legit chore with Eddie Dowling in "Time of Your Life."

Cecil B. DeMille will be honor guest of the Circus Saints and Sinners, Nov. 25.

Lizabeth Scott to East Hartford, Conn., for legit engagement in "Anna Lucasta."

Nancy Olson laid up with neuritis while Paramount shoots "Mr. Music" around her.

John Hodiak returned from London where he played role in Metro's "Mrs. Miniver."

Don Hicks broke his right leg, forcing him out of cast of "No Way Out" at 20th-Fox.

John Payne heading for Colorado as guest at Denver Newspaper Guild's gridiron dinner.

Cecil B. DeMille to N. Y. next week to be awarded plaque as "Motion Picture Pioneer of Year."

Dore Schary guest of honor at first report meeting and luncheon of Fifth Annual United Appeal drive.

Philadelphia

By Jerry Gaghan

Woody Herman band, with King Cole Trio, opens eastern concert tour at Academy of Music Friday (3).

Frederic R. Mann, Robin Hood Dell prexy, reports outdoor concert stadium in black for first time in years.

Walter Palumbo, dean of cabaret clan, named president of the new South Philadelphia Chamber of Commerce.

Tony Martin, Dunninger and Paul Winchell headed talent at benefit for Camden's underprivileged kids Friday night (28).

Eddie Cantor was guest speaker at Allied Jewish Appeal's trade council reunion dinner (27) in Philmont Country Club.

Zurich

By George Mezoeff

U. S. violinist Maurice Wilk set for one concert.

Metro's "Three Musketeers," in fifth week here, sock b.o.

Elisabeth Bergner started Swiss tour Oct. 24 at Stadttheatre here.

Sir Alexander Korda and Carol Reed attended preem of "The Third Man" at Corso, Zurich.

Buck Clayton, ex-trumpetist of Count Basie's orchestra, booked at Kongresshaus with own ensemble.

Louis Armstrong's concert at the Kongresshaus Oct. 18 was a sock success and sold out days in advance. An additional afternoon concert had to be arranged the same day at the Urban, local picture house.

Miami Beach

By Lary Solloway

Ben Blue in town on look-see for his own spot.

Alan Gale tees off his Celebrity Club on Nov. 7 with Radio Rogues, Marion Callahan and Jack Prince.

Gabriel Heatter and production-business staff will remain here for winter. He's at the Saxony. Airings will emanate from WKAT (MBS).

Lund Brothers option picked up by Ned Schuyler for their Five O'Clock Club run after click opening night. Also parted to work opening show for his Beachcomber in December.

Vienna

By Emil W. Maass

Siegfried Trebitsch (G. B. Shaw translator) visiting here.

Composer Arnold Schoenberg, 75, made honorary citizen of Vienna.

New roof of State Opera (bombed during war) nearing completion.

U. S. singer Dusolina Giannini appearing in Brahms Saal concerts and State Opera.

Herman H. Ortner, awarded 30,000 schillings ($3,000) in plagiarism suit against producers of "Eroica" film.

OBITUARIES

PAULINE SAXON

Pauline Saxon, 65, died Oct. 30 in New York after a long illness. Secondary anemia complicated by Bright's Disease was immediate cause. She made her home for the past eight years at 25 W. 68th St., New York City.

Born in Falls City, Neb., Polly Saxon was an actress at the age of five with her mother and sister and trouped through the midwest in tent, lyceum and medicine shows. Her debut was in the inevitable "Uncle Tom's Cabin" of the era. She even played tuba in street parades. By age 17, she was east playing in musical comedies at the turn of the century. In Boston, while with "Little Red Riding Hood," she met and married Daniel F. Landry, a theatre manager.

Their first child, Robert J. Landry, was born literally in a theatre then managed by the grandmother. A second child became a Broadway musical comedy star as Marie Saxon, and also did a couple of early musical films in Hollywood.

As a vaudeville single, Pauline Saxon played all of the old circuits, sometimes alone, sometimes with a pianist. Her final turn before retirement in 1932 was a production act of five people called "Polly's Cellar."

A second marriage to a film actor, Carlton E. Griffin, ended in divorce.

For about 14 years Pauline Saxon ran a standing card in VARIETY in the days of vaudeville's glory. The cartoon face of her characterization, "Sis Perkins," was accompanied by a little verse. Intrigued by his unknown advertiser who wrote in from split weeks, Sime Silverman devoted a special article to Polly in one Anniversary Number of this paper. By coincidence, Polly's daughter years later was to marry Sime's son, Sid Silverman, the present publisher of VARIETY.

A number of blood relatives and in-laws of Polly Saxon were also in show business. Her brother-in-law, Chris Landry, was stage carpenter of the old Century and Winter Garden theatres for 25 years. A sister, Marguerite, was leader of the vaudeville pit orchestra at the Orpheum and Rialto theatres in Joliet, Ill., for 38 years.

Her surviving child, Robert J. Landry, was VARIETY's first radio editor and later was director of the Program Writing Division at CBS. He now is owner-editor of the advertising newsletter, Space & Time.

Service today (Wed.) at Cook's, 117 West 72d St., New York City.

After cremation, Polly Saxon's ashes will rest in a niche at Ferncliffe in Westchester with her daughter. Together, as the Saxon Sisters in the early 20s, they had hit the big time together.

PAUL MURRAY

Paul Murray, 63, talent agent, booker and legit producer in London for many years, died there Oct. 17. Bodies of himself and his wife, a non-pro, were found in their apartment and London authorities stated that their deaths were suicides caused by asphyxiation from gas.

A native of Scotland, Murray entered London show biz as a booker for the Stoll Circuit in 1905. When the late William Morris launched his American vaude circuit in 1908, Murray became London rep for Morris. He later was associated as booker for the Variety Controlling Circuit, London, which gave 20 weeks or more of routes to U. S. acts.

In later years Murray had been associated in legit producing with Andre Charlot, Jack Hulbert and other London producers. At the time of his death he had been preparing a revival of "My Wife's Family."

KAY KAMEN

Kay Kamen, 56, owner and president of Kay Kamen, Ltd., which handles the licensing of Walt Disney creations, was killed in the plane crash in the Azores Oct. 28. His wife, Kate, widely known in fashion circles, who accompanied him on the trip, also was a fatality.

Kamen became associated with Walt Disney productions more than 15 years ago, following a career in the advertising business.

Kamen, along with Hal Horne, who formerly headed eastern operations for Disney, pioneered the field of dolls, clothing, toys, games and other gadgets based on film characters. This has since become a multi-million dollar business, with thousands of items merchandised through tieup with film, radio and television names. Kamen, starting from scratch, built the Disney licensing operations into an international business that is still probably the largest in the field.

CHARLES W. GROLL

Charles W. Groll, 61, attorney for Jewish theatrical enterprises, died in New York, Oct. 27.

Born in Russia, he was brought to this country when a small child. Early in his career he handled the legal affairs of a number of well-known actors and managers of the Yiddish Theatre, including Jacob Adler, David Kessler and Morris Schwartz.

Groll was a former executive secretary and counsel for the Jewish Theatrical Managers Protective Assn. and the Jewish Theatre Managers and Producers. He was an owner of Murray's Roman Gardens, N. Y.

His first wife was Rosa Karp, an actress long known on the Yiddish stage. She died in 1935. Later he married Jennie Goldstein, also a well-known Yiddish actress, who survives.

WALTER PAYNE

Walter Payne, British theatrical attorney, died in London Oct. 31. He was a prominent figure in London legit circles for the past 35 years and took part in forming the London Theatre Council. He was also one of the chief negotiators with theatrical trade unions.

Inheriting big theatre holdings from his father, George Adney Payne, he temporarily deserted the legal profession for theatrical ventures. He was former chairman of the Theatre Royal and managing director of the London Pavilion and Variety theatres. He was also director of Moss Empires and Victoria Palace, president of the Society of West End Theatre Managers and vice-chairman of the London Theatre Council.

BENJAMIN KLASMER

Benjamin Klasmer, violinist and contractor of the Hippodrome house orch in Baltimore since its opening under aegis of Izzy Rappaport 16 years ago, died in his chair Oct. 26 waiting for the vaude to follow the picture.

Klasmer, who had been ailing for past year, preceded the rest of the men to the pit and was found unconscious by his fellow musicians. Prior to his position at the Hippodrome, Klasmer played at the Garden, Maryland and legit theatres in Baltimore. Wife and three children survive.

DR. A. VICTOR PELOSI

Dr. A. Victor Pelosi, 49, president and general manager of the Philadelphia La Scala Opera Company, died after a heart attack in Philadelphia, Oct. 26. Dr. Pelosi, who was also chief diagnostician for the Board of Health, was stricken in City Hall and removed to a hospital.

His brother, Francesco Pelosi, former head of the La Scala Opera, died two years ago after directing its destinies for 26 years and Dr. Pelosi succeeded him. A wife and son survive.

SAMUEL H. PAINE

Samuel H. Paine, 58, manager of the Old Howard theatre, Boston, died Oct. 31 in Boston. Formerly a booking agent for the Keith vaudeville circuit, Paine started as a ticket-seller at the old Keith and American Music Hall theatres in Boston.

During the first World War he booked vaude acts and brought Sir Harry Lauder, Jack Norworth and Nora Bayes to New England.

Survived by five brothers and five sisters.

HYMAN GOLDBERG

Hyman Goldberg, 62, one of the early motion picture pioneers in Western Pennsylvania and owner of the Regent theatre in Beaver Falls, Pa., died there on Oct. 24.

Goldberg had been an exhibitor since before the first World War and besides the Regent had owned a number of houses in Beaver Valley. Besides his wife, he leaves a daughter and a son, Arthur Good, on the 16m staff of the RKO exchange in Pittsburgh.

WILLIAM ARTZT

William Artzt, 53, musical director for radio shows, died in New York, Oct. 29, after a heart attack.

He was musical director of the Columbia Broadcasting System radio show, "The Goldbergs," and for nine years served in a similar capacity for the "Blondie" series.

Surviving are his wife, two sons and two sisters.

GINETTE NEVEU

Ginette Neveu, 30, French violiniste who had been planing from Paris to New York for an American concert tour, was among those who died in the plane crash in the Azores, Oct. 28.

She had been scheduled to give her first N. Y. recital at Carnegie Hall later this month, and was slated to appear with nine orchestras on her tour of U. S.

LEO BOLEY

Leo Boley, 45, sportscaster and former pro football star, died Oct. 27 in Philadelphia.

A native of Syracuse, N. Y., Boley was a sports commentator for WPEN, specializing in football and had recently returned from a Cotton Bowl broadcast in Texas.

PATRICK J. DONOHUE

Patrick J. Donohue, 71, old-time song and dance man, died in St. Louis, Oct. 26. Born in Ireland, Donohue had been in vaude for 35 years.

Since his retirement he had been stage doorman at the American theatre in that city.

James Bell, 61, electrician at the Capitol, N. Y. C. for the last 25 years, died suddenly, Oct. 30 at his Rosedale, L. I. home. Survivors include wife and four daughters.

Mrs. Lisle Colby Thomas, 78, widow of Augustus Thomas, playwright, died in Easthampton, N. Y., Oct. 29. Her husband died in 1934.

Mother-in-law of Bill Sharpe, St. Louis Paramount salesman, died at her home in St. Louis Oct. 24.

Frank Thayer, 52, makeup man at Paramount for 20 years, died Oct. 27 in Hollywood after a heart attack.

Mother, 87, of Dave Rubinoff, violinist, died in Pittsburgh, Oct. 31. Three other sons and a daughter survive.

Mrs. Goldena O. Gillette, 71, mother of Ruth Gillette, actress, died in Los Angeles, Oct. 25.

Merle T. Cox, 53, film studio artist for 20 years, died Oct. 27 in Hollywood.

Wife, 30, of Harold Goldstein, publicity head for station WWSW in Pittsburgh, died of infantile paralysis in that city, Oct. 22.

IN MEMORIAM
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William Morris

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William Morris
KARL TAUSIG BOB

REMEMBERING
Gus Edwards
November 7, 1945
LILLIAN

Geo. M. Cohan
(1878-1942)
JERRY VOGEL

Aussie Solon

Continued from page 1

gun, fired, with spotlight picking up a plastic, rat held up by the femme.

Premier Hollway and wife didn't wait for any more, quitting the theatre immediately. Audience thought this was part of the act until the whisper went round who the walkouts were.

It's understood that a letter of apology has been sent by the management to the Premier regretting the incident. It's also quite likely that this gag will be pulled from the show.

It was thought that Olsen and Johnson would plane to this key spot to do the show on a limited run. Comics in the lead for indie manager Harry Wren are Don De Leo and George Mayo. Show as presently set should do biz for him in the 1,250-seater King's. It recently wound up a click run throughout New Zealand with mostly home talent. De Leo and Mayo were brought in for the Melbourne run. Show will probably be set for Sydney later with Wren presently dickering for a house.

FLA. HOTEL SETS SHOWS

Palm Beach, Nov. 1.

Palm Beach hotel is set to resume shows the first week in December. It will use talent on Wednesdays and Saturdays.

Abner Greshler agency will book out of New York.

Sadler's Gross

Continued from page 1

there were no more tickets to sell. Troupe did as much as $7,600 at some regular performances.

Sadler's goes on a five-week tour Monday, sailing home from Montreal Dec. 12. Hurok, who booked it, was unsure how the troupe would go in its first visit to America, and cushioned himself by skedding only four weeks in N. Y., a couple weeks in Canadian cities where a British company would be likely to appeal for at least patriotic reasons, and only one and two night stands in several U. S. cities of the size and draw of Philadelphia and Washington.

Sadler's Wells Ballet is so called because the dance troupe got its start in 1931 at Sadler's Wells theatre in London. John Sadler was a 17th century merchant who owned some land with a water well on it, and built a theatre on the site. Theatre has since been rebuilt.

The Old Vic Co. also had its start in this theatre, and at first the dance troupe called itself the Vic-Wells Ballet, before changing its name to Sadler's Wells. When the dance troupe moved over to the Royal Opera House, Covent Garden, it still continued to use the Sadler's name. It also has a junior company still dancing in the Sadler's Wells theatre.

When Sadler's terrific draw was made evident, Hurok wanted to keep the troupe in N. Y. for at least another week, where it would gross more than out-of-town, and where there's been a steady stream of turnaways. But he didn't dare cancel on his out-of-town local managers, whom he had to persuade to take Sadler's originally, because he sells them so many other concert attractions. Local managers in turn have since been wailing because they couldn't get Sadler's for more than a couple of nights.

Sadler's has a 10-day stay in Chicago, eight days in Toronto and a week in Montreal, as well as its shorter stops. The Toronto engagement, not due for a couple of weeks yet, was sold out over three weeks ago.

MARRIAGES

Vada Roberts Ward to Hamilton MacFadden, Fairfield, Conn., Oct. 29. Bride is former newspaper woman and writer of documentary films for U. S. government; he's former film producer-director, now associate chief of the International Motion Picture Division of the State Dept.

Barbara Giegerich to John I. Kousbourie, New York, Oct. 29. He's in tele division of Columbia Broadcasting System.

Monte Darnell to Dr. Daniel D. Wilson, Phoenix, Oct. 22. Bride is a rodeo cowgirl and sister of Linda Darnell, screen actress.

Helen Eininger to Abbey Singer, Hollywood, Oct. 21. He's an assistant director at Columbia.

Terry Morel to Salvatore De Santaella, Los Angeles, Oct. 27. Bride is a screen actress, he's a musical director.

Jane P. Kinney to William F. Hein, Buffalo, Nov. 1. He's sports announcer for WCOL, Columbus.

Lynn Merrick to Robert Goelet, Jr., Paris, Oct. 28. Bride is Hollywood screen actress, he's a socialite film producer in Paris.

Barbara Balensweig to Max Wilk, New York, Oct. 27, New York. He's the writer-son of Warner Bros. eastern production head, Jake Wilk.

BIRTHS

Mr. and Mrs. Dick French, daughter, Glendale, Cal., Oct. 26. Father is a film editor.

Mr. and Mrs. Rummy Bishop, son, Pittsburgh, Oct. 25. Father's a nitery comic, mother is a dancer.

Mr. and Mrs. Harry Ingram, son, New York, Oct. 29. Father is a radio director-producer; mother is script-writer Gail Ingram.

Mr. and Mrs. Melvin Wald, son, Hollywood, Oct. 23. Father is a writer-producer.

Mr. and Mrs. Wright King, son, New York, Oct. 30. Father is in cast of "Streetcar Named Desire." Barrymore, N. Y.

Mr. and Mrs. Robert Leblang Simmons, daughter, Tarrytown, N. Y., Oct. 30. Mother is daughter of television producer Hi Rubin; father is grandson of Joe Leblang, founder of the ticket agency bearing that name.

Mr. and Mrs. Joe Justman, daughter, Hollywood, Oct. 31. Father is head of Motion Picture Center studios.

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VARIETY

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TV TALENT IN 'GOLD RUSH' FIZ

Shanghai's Famed Nite Life Ended By the Commies

By HAL P. MILLS

Shanghai, Oct. 25.

Finis was written to the wild hectic night life which this city has known—and loved—for years, when the mustard-green clad Communist soldiers marched into the city in the wake of the fleeing Nationalists.

Hundreds of bars, night clubs, ballrooms and cabarets have folded. No more all-night revels. No more American dance bands and American entertainers. Less than a dozen night spots and fewer than 50 bars remain, and all are preparing to close in conformity with the Red austerity regulations.

First among the large ballrooms to go was the Paramount, which first gained fame as a first-class establishment with an American band and American artists under the management of the late Joe Farren, Vienna ex-sailor, who was tortured to death by the Japs during the recent war, at which time he was the millionaire owner of the ballroom bearing his name. Chuck Thode, American manager of the Princess theatre in Honolulu, was the Paramount's director of music and entertainment. Serge Ermoll, of Shanghai, was the bandleader.

Two weeks after the coming of the Reds three Communist officers put in an appearance at the Paramount office.

"You close as from today," the management was told.

"But," expostulated the manage-

(Continued on page 52)

Ben Hecht Too Hot For Korda in Eng.; Kramer's Bargain Buy of 'Cyrano'

Ben Hecht's avid espousal of the Zionist cause a couple years ago reportedly resulted over the weekend in purchase by Stanley Kramer at a bargain-basement price of the "Cyrano de Bergerac" script that Hecht did back in 1936 for Sir Alexander Korda. Hecht's outspoken criticism of Britain during the heat of the battle over Palestine has made him so bitterly regarded in England that Korda has considered it unwise to chance a threatened boycott of the film by using the script.

Via the deal with Korda and with a French outfit that filmed the Edmond Rostand classic a few years ago, Kramer has cleared the way to unfettered worldwide distribution of the "Cyrano" he plans. Korda and French pacts were closed for the indie producer in London and Paris during the past few days by his attorney, Sam Zagon.

While the "Cyrano" rights are in the public domain in the U. S.

(Continued on page 52)

Top Stars Face AGVA Trials for Cuffo Stints

Hollywood, Nov. 8.

Mitzi Green, Phil Silvers, Dean Martin, Jerry Lewis and Harry and Al Ritz are to be brought before an AGVA trial board Nov. 16 to face possible fines for making appearances at the Mocambo and Ciro's.

Miss Green, Martin and Lewis and the Ritzes performed on Sophie Tucker's opening night at Ciro's. Silvers gave a brief introduction of Vic Damone when the crooner opened at the Mocambo. Eddie Rio, AGVA coast rep, has called attention of the performers to the union's rule forbidding work without pay.

'Make or Break' Crix in Acid Test On Legit Preems

Prevalent belief in theatrical circles that two or three of the New York critics can make or break a show on Broadway may be tested in the next few weeks. Sharp differences of opinion among the "important" critics in the case of certain of last week's openings may indicate which of the professional aisle-sitters have the most influence at the boxoffice.

For instance, although Brooks Atkinson of the Times, generally rated as having the greatest impact on the b.o., panned the new Lunt show, "I Know My Love," it apparently failed to deter the line at the Shubert theatre ticket window or diminish mail orders. In that case, all the other notices were raves, with the exception of Arthur Pollock, whose review in the N. Y. Compass implied the play would be popular but expressed the critic's own dissatisfaction with it. Even Atkinson praised the Lunts, while rapping the script.

Despite Atkinson's pan of "Love," his own paper will reverse him at least inferentially, by printing a picture spread on the play, with extensive quotes from the script, in next Sunday's (13) magazine section. Decision to carry the layout was made by Lester Markel, Sunday editor.

In the case of "Regina," the

(Continued on page 48)

SONG QUARTET WOOS RACIAL TOLERANCE

An unusual quartet of singers touring the country with particular appeal to race relations or tolerance organizations, has been set up by a Harlem concert manager. Organized last season, the One World Ensemble had 14 dates, and already this season has 25 bookings in clubs, colleges, fraternal organizations, etc.

Novel inter-racial quartet consists of a Negro tenor, Oriental-American soprano, Dutch-Scotch

(Continued on page 47)

25,000 SEEKING TELE BONANZA

By NAT KAHN

Television, which has bettered its lot from a production and public interest standpoint in the past three years, has barely shown an improvement from the performer standpoint. While technical achievements have become more evident, and there have at least been moderate forward strides taken in TV programming, there is little to indicate that the video performer can depend on the seehear medium for a livelihood. Nor can he for at least several years. That's the general consensus of scattered official observers now operating in video circles.

In New York City, the hub of television programming, there are approximately 25,000 performers seeking a foothold in video. The chances of being called to audition for jobs after the initial interview are several hundred to one. And when an already established performer finally gets the part—if he does—his pay is relatively small.

The television powers-that-be are not being blamed for these conditions. TV is just going through the growing pains of other entertainment media — pictures, the theatre, radio. The TV performer must acknowledge that for the present he has to stand by and see himself pushed around. The stagehands and their union are the unofficial stars of this show, and their billing is in those weekly pay envelopes, at union scale. The TV performer, in short, is still

(Continued on page 55)

'CONFISCATION' OF FROZEN FILM COIN?

Washington, Nov. 8.

The "threat of confiscation" hanging over unspent American film earnings in Britain is being denounced here by Senator Alexander Wiley, ranking Republican on the Senate Judiciary Committee.

The Wisconsin solon has called upon Secretary of State Dean Acheson to work toward widening the purposes for which the American film distributors can use their frozen funds in Britain. Wiley charged that our motion picture people are far more restricted in how they may spend these funds than are other American business men. Since the British deflation, he continued, the situation has become worse than ever.

"The only real use that this money can be put to," wrote Wiley, "is the production of pictures in England or the conversion of this money into investments in

(Continued on page 19)

Cantor Lecturing To Studes on His '40 Years'

Hollywood, Nov. 8.

Eddie Cantor turns professor in January, going on a tour of 15 eastern universities to lecture on "My 40 Years in Show Business." He'll give a history of the biz from his early start with Gus Edwards. He'll be accompanied by a pianist to play when he sings his old songs.

Prior to this Cantor goes to Purdue, Dec. 2, to emcee show there. He'll be accompanied by baritone Eddie Fisher and Sid (Gulley) Fields. Also with them, he goes to Montreal Dec. 5 for the B'nai B'rith, then to Philly for City of Hope benefit Dec. 7, returning then to the Coast.

Budweiser Into Suds Sweepstakes With 'Blackouts'

One of the major video program sales in recent months was consummated Monday (7) when Anheuser-Busch (Budweiser Beer) negotiated a deal with CBS for sponsorship of Ken Murray's "Blackouts" show on the Columbia TV network. St. Louis brewery outfit, one of the largest in the country, is paying a reported $20,000 a week for the program, exclusive of network time charges.

It'll be a full-hour every-other-week production with show slated to go into a Saturday night segment, with starting date still to be determined.

Budweiser's entry into video marks the first time that the brewery has embraced TV or radio on a national scale. It also follows the present-day pattern of breweries projecting themselves as one of the major spenders in the two mediums. Ballantine is presently one of video's heaviest spenders, with its full hour of Thursday night boxing on CBS and its upcoming sponsorship of "Believe It Or Not" on NBC-TV.

Blatz Beer moved into the coast-to-coast radio picture this season with sponsorship of "Duffy's Tavern," with Schlitz Beer picking up the tab for the forthcoming Don Quinn "Halls of Ivy" series on NBC. Pabst has "Life of Riley" on AM-TV.

COMMAND SHOW A WOW; REALIZES OVER $55,000

London, Nov. 8.

A triumph of production, The Royal Command Variety Performance yielded more than $55,000 for the Variety Artists Benevolent Fund at the London Coliseum last night (Mon.). Show's breathtaking spectacles climaxed in a grand finale themed by show business in which the entire cast applauded the Royal Family.

The natural reserve of the society audience was pierced by the

(Continued on page 52)

Elgin Cancelling Out a 'Tradition' On Holiday Shows

From the looks of things, NBC this year will be minus a sponsored star-studded Thanksgiving and Christmas spread on radio, with CBS having the trimmings all to itself. It will also mark the first time in a dozen years or more that Elgin Watch has preferred to "sit it out" on the holiday afternoon programming hoopla.

CBS has Longines-Wittnauer lined up for the holiday attractions, also pacting for a simulcast video pickup from 5 to 6 p.m. (In previous years Columbia sold it as a two-hour, 4 to 6 o'clock package, with time and talent running about $80,000.) NBC thus far has sold a video show to Elgin-American (not to be confused with Elgin Watch), but the radio spread still goes begging.

Elgin Watch's Thanksgiving and Christmas shows had assumed almost traditional aspects on CBS until last year, when the client decided it wanted to play in a "new house" and switched to NBC. Columbia, in turn, sold the 4 to 6 competing hours to Wrigley, which, from all accounts, made Elgin unhappy, particularly in view of the fact that the Wrigley showcase outhoopered the Elgin program on Thanksgiving, while the holiday sales campaign was in full swing. Fact that Elgin came out on top Christmas was little solace for the watch company, since the selling season was over.

Last year's turn of events, it's believed, has cued Elgin's decision to go sour on the whole deal this year.

Alcorn's Upcoming Film A Personal Biopic Of Reform School to Riches

The yarn of an upcoming film, "Johnny Holiday," concerning a 12-year-old reform school inmate who shook off his past to become a multi-millionaire grain exchange operator, is also the true-to-life biog of the pic's producer, Ronald W. Alcorn. Currently in New York with prints of the recently completed William Bendix starrer, Alcorn is dickering a distrib deal with United Artists.

The film was shot in its en... at the Indiana Boys Sch... Plainfield, Ind., where Alco... four years as No. 112232 on... nameless juvenile vagrant... depression era. Alcorn... wrote the pic's story, d... his own experiences as a... ... kid who idolize... ... psychopathic ... Willis Goldbe... wrote the ... laboration... and Jac... ... Pl...

Judge Rosenman for de Rochemont Testing States' Right to Censor Films Under the 14th Amendment

Broadest and most significant test ever made of the constitutionality of state and other governmental censorship of films is being prepared by former Justice Samuel Rosenman on behalf of Louis de Rochemont's RD-DR Corp. and Film Classics. Suit will be filed in Atlanta federal court within a week asking an injunction against the Georgia censors' interference with exhibition of "Lost Boundaries."

Judge Rosenman has been in confabs with the Motion Picture Assn. of America, which has promised complete cooperation in fighting the case to the U. S. supreme court and may later join in sharing some of the expense. A favorable decision from the court would have the effect of outlawing all pre-censorship of films.

MPAA has already joined with United Artists and Indie Hal Roach in a battle against censorship in Memphis based on refusal of blue-penciler Lloyd T. Binford to allow "Curly" to be shown there. This is considered a much less important test than the Atlanta case, however, since it has been initiated in the state courts and is primarily a suit to review individual action in regard to a single picture.

Attacks Constitutionality

Suit being prepared by Judge Rosenman is much broader, attacking the constitutionality of all censorship before a film is shown. Rosenman maintains that such coning is a deprivation of freedom of expression without due process of law, as required under the 14th amendment.

The constitutionality of state censorship of films has been tested only once before in the Supreme Court. That was back in silent picture days. Tribunal upheld the right of the states to censor, but according to Rosenman that was before it had evolved the doctrine that the 14th amendment protects basic rights of freedom of expression. Earlier case was based on freedoms guaranteed in the First amendment.

Rosenman also pointed out that the high court in the Paramount case two years ago asserted that there was no doubt that freedom of speech and press guaranteed in the Constitution applied to films. Attorney does not contest the right of a state to punish for obscenity or libel in a film after it has been shown.

Suit is directed against Christine Smith, Atlanta censor, and the board of trustees of the Carnegie Library, which supervises censorship in Georgia. There also may be other defendants. Actual preparation of the action is in the hands of Ambrose Doskow of Rosenman's firm, Rosenman, Goldmark, Colin & Kaye, N. Y.

Critic's Pan vs. M-G Film Takes Her Test Case To Highest British Court

London, Nov. 8.

House of Lords, Britain's highest court, today (Tues.) reserved decision on film critic Edith Arnot Robertson's appeal from a lower court ruling which previously tossed out her $4,200 damage suit against Metro for allegedly libeling and slandering her. Authoress-reviewer originally won judgment from Justice Hilbery, but the jurist's decision was subsequently reversed by the Appeals Court.

Case grew out of Miss Robertson's appraisal of Metro's "The Green Years" in her BBC broadcast. Objecting to her comments, the film company's publicity chief assertedly sent a letter to the BBC claiming that its critic was "completely out of touch with the tastes and entertainment requirements of the picture-going millions."

Missive added that "in these circumstances we propose not to invite Miss Robertson to review Metro films in future, and we would ask your kind cooperation in restraining her from doing so in BBC broadcasts." Libel was plainly intended in the letter, Miss Robertson's attorney charged, and was published with the intention of halting the critic's observations on Metro product. He pointed out that, any rate, she hasn't broadcast on any films since.

Slander charge arose. The legalite explained, after the letter was read over the phone to a reporter in quest of information. Appeals Court nullified Miss Robertson's initial victory when it upheld a contention of Metro that Judge Hilbery "ad misdirected on the question of malice in bringing her appeal to the House of Lords. Miss Robertson was aided by a number of interested individuals whose contributions helped defray the legal expenses.

SHOW BIZ AM ARTISTS TOO HOT?, MINOR BLAZE

Apparently some of the show biz art was too hot for the Associated American Art Galleries in New York, and it was suggested that Ed and Pegeen Fitzgerald, among others, had better do their paintings on asbestos. A minor fire caused by too much heat from the newsreel lights destroyed a number of the paintings submitted by the amateur artists for the Monday night (7) preview, for benefit of the Urban League of New York. One corner of the gallery suffered a loss of a dozen paintings, but some were rescued in a smoked and mottled condition. One unofficial critical opinion was that this tended to improve some of the amateur art.

Fire occurred at 6 p.m., three hours before preview turnout. Damage slight.

Costello Recuping

Hollywood, Nov. 8.

Lou Costello, ill with rheumatic fever for months, is in Cedars of Lebanon hospital recuperating from major surgery.

He's reported improved, but will remain hospitalized for another week.

WILL MAHONEY

WALTER WINCHELL says—"The Aristocrats—Will Mahoney's delightful act—unseen here for decades—he was an Australian favorite all that time) was sure-fire on M. Berle's Fridays."

Starting Nov. 10, Capitol Theatre, Washington, D. C.

Rep. JACK DAVIES
48 West 49th Street, New York 19

Satchmo Hottest Package To Hit Europe in Years; Does Italo Film Stint

Genoa, Nov. 1.

Louis Armstrong and his jazz group has been the hottest package to hit Europe in many a year. Completing its 10-day Italian swing tonight (1) in Genoa, combo has been received by enthusiastic audiences, requiring special police protection in eight countries, as well as putting ticket scalpers in the chips due to overwhelming demand for ducats.

Offers from Spain, Portugal, and Egypt had to be turned down for lack of time. Unit's asking price varied between roughly $2,500 and $3,000 per day, depending on situations, with payment in dollars deposited in U.S. Only hitch was that many bookers, sensing terrific demand, raised ticket prices exorbitantly, piling up heavy profits, while Armstrong, on straight cash deal, got none of this extra dough.

Whirlwind tour included dates in Sweden, Denmark, Finland, Belgium, Switzerland, Holland and Italy, where concerts were held at Milan, Turin, Trieste (including a benefit for U.S. troops—the first by a U.S. group in that town since the war), Naples, Rome and Genoa, all to overflow houses sold out far in advance. Previously scheduled number of dates was more than doubled, due to great demand, with result that band enjoyed only one day's rest in whole trip. (In Switzerland, for example, Geneva and Lausanne were both played in one day).

They're ready to do it all over again, though. Armstrong, obviously pleased by results of his first European jaunt in 16 years, says he'd like to make the trip a yearly affair if he can fit it in, results being well worth the occasional hardships such a tour entails. He expressed surprise at enthusiasm and jazz knowledge encountered, with fans being up on numbers and recordings he never thought had made the trip across.

Radio broadcasts in several countries were sandwiched in between other shows. An Italo-American singer, Ray Martin, discovered by Armstrong in Milan,

(Continued on page 40)

Not Important Enuf?

The Anthony Beauchamps (Sarah Churchill) figured that they'd like to be on their own and did New York's 52d street, picking on Leon & Eddie's as a "glamorous nightclub"—or so they thought.

The emcee was introducing birthdays, newlyweds, etc., as is the custom of Eddie Davis' tourist trap. But what seemed strange to the patrons was that unnoticed and unannounced was the marriage only a couple of weeks ago of the famous couple. Miss Churchill, actress-daughter of Winston Churchill, and Beauchamps, prominent London photographer.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WINS, CBS-TV, Paramount News Sportscaster)

COLLEGE

EAST

Games	Selection	Points
Pennsylvania-Army	Army	21
Army's Gaiffa is nation's finest quarterback.		
Boston College-Fordham	Boston College	7
Fordham battered after Army loss.		
Boston U-Maryland	Maryland	13
Another undefeated club bites the dust.		
Harvard-Brown	Brown	12
Cantaba never recovered from Stanford opener.		
Navy-Columbia	Navy	19
Middies have beaten better ball clubs.		
Dartmouth-Cornell	Cornell	13
Big Red has greater speed.		
Syracuse-Holy Cross	Syracuse	7
Orange pointing for this one.		
Pittsburgh-Minnesota	Minnesota	14
Gophers showing what might have been.		
Rutgers-NYU	Rutgers	20
Rutgers has found a passer in LaPrarie.		
Temple-Penn State	Penn State	19
Nitany Lions one of east's unsung independents.		
Princeton-Yale	Princeton	14
Nassau Tiger has greater overall power.		
Notre Dame-North Carolina (in N.Y.)	Notre Dame	28
Justice and Wiener no match for country's best.		

SOUTH

Southern Methodist-Arkansas	SMU	13
Walker and Rote lead the way.		
Georgia-Auburn	Georgia	7
Wally Butts didn't have it this season.		
Clemson-Duquesne (nite)	Clemson	20
Duquesne in over its head.		
Duke-George Washington	Duke	19
Tradition isn't enough to top Blue Devils.		
Alabama-Georgia Tech	Georgia Tech	7
Alabama bigger, but Engineers faster and smarter.		
Tennessee-Mississippi	Tennessee	14
Both teams have been sub-par this year.		
Florida-Kentucky (nite)	Kentucky	13
Wildcats start up the long ladder back.		
LSU-Miss. State (nite)	LSU	28
Bayou Bengals building well for next season.		
No. Carolina State-Wake Forest	Wake Forest	14
Deacons had a great win against Duke.		
Rice-Texas A&M	Rice	7
Rice Owls headed for Southwest crown.		
Texas-Texas Christian	Texas	7
Big ball game. Longhorns at home.		
Vanderbilt-Tulane	Tulane	14
Green Wave has enough for this one.		

MIDWEST

Ohio State-Illinois	Illinois	7
Sophomore Johnny Karras a star in the making.		
Northwestern-Colgate	Northwestern	35
Red Raiders way out of their league.		
Michigan-Indiana	Michigan	21
Wolverine can still win Big Nine championship.		
Iowa State-Nebraska	Iowa State	7
Upset. Iowa State having a great season.		
Wisconsin-Iowa	Wisconsin	7
Don't think Iowa can come back from Gopher shellacking.		
Kansas State-Oklahoma A&M	Aggies	6
Big ball game for both teams.		
Purdue-Marquette	Purdue	20
Marquette not having a good season.		
Missouri-Oklahoma	Oklahoma	14
This win means Big Seven crown for unbeaten Sooners.		

FAR WEST

California-Oregon	California	14
Golden Bears keep rolling to Rose Bowl.		
Stanford-Idaho	Stanford	28
Stanford pointing for Cal game a week from Saturday.		
Oregon State-Michigan State	Michigan State	21
Spartans showed their class against Notre Dame.		
UCLA-Washington	UCLA	7
Uclans one of Coast's better elevens.		

PROFESSIONAL

NATIONAL LEAGUE

Green Bay-N.Y. Giants	Giants	10
Giants still have outside chance for eastern crown.		
N.Y. Bulldogs-Chicago Cardinals	Cardinals	7
Bulldogs can upset the dope.		
Chicago Bears-Detroit Lions	Bears	14
Lions can't stop Lujack.		
Pittsburgh Steelers-L. A. Rams	Rams	14
Rams need this win to cement hold on western lead.		
Washington-Philadelphia	Eagles	7
Watch out—Redskins a revived team.		

ALL-AMERICA CONFERENCE

N.Y. Yankees-Chicago Hornets	Yankees	10
Both clubs battling for playoff berths.		
Cleveland Browns-Buffalo	Browns	14
Browns not showing last year's championship form.		
Los Angeles Dons-'49ers	'49ers	14
49ers have too much power.		

SEASON'S RECORD

Won, 214; Lost, 82; Ties, 14; Pct., .723

* Home teams listed first.

† Points are selector's prediction, not the gambling odds.

College games are held Saturday unless otherwise stated; pro games on Sunday unless otherwise stated.

Metro's Phyllis Kirk

Phyllis Kirk, Conover model whom Sam Goldwyn brought west for one picture, "Our Very Own," has been picked by Metro on a term contract via agent Paul Small.

Small also set Carl Benton Reid, legiter, for a character role in the next Humphrey Bogart release via Columbia.

Kingsley to Havana For Ginsberg Pic Talks

Chicago, Nov. 8.

Author Sidney Kingsley in town last week for the opening of his "Detective Story," planed out Friday (4) for Havana with actress-wife, Madge Evans.

Kingsley will confer with Paramount pix production head Henry Ginsberg, vacationing in Havana, about the screen version of "Detective Story," which Par recently purchased.

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BRIT. GOVT. RACES TO SAVE PIX

MPAA's Advice Bureau for Foreign Prods. Backs 'Two-Way Street' Idea

Convinced by prexy Eric Johnston that for permanent prosperity in international markets trade must be "a two-way street," directors of the Motion Picture Assn. of America voted last Friday (4) to set up a committee for advising foreign producers on how to get the maximum income from the U. S. Following the meeting Johnston declared that the service would be available to British producers as well as to filmmakers of France, Italy and other countries.

The new setup is not actually intended to do any promotion on its own of the foreign films, but to give the overseas producers the best possible advice and make available to them major company experience and know-how on milking the U. S. market. Not only will suggestions be offered on exploitation and booking, but advice will be offered, where desired, on the type of distribution deal a producer should make. Percentages for top pictures will be favored over the flat fees now being paid foreign filmmakers for their product.

Move by the MPAA board followed a plea by Johnston, who reported to the directors on the results of his recent six-week tour abroad. "If we want to do business in foreign countries," he declared, "we must make sure that trade is a two-way street. We must assist producers abroad to find a market in America.

"We cannot be a creditor nation indefinitely," the MPAA topper told the board. "Every industry in the United States favors imports from abroad—but by someone else. The film industry should show its

(Continued on page 19)

Odeon's Stock Upbeat Indicates Rank's Losses Already Discounted

London, Nov. 8.

Despite the big production loss disclosed by J. Arthur Rank yesterday (Mon.) Odeon stock bounced upward following publication of the financial statement. Stocks closed 10c higher than Friday, showing clearly that effects of the losses have already been discounted.

Entire national press splashed the Rank story and most papers devoted editorials to the troubles of Britain's No. 1 film producer. London Times declared that the government policies are neither consistent nor farsighted but challenges Rank's attitude towards the entertainment tax which can hardly be upheld. It also blames extravagant studio wages.

Financial Times castigates the government for the crushing taxation, saying the industry is fed through the mouth by the Film Finance Corp. while throttled by the exchequer. It also asks whether any industry is safe from the eccentric revolution of the government.

Daily Herald, official government organ, has launched a violent attack against Rank, declaring the giant had been created by private businessmen to their own design

(Continued on page 20)

Healthy Brit. Industry Good for U.S.—Johnston

Washington, Nov. 8.

Eric Johnston, president of the Motion Picture Assn. of America, told the Women's National Press club here that he "deplores the film situation in Britain today." Johnston said he feels a healthy industry in Britain is good for Hollywood.

"After the war, J. Arthur Rank and others felt that they could make sufficient pictures to fill their own screentime," MPAA head said. "The British took a small amount of talent and spread it out over a large number of films. Too few proved acceptable on the markets of the world."

Claude Binyon

wrote humorous on

a Tahoe Lake household debacle

Dummy in the House

. . .

one of the many editorial features

in the forthcoming

44th Anniversary Number

of

VARIETY

Industry Starts Global G-2 Setup Vs. O'seas Curbs

Three steps have been taken by the Motion Picture Assn. of America in recent weeks to build up its "intelligence service" abroad. They are expected to be a prelude to further expansion of the U. S. industry's foreign service to meet top echelon criticism of the MPAA for knowing too little and too late what various countries have had in mind in the way of restrictions.

Too often, has been the squawk, the Yanks efforts have been directed at trying to slam shut the barn door after Dobbin has already been led away. Aim must be to know in advance what foreign governments are planning, and try to head them off. That's much easier, exers aver, than trying to rescind or change a statute once it is on the books.

MPAA's moves, enumerated by prez Eric Johnston last week following his return from Europe, are aimed at further strengthening the association's overseas information service. They are the appointment of Marion Jordan as the MPAA's rep in Germany, Carl York as its man-on-the-ground in Scandanavia and Finland, and the organization of a film board, comprising the reps of American companies, in Germany.

MPAA has never before had a man in either the Scandanavian countries or the Reich. Jordan has been head man for the Motion Picture Export Assn. in Germany for the past several years, but his job has been that of actually selling pictures rather than as a representative on a political level, more or less, for the American companies. Change in Jordan's status becomes effective Jan. 1, when the MPEA becomes merely a physical service agency in Germany and the Yank

(Continued on page 19)

BRACKETT-WILDER TOO RICH FOR PAR AS TEAM

Hollywood, Nov. 8.

Partnership of Billy Wilder and Charles Brackett, which started in 1943, has proved so successful that they've found they can't afford to work together anymore. Both members of the Paramount duo have moved into such high salary brackets that no single unit's payroll can stand the strain.

As a result, "Sunset Boulevard," which they just completed for Paramount, marks the end of their writer-director-producer teamwork. Their initialer was "Five Graves to Cairo" and included "The Lost Weekend," which won star Ray Milland an Oscar in 1945.

Currently Brackett is working on two scripts and Wilder on one, all of them untitled, for Paramount filming.

WILSON MULLS RANK REPORT

London, Nov. 8.

Threatened collapse of British production which is signalled in J. Arthur Rank's financial statement is speeding up government measures to save the industry. Harold Wilson, president of the Board of Trade, is studying the report and will submit early proposals to the cabinet based also on the findings of the working committee and the Portal committee. Latter report is due the end of the month.

Slashing of the 40% quota in 1950 because of the Rank statement which disclosed a production loss of $9,380,000 is now a foregone conclusion. It is expected to be sliced to a maximum of 25%. It is still questionable, however, whether the government is prepared to sink an indefinite amount of capital to bolster production.

Rank, whose studios are the keystone in the wobbly British production structure, is threatening to collapse the entire industry by ending his filmmaking activities within six months. His statement covering the year ended June 25, discloses a consolidated loss of $2,090,891 after offsetting theatre profits. Unless the British government eases the high entertainment

(Continued on page 14)

$9,000,000 WB Net Profit Seen

Unless Warner Bros. bookkeeping calls for more than the usual writeoff of pix during its final quarter of fiscal 1949, the company should come up with a net in excess of $9,000,000 for the year. Registering its fast-quarter gross for the year which ended Aug. 31, Warners shows total revenues of $137,000,000 during the period against $147,057,000 for fiscal '48 and $164,643,000 in its peak year of '47.

Net of $9,000,000-$9,500,000 compares with $11,837,000 in 1948. Highest take in the history of the company came in 1947, when WB scored a tremendous $22,094,000. The big drop from '47 to '48 has been halted and the decline of the current year is relatively minor.

Company's net for the first nine months of the year recently ended is $7,363,000. Final quarter gross is

(Continued on page 18)

Schary Says Neither Breen Nor Pressure Groups Really Curb H'wood

Schary's Truman Date

Washington, Nov. 8.

Dore Schary, Metro studio director, will visit President Harry S. Truman tomorrow (Wed.) on a courtesy call. In DC to attend the preem of "Battleground," Schary appealed to the press for a fairer treatment of Hollywood when he spoke today (Tues.) as honor guest before the Women's National Press club.

Metroite told reporters that 25% of column space on Hollywood deals with "screwballs, extravagance and immorality."

Growing chorus of complaints arising both in and outside of Hollywood that the Production Code, stricter censorship and pressure groups have combined to emasculate the impact of films is "a lot of nonsense" to Dore Schary, Metro's production chief. Currently east on a two-week visit, Schary flatly states: "I don't know any good, provocative subject which can't be treated on the screen if approached with good taste and a sense of responsibility."

The M-G topper was also quick to defend Joseph I. Breen, PC administrator, who has been on the receiving end of more than one swipe by gripers. "I've found him in no way a bad influence on picture subject matter," Schary said. "I haven't ever been turned down by Breen on any subject. I think charges against him are just so much nonsense. For that matter, his powers do not even extend to cover controversial films."

Schary did not hesitate to take issue with Samuel Goldwyn, indie producer who recently sounded off on a need to relax censorship stric-

(Continued on page 18)

MPAA Pressures Reels, Says Reek; Resigns in Pique

Charges of undue pressure exercised by the Motion Picture Assn. of America on the five major newsreels were aired last week at a stormy meeting of the Newsreel Editors committee which resulted in the resignation of Edmund Reek, exec veepee and producer of 20th-Fox's Movietonews, from chairman of that committee in protest. Before the proceedings wound up in a Mexican standoff, the newsreel toppers voiced strong objections to the insertion of "non-news material" in the reels including one depicting Eric Johnston, MPAA prexy, reading a statement on his recent trip to Europe.

As a result of Reek's action, it is doubtful whether the committee can continue operating. Unless another newsreel exec will take the chore, the committee, formed to

(Continued on page 16)

Jed Harris' Indie Pic Co.

Hollywood, Nov. 8.

Jed Harris, Broadway producer-director, makes his initial film venture in the near future when he plans to form an independent production company here. Charles K. Feldman may be associated in the project.

First film to be made by the new firm will be Leonard Kaufman's "Tender Mercy."

Disney Personally To Carry on Kay Kamen's Licensing Business

Walt Disney organizations reportedly will itself take over the licensing operations which were handled for it by Kay Kamen for the past 18 years. Kamen was killed last week in the crash of an airliner heading from Paris to New York.

Although Kamen carried out the licensing of toys, dolls, clothing and other commercial products based on Disney's cartoon characters through Kay Kamen, Ltd., his contract with the producer was a personal one. Thus it was automatically terminated by his death.

Disney's plan is to take over Kamen's staff, with its operation to be supervised by the producer's New York headquarters.

National Boxoffice Survey

Improved Biz Tone Ups B.O. — 'Jolson' First For 4th Successive Week; 'Ribbon' Holds 2d Place

Although the coal strike is not settled and steel walkouts have not been entirely cleared up, biz in firstruns over the country is perking up somewhat this stanza. New product which is shaping up better than the previous batch also is helping the overall total.

"Jolson Sings Again" (Col) again is copping first place in the national sweepstakes, making fourth week in succession it has been leader. This despite the fact that by now the Jolson opus is either holdover or extended-run in numerous situations. Takings range from okay to smash or terrific.

"Wore Yellow Ribbon" (RKO) is holding onto second position for second successive stanza. John Wayne epic of U. S. Cavalry is mainly nice to sockeroo, being tops in two key cities covered by Variety. "Tokyo Joe" (Col) again is finishing third, two of its biggest weeks being helped by stageshows.

"Everybody Does It" (20th), still a favorite of crix, is pushing up to fourth slot, with a batch of new playdates and more favorable returns. Fifth money goes to "Pinky" (20th), while "Seaburcuit" (WB) is landing sixth.

"Chicago Deadline" (Par) and "Red Danube" (M-G) round out the Big Eight list. Best runnerup films are "Midnight Kiss" (M-G) and "Doctor and Girl" (M-G).

Besides "Seaburcuit" and "Deadline," "Forsyte Woman" (M-G) and "Beautiful Doll" (20th) loom as new product likely to be heard from in future. "Forsyte," which opens at N. Y. Music Hall this week, is making a nice showing in Pitt despite general biz downbeat there caused by coal and steel strikes. "Doll," which tees off at N. Y. Roxy this frame, shapes neat in Boston but on disappointing side in Detroit and Minneapolis.

"Fighting Kentucklan" (Rep) continues reaping nice returns, being especially sturdy in Cleveland. "Irma" (Par) is very good this week in Pitt. "Stampede" (Mono) looks okay in Cincy.

"Beyond Forest" (WB) is drag going along currently, being mostly okay or mild. "Thieves' Highway" (20th) is sock in Montreal. "Red, Hot and Blue" (Par), fairish in Frisco, looms nice in Buffalo.

"Male War Bride" (20th) shapes great in Toronto and trim in K.C. "Sword in Desert" is good in Portland. "Home of Brave" looks big in Omaha.

(Complete Boxoffice Reports on Page 8-9)

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DAILY VARIETY

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TOA'S HALPERN DETAILS HOW THEATRES COULD OUTBID FOR TOP TV EVENTS, SHOWS

St. Louis, Nov. 8.

Pointing the way for U. S. exhibition to ride the television bandwagon, Nathan L. Halpern, tele consultant to the Theatre Owners of America and the Fabian circuit, declared here that only 25 good-sized theatres could compete successfully for exclusive video rights to any top sports events. In a speech before the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Halpern saw big things for exhibs via large-screen video once the tremendous buying power of theatres was put to work snaring the necessary channels and bidding for exclusives.

Initial experiments by exhibs are already proving theatre tele as a gilt-edged investment, Halpern said. "Some leading exhibitors have indicated that they expect to amortize their television equipment within the first year if the events are available," he added. "From experience gathered in theatres showing television, thus far operating costs have been exceeded in nearly every relevant case by the additional boxoffice attracted by the television event."

Halpern, who has had considerable background in theatre TV since the Fabian chain took on the World Series at the Brooklyn Fox, fixed the current cost of equipment at $25,500. Price is being asked by Radio Corp. of America. Paramount, with its intermediate film system, is also indicating a similar cost, according to Halpern. He predicted that prices would fall to the point where smaller exhibs could get into the act.

25 Theatres Could Do It

"It is of profound significance for the future that it may take only about 25 theatres out of 17,000 in the U. S. to buy exclusive nationwide television rights to major events," he said. "With the equipment and interconnection of about 50 good-sized theatres, it will become possible to program exclusive television entertainment regularly in theatres. From this number of theatres, more money can be made available, plus profit, for program production than is paid out today for any regular entertainment program in television. These financial facts underscore the sound economic structure for building theatre television."

Halpern clocked the total of sports and news events which theatres could use at 20-30 yearly. Referring to the fact that the World Series tele rights were reportedly purchased for $200,000, he added it was easily conceivable that exhibs could pay $1,000,000 for the same exclusive rights. "The interesting thing is that if only 1,000 out of the 17,000 theatres in the country were equipped for television and interconnected, $1,000 from each theatre for the entire series would produce $1,000,000."

"Sports owners and promoters have been reserving theatre television rights for the day when theatres would demand them," Halpern declared. "The opportunities for exclusive rights to sporting events on theatre television beckon with potential profit for all theatres who enter this field." In another portion of his talk, Halpern said, "From existing experience it appears possible for theatre owners to operate theatre television in the black from the very beginning."

Against the claimed advantages of theatre TV, Halpern washed out that tele's impact was showing up in decreased film attendance. He discounted TV's novelty, claiming that repeat surveys show that "people continue to watch television at home." He labeled present equipment as adequate technically and said 70 individual exhibitions of large-screen video have now been staged before paying audiences.

Theatre television, he added, "will require a theatrical format not restricted by the limiting confines of informal home television. The entertainment may lean more towards large-scale productions. Perhaps it will be possible to arrange with producers for simultaneous telecasting across the country of openings of plays on Broadway, with all the sense of immediacy and excitement of the first night. Many of the fine

(Continued on page 20)

Devaluation and Pix

Devaluation of foreign currencies has had a greater impact than originally anticipated on American film income from abroad, John G. McCarthy, director of the international division of the Motion Picture Assn. of America, told the board last week following his return from Europe.

McCarthy estimated that U. S. pix would have to do 50% or 55% better at the b.o. than they have been doing overseas to equal previous earnings. Since most countries devaluated 20% to 30%, difference is presumably represented by exhibs' share of the take, plus taxes and other expenses. Figures mentioned by McCarthy do not mean a cut in remittances that large, since at least part of U. S. coin in many countries is impounded and it just means that there will be less frozen money left abroad for whatever use can be made of it.

L.A. Survey Bares Video's Dent in Pix

Hollywood, Nov. 8.

A total of 68% of television set owners attend motion pictures less frequently than before they had video receivers in their homes, according to a door-to-door survey taken in the L.A. area by Woodbury College under the supervision of Hal Evry, professor of advertising. Survey shows an increase of 1.8% in nonfilmgoers over the college's first survey.

Evry sent 500 of the college's advertising students out on the survey. They interviewed 2,000 set owners personally. Students interviewed 200 more people in this, the second survey, than during the initial check. This is believed to be the largest number ever quizzed on a similar poll in this manner, and cost of the survey, including salaries, it's estimated, would have been in excess of $12,000 if paid pollsters had been used.

Survey further revealed that 52% of those polled are watching video as much now as they were one year ago. Of those polled 16% are using RCA receivers, while Philco, Admiral and Hoffman follow in quick succession. There are 4.2 persons watching each set in the area with a breakdown showing that 33% are men, 37% women and 30% children.

It is significant to note that 46% of those interviewed said they practically never listen to the radio, while 29% listen a great deal less. Poll further reveals that 36% are reading fewer books, 43% are reading fewer magazines, but only 15% are reading fewer newspapers. Reason for this is that video viewers pick up newspapers during commercials, program lulls and dull spots throughout the evening.

SOPEG TO ACT IN RKO'S 18 COLLARITE LETOUTS

Reverting to a stiff economy program, RKO's distrib wing laid off 18 employees at the end of last week. Bulk of the pinkslips were handed out in the company's playdate department to clerical staffers. David Heend, in charge of the print and negative department, was also let go. RKO also plans to trim overhead in the exploitation department via a personnel reshuffle.

Screen Office & Professional Employees Guild, which represents most of the dismissed employees, is mapping a squawk to RKO on the procedure used in the sudden layoffs and may finally bring the case to arbitration. Under terms of the contract recently inked between SOPEG and RKO, the Guild is supposed to receive a two-week notice of layoffs. SOPEG contends it received no such notice.

Intangible Foreign Exchange Makes Films' Frozen Coin Uncertain

That figure of 38% Eric Johnston recently cited as representing the ratio of current foreign income by U. S. companies to their overall earnings is a somewhat confused statistic, the Motion Picture Assn. of America prexy explained last week. Confusion results, Johnston said, because some companies credit on their books their total earnings abroad, including that portion which is frozen, while others count only funds received in dollars in New York.

MPAA researcher Robert W. Chambers, who keeps track of such things, is unable, as a result, to tally exactly what percentage of worldwide income is represented by overseas money actually received here in hard cash. The 38% figure, which has been widely quoted, represents the result of a mixture of the two types of film company accounting. The percentage would be lower if only dollar remittances were counted.

Queried by newsmen as to how much money the American firms had frozen abroad, Johnston said the figure was impossible to estimate. "How much," he queried in turn, "is the German mark worth, or the Japanese yen, or the Polish zlota? It is impossible to tell, because there is no real rate of exchange. If we figured it at the official rate, it would give an entirely false picture, since we know it is preposterous to believe that we could ever convert our blocked funds at such artificially fixed rates."

MPAA prexy, for the sake of simplicity in making a point in public addresses, has at various times estimated frozen currency of U. S. companies abroad at $40,000,000 and $50,000,000. Film men agree that the amount is nowhere near that big at any reasonable rate of exchange.

Blumberg Back to H.O. After Month on Coast

Nate Blumberg, Universal prexy, left the Coast yesterday (Tuesday) for New York. He has been west for nearly a month reviewing studio operation and huddling with production chief William Goetz.

While on the Coast Blumberg closed a deal with Milton Bren and William Seiter whereby U will take over worldwide distribution of their indie production, "Borderline." Pic, which stars Fred MacMurray and Claire Trevor, was personally financed by Bren, Seiter and MacMurray.

Release date has been set for Feb. 9. Bren and Seiter are expected east shortly to confer on a sales campaign.

Scully, Bergman Back

Hollywood, Nov. 8.

William Scully, distribution veep, accompanied by Maurice Bergman, exec aide to Nate Blumberg, returned to their N.Y. headquarters over the weekend after huddles with Bill Goetz, Leo Spitz and other top execs at Universal-International.

Dave Lipton is also en route east as is Blumberg.

Richard Mealand
former Paramount Story Editor turned Novelist discusses
What's in a Name for a Pic, Play, Player, or even the singular First Person Novel, in
Title Tattle
• • •
an interesting byline feature in the soon out
44th Anniversary Number
of
VARIETY

Plaque-Happy Flacks

The three recent pix on Negro anti-discrimination themes are running a merry race in the collection of awards from B'nai Briths, YMCAs, Negro organizations and other racial and religious groups which favor the message of the films. In many cases the awards are in the form of plaques, which are piling up as fast as happy flacks for the three companies can talk various organizations into handing them out. Awards also run to scrolls and sometimes merely to letters of commendation. Latter, of course, wins the fewest number of points for the unlucky press agent in the batting average.

Boxscore is difficult to keep up to date, but Stanley Kramer's "Home of the Brave" seems to have a comfortable lead with 76 prizes—a good many of them plaques, too—to its credit. 20th-Fox's "Pinky" probably comes next, although the studio's flackery is a bit cozy about giving out the figures, hoping undoubtedly to knock Kramer's pitchers out of the box with a ninth-inning surprise rally. It was a late starter among the three films. Film Classics' "Lost Boundaries" is running third on the scoreboard with only seven prizes to date, part of the reason undoubtedly being the abbreviated size of the company's press department. Metro, incidentally, is batting in the same league with "Battleground" and has collected quite a few awards already, although the film won't preem until Friday (11).

The awards are figured not only valuable as publicity within the organization which presents them, but as means of keeping the names of the pix in the papers. Beyond that, however, all four films are in the running for the most important of all awards, the Academy "Oscar," and it is hoped that the varied honors bestowed by other groups may influence the Hollywood choice.

Donat in Hollywood For Picture Deal

Hollywood, Nov. 8.

Robert Donat planed into town for the first time since 1934, when he starred in "The Count of Monte Cristo" for Edward Small.

Understood the British thesp is here to talk a deal as director and star in a Hollywood picture.

U-I Skeds 30 Pix for 1950

Hollywood, Nov. 8.

Thirty pictures, an increase of five over this year, is the production program for Universal-International in 1950. Of this schedule, 12 will be high-budgeters "especially designed as extended-run attractions."

Dozen biggies, costing from $1,000,000 to $3,000,000 each, will be "Harvey," "Song of Norway," "Tomahawk," "The World in His Arms," "Up Front With Mauldin," "Desert Legion," "The Milkman," "Air Cadet," "I Love Louisa," "Winchester 73" and "Deported." Nine lower-budgeters definitely slated to start in 1950 are "Payoff," "Under the Gun," "Death on a Side Street," "The Magnificent Heel," "Panther's Moon," "Flame Blue Glove," "Yangtse Pirate," "Undercover Girl" and "Murder on the Waterfront." Titles of nine more will be disclosed later.

9 TO START AT M-G BY END OF THE YEAR

Hollywood, Nov. 8.

Dore Schary, chief of production on the Metro lot, gave his official nod to start nine between now and the end of the calendar year, before leaving for the east, where he will attend premieres of "Battleground" in New York and Washington.

Four November starters are "Visa," "A Life of Her Own," "The Skipper Surprised His Wife" and "Summer Stock." Five slated to go in December are "Three Little Words," "The Kiss of Fire," "Father of the Bride," "Crisis" and "Standoff."

Europe to N. Y.

William Auten
Gilbert Comte
Marlene Dietrich
George Feinberg
Francis L. Harley
Irene Hervey
Allan Jones
Milton Krims
Jayne Meadows
Ernest Theniger
Dennis Wrigley
Samuel S. Zagon

N. Y. to Europe

Joe Astor
Rene Avago
Frederick Brisson
Jose Ferrer
William Golden
Alexander S. Ince
Nat Karson
George Murphy
Alan Paton
Gregory Peck
Rosalind Russell
Ann Sothern

Al Daff Bullish On Germany As Future Pix Mart

Just returned from an on-the-scene checkup of Germany, France and Britain, Al Daff, assistant foreign chief for Universal, sizes up Germany as "having every possibility of being the most important territory in Europe." With the film companies readying for Jan. 1 individual operations, Daff declared that the Teutonic exhibs "are getting set for a great time." They entertain no fears that Yank distribs will flood the market.

Turning to England, Daff predicted a reduction in the quota "which everybody seems to want," but would do no horoscoping on the extent of the slash. Compared to last year, U biggie said, British boxoffice is off 20% "due primarily to the extra long summer, the best five months of weather that England has experienced in 30 years."

Daff scouted dire reports of the fate of J. Arthur Rank's film em-

(Continued on page 19)

L. A. to N. Y.

Islin Auster
Maurice Bergman
Nate Blumberg
Caroline Burke
Jerry Colonna
Bob Crosby
Jack Cummings
Denise Darcel
Helen Deutsch
Philip Dunne
Jimmy Durante
Fred Finklehoffe
Franklin Gilbert
Abner J. Greshler
Joan Harrison
Paul F. Heard
John Hodiak
Arnold Hodwitt
Eddie Jackson
Dorothy Kirsten
Fred Kohlmar
Jonathan Latimer
Rufus LeMaire
David A. Lipton
Jack Lloyd
Dan Martin
Zeppo Marx
Howard Meighan
Yehudi Menuhin
Don Mersereau
Ray Milland
George Murphy
George Raft
Henry C. Rogers
Robert Rossen
Jack Roth
Dore Schary
Joseph M. Schenck
William A. Scully
Eddie Sherman
Howard Strickland
Bob Taplinger
Blanche Thebom
David Wayne

N. Y. to L. A.

Dane Clark
Clarence Derwent
Bobby Driscoll
Sidney Franklin
Arthur Hornblow, Jr.
Janet Leigh
Milton R. Rackmil
Milton Shuman
Louis M. Simon
F. Arlington Valles
Andrew Weinberger

SIMPP BLOWS WHISTLE ON F-WC

Dual WB Corporate Stock Issues Seen as Result of Divorcement

Reports of an impending division in Warner Bros. common following a breakup into two separate companies is giving that stock its current ride on the New York stock exchange's big board. Peak trading activity has been apparent for the past couple of months and the stock continued its climb in the past week. Added impetus was gained because of last week's maneuvers by WB for a consent decree from the Government.

Although Warners' financial status and earning potential is regarded on Wall Street as solid, trading has little to do with that factor, it is said. Settlement of the anti-trust action spells the breakup into two companies and proposed plan drafted by Warners calls for one theatre and one production-distribution share for every share now held in the present company, according to Wall Streeters. Stock splits invariably lead to bulk buying and a climb in the price.

Conflicting reports are current on whether the controlling stockholders, Harry, Jack and Major Albert Warner will stick together or break up if a settlement is pushed through. While some insiders assert that the threesome want a free hand so that Harry and Jack can stay with production-distribution and Albert take over the divorced theatre chain, Wall Street is convinced that the trio will go into the studio end of the business.

WB's Proposed Decree

Warners is preparing a proposed decree which must be in the hands of the New York federal district court Thursday (17). This decree, on which Harry and Jack have been huddling in the east, must take a stand one way or the other. Meanwhile, there have been Washington meets on what theatres the circuit must divest.

In Washington, a Dept. of Justice biggie asserted that the WB divestiture proposal, which would have one brother operating the chain and the other two staying in production, will get nowhere with the Government. Warners is not the first to come forward with this kind of deal, Justice biggie said. Original "brother" plan was tendered quite a while back by the Skouras's of 20th-Fox, who wanted Spyros to stay at the studio and Charles to take over Na-

(Continued on page 18)

TOA's Membership Drive Beyond Present 27 State Affiliates

Theatre Owners of America is mapping a membership drive which may lead to the organization of 14 new local units. Currently operating with 27 state affiliates, TOA is rigging a campaign to blanket the balance of the country. New units would be set up to cover exchange areas rather than be limited by state lines.

Personal junketing throughout the hinterlands is being set for Samuel Pinanski, New England circuit op, who heads TOA; Robert J. O'Donnell, regional veepee and Interstate circuit topper; Gael Sullivan, exec director, and Herman Levy, TOA general counsel. Pinanski will join the group in a number of spots while O'Donnell, Sullivan and Levy do the main bush-whacking.

Drive gets its start in February when the TOAers hit the road for the entire month. Regional veepees throughout the country will do the groundwork in advance, arranging for meets with invitations going out to local exhibs.

O'Donnell, a trained platform orator, will do most of the pitching for membership. There is a fair chance that the circuit op will be an indie at that time since talks on the breakup of the chain's partnership with Paramount are slated for January. Meanwhile, TOA is preparing material which will talk up the advantages of belonging to the exhib outfit.

Oscar Bd. Raises Stew

Hollywood, Nov. 8.

Board of governors of the Academy of Motion Pictures Arts and Sciences has voted to amend the Oscar derby rules this year to give only one award for live action short subjects. Producers, who are beefing, emphasize that the Academy vote was out of order since one-reelers cost as much as $75,000 to turn out, although seldom exceeding $25,000.

Fred Quimby, Metro short producer, may resign from the board as a result of the vote. Others protesting include Jerry Fairbanks, George Bilson of RKO, and Gordon Hollingshead of Warner Bros.

Sullivan Raps 20% Tax; 'Hits Hardest At Smaller Exhib'

St. Louis, Nov. 8.

A continuation of the 20% Federal amusement tax has cut attendance at the smaller film houses in the nation to a point where many of them may be forced to shutter, it was charged last night (Monday) at a session of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois by Gael Sullivan, exec director of the Theatre Owners of America. Sullivan's talk highlighted the first of the two-day session, which was attended by 225 exhibs representing 500 theatres in this area.

Asking for an outright repeal of the tax, or a slash of at least 5%, Sullivan said any such tax was unjust. He asserted that pic houses have become the target for revenue-hunters; they are not a luxury but a channel of communication, and that 90,000,000 persons attend them weekly. Sullivan also said that attendance had been particularly hit at 8,000 houses in cities of less than 25,000 population. This has resulted, Sullivan stated, in many owners permitting their equipment and theatres to run down, and eventually may force them to quit.

Sullivan stressed that national attendance is off 20% from the wartime level, and about 5% from the "normal" of 10 years ago. "The movies got 86c. out of every dollar spent for amusement, but now the industry obtains but 74¢," he declared.

A drop in postwar movie quality was acknowledged by Sullivan as one of the reasons for the slump but, he added, recently in Holly-

(Continued on page 18)

TOA TAKES ANTI-TAX FIGHT TO GRASS ROOTS

Recess by Congress has touched off a new drive by the Theatre Owners of America on the grass-roots level to win a slash in the 20% Federal admission bite. In a circular sent to all its members this week, TOA is asking exhibs to visit their Congressmen and U. S. Senators during the at-home stretch which lasts from Nov. 15-Jan. 1.

Seven arguments are listed by the circular as ammunition in talks with the politicos. Among these are the fact that patrons are mainly in middle and low income brackets; films rank with newspapers and radios as mass entertainment and education; many civic groups recognize necessity of off-the-street recreation for teenagers; and the fact that lifting the tax would free cash for purchase of other commodities.

Circular is signed by Gael Sullivan, TOA exec director.

FILES 'MONOPOLY' CHARGE IN D.C.

Society of Independent Motion Picture Producers, in a long and bitter denunciation of Fox-West Coast, announced Monday (7) that it had filed a formal complaint against the theatre circuit with the Dept. of Justice. It urged "an immediate investigation of the illegal monopoly of exhibition maintained by that company."

SIMPP also asked that the Attorney General expand the F-WC investigation "to include all local, state and area monopolies which by their illegal acts are stifling competition." Squawk to the D. of J. is in furtherance of SIMPP policy of attempting to open up those situations where it feels lack of competition for pix is holding down terms received by its member producers. It now has pending a suit it filed on its own in Detroit on the same basis.

"Time is now propitious to bring the investigation of Fox-West Coast's operations up to date," SIMPP statement declares, in light of several proceedings already brought against the chain by the Government and in view of points on local monopoly made by the court in the Paramount industry-wide anti-trust suit.

SIMPP has provided the D. of J. with a list of 82 situations where the circuit has no competition. "In many other situations where there is surface appearance of competition," statement adds, "the actual so-called competitors or would-be competitors exist virtually at the complete mercy and control of Fox-West Coast or by collusion with it. . . By arbitrary, illegal and collusive methods, Fox-West Coast has ruthlessly eliminated

(Continued on page 18)

P.R. Conclave In D.C. on Dec. 12-13

Meeting in Washington to further jell the all-industry public relations program will be held Dec. 12-13 (Monday-Tuesday). Powwow was to have been called during November, but the welter of holidays and other industry events made selection of the dates very difficult and a telephonic round robin of the scheduled participants found them voting for the December session.

Washington conclave is a follow-up to the all-industry meeting in Chicago at the end of August. It was decided at that time that RKO prez Ned E. Depinet, who was named chairman of the interim conference committee formed in Chi, should set the date for the Washington meet when all of the nine groups participating in the original conclave had voted approval of the program drawn up there.

Motion Picture Assn. of America became the final organization to stamp its okay on the proposals at a meeting of its board in New York last Friday (4). As anticipated, MPAA directors gave unanimous approval. They added a resolution of appreciation "to all those whose

(Continued on page 19)

Don't Underestimate the Intellect of the Younger Generation

opines vet producer

Sam Engel

. . .

an editorial feature in the upcoming

11th Anniversary Number

of

VARIETY

Justice Dept. Cool to RKO's Bid For Further Divorcement Delays

Washington, Nov. 8.

Dept. of Justice is balking on a request by RKO for an extension of time past today (Tues.) to unload its partnership theatres. Government is likely to demand that RKO be held in contempt for violating its consent decree unless the company can win a delay from the N. Y. federal district court. Further talks between RKO lawyers and Herbert Bergson, head of the D. of J.'s consent division, are slated later this week, but it is unlikely that the Government will relent.

Although an order was signed yesterday (Mon.) in New York granting RKO an interim postponement of 10 days to Nov. 18 to submit partnership breakups with indies, little significance is attached to that court document. It was granted with the okays of the Government to permit RKOers to continue discussions here and, if necessary, to apply for an extension to the court in the face of Government opposition.

Understood that Bergson has been insisting that RKO as well as other defendants stick to the letter of their agreements. Bergson, it is said, feels that RKO did not make sufficient efforts to wind up its partnership tieups by Nov. 8, date provided in the decree. Aside from the sale of its holdings in the Butterfield chain and some scattered individual theatre ties, it has not evidenced sufficient progress and the bulk of joint holdings remain, argument goes.

Twentieth-Fox may also run into difficulties in seeking delays on its breakups. If extensions are granted, it is said, they will not be general but will be confined to individual situations where circumstances make a cutting of the ties burdensome.

J. Miller Walker, RKO veepee, will meet Bergson in renewed talks, probably Friday (11).

Par Gets a Break

Paramount's consent decree has been eased by the N. Y. federal district court to give the company more leeway in liquidating its interest in the Butterfield circuit. Amendment signed this week lifts the original Nov. 8 deadline for unloading its minority holdings. Instead, Par is now permitted to treat Butterfield similarly to other joint interests which must be terminated within three years.

Action was taken on the okay of the Government. It follows advertisements placed by Par in newspapers and trade sheets calling for bids after the company failed to reach a deal with the Butterfield management. Major owns 23% in 92 of the Michigan houses and a one-third share of another 22.

UA's 40-Picture Aim; DeGrunwald British Deal Set

London, Nov. 8.

United Artists and Anatole de Grunwald have inked the long pending deal by which the producer's World Screenplays will make seven pictures in England in the next two to three years. Total budget on the product, UA exec v.p. Arthur W. Kelly said here, would amount to about $2,800,000.

UA is participating in the financing with blocked currency and is planning to give the pix worldwide distribution similar to that offered American indie product. Pact was signed by Kelly and prez Grad Sears for UA and Raymond Stross for de Grunwald. First production starts leasing early in the new year.

Sears' 40-Pic Program

Hollywood, Nov. 8.

United Artists topper Grad Sears during his current visit here is attempting to lay the groundwork for a two-year program of at least 40 pictures. A portion of these would be made under the deal with Joseph Justman, head of Motion Picture Centre studios, who is getting a project to provide 75% financing for indies.

"The deal is going along smoothly and all major points have been ironed out," Justman declared in predicting the papers would be signed in two weeks. Sonny Chalif, repping UA, confirmed Justman's optimism.

RKO CUTS OVERHEAD, ELIMINATES 2 DISTS.

RKO has eliminated two districts from its sales organization in a move this week to cut overhead in distribution. Gus Schaefer, northeast district chief, has resigned. Ray Nolan, prairie district manager, has been shifted back to the spot of branch topper in St. Louis. Tom Williamson, prior exchange manager in St. Louis, was rolled back to salesman.

Rocky Mountain district is absorbing the Des Moines, Omaha and Kansas City exchanges from prairie. Midwest district takes over St. Louis. In eliminating the northeast sector, Buffalo and Albany moves to the east central, while Boston and New Haven goes to the eastern district.

U.S. Challenges RKO Plea For Letout on Main Suit Because of the Consent

New anti-trust court battle between the Government and RKO is developing over the company's desire for a complete letout from the main monopoly action against the majors. RKO, it has been learned, will apply for a dismissal of the action against it when the case comes up for decree hearings in N. Y. federal court Dec. 6. Dept. of Justice is prepared to dispute the application.

At stake is the possibility that RKO will be branded by the same monopoly findings as all other majors except Paramount. Company wants out from the $90,000,000 in treble-damage actions which are currently pending, plus the possibility of facing others. It claims that privilege under its consent decree.

Dec. 6 date stands, despite a plea by the other majors for a postponement. Application last week for a changed date, pressed by John Gillespie, Metro lawyer, and Alvin Bergh, ditto for Warner Bros., was nixed by Judges Augustus N. Hand and Henry W. Goddard. Court tossed out the plea despite a claim of inconvenience on the part of the two lawyers, when Government reps told it that Philip Marcus, Government lawyer, would only be available for argument during the week.

On the question of private anti-trust actions, Paramount lawyers believe their company has its out since an order was granted severing Par from the suit when the company's consent decree was entered. At the time of severance, RKO did not obtain a similar order. RKO's decree was entered some time before the Paramount decree.

All the King's Men

Hollywood, Oct. 29.

Columbia release of Robert Rossen production, directed and screenplayed by Rossen. Features Broderick Crawford, Joanne Dru, John Ireland, John Derek. Based upon Robert Penn Warren's Pulitzer Prize novel; camera, Burnett Guffey; score, Louis Gruenberg; editor, Al Clark. Previewed Oct. 27, '49. Running time, 109 MINS.

Willie Stark	Broderick Crawford
Tom Stark	John Derek
Anne Stanton	Joanne Dru
Jack Burden	John Ireland
Sadie Burke	Mercedes McCambridge
Adam Stanton	Shepperd Strudwick
Tiny Duffy	Ralph Dumke
Lucy Stark	Anne Seymour
Mrs. Burden	Katharine Warren
Judge Stanton	Raymond Greenleaf
Sugar Boy	Walter Burke
Dolph Pillsbury	Will Wright
Floyd McEvoy	Grandon Rhodes
Pa Stark	H. C. Miller
Hale	Richard Hale
Commissioner	William Bruce
Sheriff	A. C. Tillman
Madison	Houseley Stevenson
Minister	Truett Myers
Football Coach	Phil Tully
Helene Hale	Helene Stanley

The rise and fall of a backwoods political messiah, and the mark he left on the American scene, is given graphic celluloid treatment in "All the King's Men." It is a picture to stir talk and controversy, factors that won't hurt its chances, but regardless of its boxoffice fate, it is a film that vividly impresses with dramatic sureness, the chicanery of politics as have been practiced in the past and may crop up again.

Robert Rossen produced and directed from his own script, based upon the Pulitzer Prize novel, "All the King's Men," by Robert Penn Warren. That its principal figure is the late Huey Long is hardly disguised at all, but the politics practiced in the story were not Long's alone. Rossen's three-way function compels attention, telling the drama with all the punch of a March of Time, sharpening realism without lessening motion picture values.

As the rural Abe Lincoln, springing up from the soil to make himself a great man by using the opinionless, follow-the-leader instinct of the more common voter, Broderick Crawford does a standout performance. Given a meaty part, his histrionic bent wraps it up for a great personal success, adding much to the many worthwhile aspects of the drama.

The story is told through the eyes of John Ireland, newspaperman. He falls for Crawford's line after seeing him pushed around by organized politics and becomes a devotee, pursuing the Crawford career from smalltime into bigtime as governor of his state with a motto that nothing shall stand in his way of attaining greatness. Ireland's work is good, clarifying the narrative so carefully developed by Rossen's handling.

The dramatic impact of mob scenes contrast with equally potent intimate scenes as the story is unfolded and over them all is spread just enough of the documentary technique to make them vividly alive. Crawford's exhortations of his followers is true-life spellbinding. The sequence where the people await the verdict on his impeachment trial, the defiance of the man who has made himself a king by knavery and the force of power, and his final death scene after being shot down at the height of his triumph are among the many dramatic phases to be remembered.

Joanne Dru appears to advantage as a cultured girl, friend of Ireland's, who comes under Crawford's spell, but the most compelling of the femme players is Mercedes McCambridge, the ironic, cynical and completely disillusioned secretary and mistress to the great man. Hers is the more colorful character and she registers strongly. John Derek, in the shorter part as Crawford's adopted son, impresses. Anne Seymour, Crawford's wife; Shepperd Strudwick, the sensitive doctor who shoots down the king; Ralph Dumke, a hanger-on; Raymond Greenleaf, a judge; Walter Burke, Crawford's trigger man, and the many other members of the cast rate for their playing.

The Rossen production swings from rural to city settings to background the strong script and Burnett Guffey's photography never misses a trick in making it live on the screen. Adding to the important production touches are score by Louis Gruenberg, the editing and other technical contributions. *Brog.*

'Queen' for Bette

Hollywood, Nov. 8.

Horizon Pictures, headed by John Huston and Sam Spiegel, bought "The African Queen" screenplay, formerly owned by Warners, as a possible starrer for Bette Davis.

Screenplay, based on a novel by C. S. Forester, was bought several years ago for Miss Davis, but later the project was dropped and the script was sold back to John Collier.

Dancing in the Dark
(SONGS—COLOR)

Hollywood, Nov. 5.

20th-Fox release of George Jessel production. Stars William Powell, Mark Stevens, Betsy Drake; features Adolphe Menjou, Randy Stuart, Lloyd Corrigan, Hope Emerson, Walter Catlett, Don Beddoe, Jean Hersholt, Sid Grauman. Directed by Irving Reis. Screenplay, Mary C. McCall, Jr.; adaptation, Marion Turk; added dialog, Jay Dratler; based on "The Bandwagon" by George S. Kaufman, Howard Dietz, Arthur Schwartz; camera (Technicolor), Harry Jackson; songs, Dietz and Schwartz; editor, Louis Loeffler. Tradeshown Nov. 4, '49. Running time, 92 MINS.

Emery Slade	William Powell
Bill Davis	Mark Stevens
Julie	Betsy Drake
Crossman	Adolphe Menjou
Rosalie	Randy Stuart
Barker	Lloyd Corrigan
Mrs. Schlaghammer	Hope Emerson
Joe Brooks	Walter Catlett
Barney Bassett	Don Beddoe
Jean Hersholt as	Himself
Sid Grauman	Himself
June	Helen Westcott
Sharkey	Frank Ferguson
Jack	Charles Tannen
Master of Ceremonies	Harry Crocker
Rubber	Louis Bacigalupi
Propertiman	Syd Saylor
Butler	Milton Parsons
Stephan	Byron Foulger
Costumer	Edward Clark
Sommelier	Max Willenz
Headwaiter	Gregory Gay
Neighbor	Ercille Alderson
Film Cutter	George E. Stone
Extra	Helen Brown
Cameraman	Sherry Hall
Wes	Dick Cogan
Hula Girl	Jean "Babe" London
Secretary	Kathryn Lang
Producer	Grandon Rhodes
Waiter	George Beranger

"Dancing in the Dark" is a happy-ending backstage musical story of the type that is warm, human and certain to give a good account of itself at the boxoffice. Ingredients are familiar, but done to a turn, the songs are established standards, the performances top quality, making for results that are assured entertainment for the majority of audiences.

Twist to the backstage yarn places it in Hollywood at the 20th-Fox studio and the settings are blended together advantageously in Technicolor to capture a show biz flavor that lends credibility to the plotting. Old formula of the story could have been trite in less expert hands, but smart writing, realistic dialog, and polish of production, direction and playing keeps it on a high entertainment level.

Plot melds together two motivations, the re-birth of an old ham, once kingpin of the footlights and screen, and the birth of a new femme star. Mary C. McCall, Jr.'s screenplay is adroit in presenting the story. Jay Dratler's added dialog has punch, humor and pathos, without overplaying the latter, and Marion Turk's adaptation of the play, "The Bandwagon," written by George S. Kaufman, Howard Dietz and Arthur Schwartz, is aptly fitted to the screen.

Plot line has Powell, a hasbeen, steered into a job at 20th-Fox as talent scout after he has refused help from the Motion Picture Relief Fund. Studio is hot after a Broadway singing star and Powell's friendship with her father is the peg for his job. He goes to New York with studio press rep Mark Stevens to sign her up, but double-crosses the lot by signing unknown Betsy Drake. They all lose their jobs, but trick of inserting a test of Miss Drake into a newsreel at a Grauman's Chinese premiere results in a happy ending for all concerned.

Powell's work is a great personal triumph. He has never been better and wows over his hasbeen assignment with tremendous effectiveness. Emotional tugs in the script bring out that he is the father of Miss Drake, having deserted her mother before childbirth. This is a conflict angle that never gets out of hand. Another twist has Miss Drake's acting ambitions keeping her from marriage with Stevens, adding further to the tastefully presented heart tugs.

Miss Drake's performance has warmth and charm and Stevens does well. Adolphe Menjou takes off headman Zanuck (here called Crossman, which has been a nom-de-plume) to a fare-thee-well, and there are just as expert performances by Lloyd Corrigan, Hope Emerson, Walter Catlett, Randy Stuart, Don Beddoe, Jean Hersholt and Sid Grauman, latter two playing themselves and others in the lengthy cast.

The score is abetted by the "Dancing in the Dark" title song, used behind the titles and reprised three times. "Something to Remember You By" and "New Sun in the Sky," which also has a reprise, all cleffed by Arthur Schwartz and Howard Dietz.

Irving Reis' direction moves the players around with never the suggestion of maudlin treatment in bringing the sentiment and heart-tugs that feature such a yarn to the screen. It is sensitive, correct handling that adds much to the George Jessel production. It's his best yet for this show biz veteran. He has dressed the film in beautiful sight values that come to the fore through Harry Jackson's very good lensing. The excellent musical direction by Alfred Newman and all of the other technical credits are of the best in making "Dancing in the Dark" a very entertaining 92 minutes. *Brog.*

Miniature Reviews

"All the King's Men" (Col). Comment-provoking drama of American politics, using the thinly-disguised career of Huey Long as its peg.

"Dancing in the Dark" (Songs-Color) (20th). Ingratiating, backstage musical on Hollywood. Good boxoffice.

"Dear Wife" (Par). Amusing sequel to "Dear Ruth" with same cast and good b.o. prospects.

"The Big Wheel" (UA). Exciting auto racing feature. Mickey Rooney and good outlook in general action houses.

"The Story of Molly X" (U). June Havoc in gangster-big house meller; for dualers.

"Without Honor" (UA). Melodrama of unfaithful wife. Fair star names to help, but b.o. spotty.

"Satan's Cradle" (UA). Fair sagebrusher in the Cisco Kid series.

"Mary Ryan, Detective" (Col). Lowgrade program meller starring Marsha Hunt; for the duals.

"Ranger of Cherokee Strip" (Rep). Neat Monte Hale galloper for action market.

"Project X" (FC). Unimportant melodrama for lowercasing in minor situations.

"Square Dance Jubilee" (Lippert). Strong western music entry.

"Black Midnight" (Mono). Roddy McDowall in western, horse-lover meller; okay for twinners.

Dear Wife

Hollywood, Nov. 5.

Paramount release of Richard Maibaum production. Stars William Holden, Joan Caulfield, Billy De Wolfe, Mona Freeman, Edward Arnold; features Arleen Whelan, Mary Philips. Directed by Richard Haydn. Written for screen by Arthur Sheekman and N. Richard Nash as a sequel to Norman Krasna's "Dear Ruth"; camera, Stuart Thompson; editor, Archie Marshek. Tradeshown Nov. 3, '49. Running time, 87 MINS.

Bill Seacroft	William Holden
Ruth Seacroft	Joan Caulfield
Albert Kummer	Billy De Wolfe
Miriam Wilkins	Mona Freeman
Judge Wilkins	Edward Arnold
Tommy Murphy	Arleen Whelan
Mrs. Wilkins	Mary Philips
Jeff Cooper	Harry Von Zell
Ziggy	Raymond Roe
Kate Collins	Elisabeth Fraser
Dan Collins	Bill Murphy
Mrs. Bixby	Mary Field
Mike Man	Irving Bacon
Taxicab Driver	Gordon Jones
Dora	Marietta Canty
Metcalfe	Don Beddoe
An Early Riser	Stanley Stayle

"Dear Wife" comes to the screen as an adequate sequel to Paramount's previous comedy success, "Dear Ruth." The family humor is continued in an amusing vein, the same cast principals repeat their "Ruth" characters and, altogether, it adds up to a promising boxoffice entry, not shaped for socko business, but certain to garner steady, substantial trade in most situations.

William Holden and Joan Caulfield are the man and wife couple of the title, story furthering their "Dear Ruth" romance. This time politics become involved in their lives when Holden is tricked into becoming a rival candidate for a state senatorship against his father-in-law, Edward Arnold. Mixup invokes many a chuckle, the dialog is bright with family talk, and over it all is a wholesome, pleasant air that will carry an audience along for an entertaining 87 minutes.

Richard Haydn's direction generates the amusement to be found in the Arthur Sheekman-N. Richard Nash screenplay, written as a sequel to Norman Krasna's first account of the adventures of young love and family. Direction and writing credits are both good, doing much to establish the Wilkins and the Seacrofts as screen characters. A third followup can well be had, based on the delightful character of the youngest Wilkins, so pertly played by Mona Freeman. In fact, "Dear Wife" is almost her picture so it is indicated she will take over if the Krasna-originated characters again come to the screen.

Arnold and Mary Philips are excellent as the parents, backing the more youthful marital portrayals of Holden and Miss Caulfield with just the proper amount of the seasoning of years. Billy De Wolfe is good for a full share of laughs, being seen again as the banker who has an unquenchable yen for Miss Caulfield. As noted, Miss Freeman grabs off much of the footage as the social-conscious youngster of the family, out to better the world. Arleen Whelan, political worker, and Raymond Roe, Miss Freeman's awkward young man, are among others doing good work.

Director Haydn, seen briefly in "Miss Tatlock's Millions" as Richard Rancyd, grabs himself another bit in this one as Stanley Stayle. It's a mirth-provoking finale bit.

The Richard Maibaum production is well-valued all down the line, acceptably dressed physically in keeping with the small-town circumstances of its characters, and loaded with a homey flavor that pleases. Stuart Thompson handled the competent camera and Archie Marshek did the good editing. *Brog.*

The Big Wheel
(SONG)

Hollywood, Nov. 4.

United Artists release of Harry M. Popkin-Samuel H. Stiefel-Mort Briskin production. Stars Mickey Rooney, Thomas Mitchell. Directed by Edward Ludwig. Original screenplay, Robert Smith; camera, Ernest Laszlo; music, Nat Finston; editor, Walter Thompson. Previewed Nov. 2, '49. Running time, 92 MINS.

Billy Coy	Mickey Rooney
Red	Thomas Mitchell
Vic	Michael O'Shea
Mrs. Coy	Spring Byington
Louise	Mary Hatcher
Minnie	Hattie McDaniel
Happy	Steve Brodie
Dolores	Lina Romay
George	Allen Jenkins
Reno Riley	Dick Lane

The thrills and excitement of auto racing, too long missing from Hollywood's annual product lineups, make "The Big Wheel" sturdy for the general action market. It's a topnotch entry in the division, crammed full of the type of movement that will rate it okay b.o.

Payoff element is the inclusion of plenty of actual racetrack footage, including the Indianapolis annual classic for speed kings. Crashing racers, dizzy skids and spins and fiery deaths are shown in gory detail for the hotrod fans and make the picture an exciting 92 minutes for the action fan, although somewhat rough to take for those who like more placid film fare.

The lead role of a brash young driver is tailormade for Mickey Rooney and he romps through it with just the right amount of flippancy. Co-star Thomas Mitchell also backs up the more mature side of the characters in an elderly romance with Spring Byington, Rooney's screen mother.

Story by Robert Smith mixes in a lot of sentiment and the expected tearjerker sequences, but it's all acceptable as backing for the speedy movement given the unfoldment by Edward Ludwig's direction and the pace of the actual racing footage. Rooney, son of a late Indianapolis driver, tries his hand at western tracks with hotrods and midgets. When he causes the death of another driver, no owner will give him a car. He goes east, hits the dirt tracks and finally shows up at the Indianapolis classic. Circumstance gets him a speed wagon to push, and just as he seems a sure winner his car catches fire but he wheels it in for third place despite burns. Finale sees him a less-cocky hero and in a clinch with Mary Hatcher, a grease-monkey gal who has stuck by him in all his troubles.

Bolstering the pace of the picture are Michael O'Shea, Steve Brodie, Allen Jenkins, Dick Lane and Monte Blue, all speed fans. Hattie McDaniel spots some comedy and Lina Romay fills a night club sequence pleasantly with vocalling of "Que Bueno."

Film is top-heavy with producer credits, listing no less than five. Essentially, it was most capably turned out by Samuel H. Stiefel and Mort Briskin under the executive supervision of Harry M. Popkin. Ernest Laszlo's lensing smartly captures the high octane flavor of the presentation and Walter Thompson's editing is good, as is the score by Nat Finston. *Brog.*

Story of Molly X

Universal-International release of Aaron Rosenberg production. Features June Havoc, John Russell, Dorothy Hart. Directed by Crane Wilbur. Story by Wilbur; camera, Irving Glassberg; music, Milton Schwarzwald; editor, Edward Curtiss. Tradeshown N.Y., Nov. 7, '49. Running time, 82 MINS.

Molly X	June Havoc
Cash Brady	John Russell
Anne	Dorothy Hart

Others include Connie Gilchrist, Cathy Lewis, Sara Berner, Sandra Gould, Katherine Warren, Charles McGraw, Elliott Lewis and Wally Maher.

June Havoc as a gun-gal in a mobster meller lends more credibility to "The Story of Molly X" than the story itself. But, unfortunately, her performance isn't enough to sustain "Molly" beyond the dualer situations.

It's a standard type of gangster yarn of murder, intrigue in the big house, etc., with a cast of little-knowns for Miss Havoc's support. And the performances generally have a stiltedness that is consistent with the whole production. There's nothing pretentious about the budget for this one, obviously.

"Molly" is about a dame who takes over the mantle of her rubbed-out husband, a gangleader, but she's finally apprehended and sent up for a stretch. She has unearthed the guy who fingered her late husband and, calm as you please, ventilates him with lead. The rest of the yarn deals mostly with her trepidation on whether or not the cops will find the discarded gun, as the evidence that will put the murder rap on her. The denouement that gives her a clean bill doesn't quite add up in the manner in which it's all handled story-wise.

Miss Havoc, of course, gives the pic its most professional stamp though the photography isn't as kind to her as it might have been. John Russell is a good-looking thug who needs more stock training, while Dorothy Hart gets her first real chance to show. She photographs exceptionally well, though her performance is inclined to be a little monotonous. The others are just bits. *Kahn.*

Without Honor

Hollywood, Nov. 5.

United Artists release of Robert and Raymond Hakim production. Stars Laraine Day, Dane Clark, Franchot Tone; features Agnes Moorehead, Bruce Bennett. Directed by Irving Pichel. Screenplay, James Poe; camera, Lionel Lindon; music, Max Steiner; editor, Gregg Tallas. Previewed Nov. 4, '49. Running time, 68 MINS.

Jane Bandle	Laraine Day
Bill Bandle	Dane Clark
Dennis Williams	Franchot Tone
Katherine Williams	Agnes Moorehead
Fred Bandle	Bruce Bennett
Radio Man	Frank Marlowe
Ambulance Attendants	Harry Lauter, Peter Virgo
Neighbor's Wife	Margie Stapp
Girl Scouts	Patricia Ann Ewing, Joan Tepper
Neighbor	Lester Dorr
2d Radio Man	Harrison Hearne

"Without Honor" is an apt title for the melodramatic contents of this plot. Marquee value of the star names is fair and because it's a soap-opera with a happy ending, okay returns in some situations are indicated. However, grosses will be spotty at best.

Some good acting talent is involved in bringing the odd, static story to the screen, but it doesn't have a chance to stand out. The footage is short, 68 minutes, but the development is very deliberate, making for a slow unfoldment. Despite many scenes played by Laraine Day without speaking, the James Poe screenplay seems to carry a surfeit of dialog.

Premise around which plot swings is a younger brother's jealousy of his sister-in-law. He has found she has been cheating and arranges a denouement scene in her home with all the principals. Miss Day is the wife and has on her mind the added guilt of believing she is responsible for the death of her lover, who has called early before the big scene is to be played by the brother. Mood of Irving Pichel's direction seeks to establish her terror of the concealed body and fear of its discovery and of her two-timing.

The soap-opera trend takes over when she confesses the killing and the body is missing. She attempts suicide, is rushed to the hospital, where her lover, not dead but only injured, had been taken earlier after wandering from his hiding place into the street. The husband sees his kid brother for what he is and goes after his wife to reconcile with her, the same as the lover's wife.

Dane Clark tries manfully without success to realize on the jealous brother. Franchot Tone is only in for short footage at opening sequences as the lover. Agnes Moorehead, Tone's wife, and Bruce Bennett, married to Miss Day, are as wasted as the other principals.

The production dressing supplied by Robert and Raymond Hakim isn't expensive so indications are that film will come out despite its spotty grossing outlook. They can take no particular pride in this one, however. A Max Steiner score and the Lionel Lindon lensing are in keeping with film's mood. Editing is not smooth. *Brog.*

Satan's Cradle

United Artists release of Philip N. Krasne (Duncan Renaldo) production. Stars Duncan Renaldo and Leo Carrillo. Directed by Ford Beebe. Screenplay, Jack Benton; based on "Cisco Kid" character created by O. Henry; camera, Jack Greenhalgh; editor, Marty Cohn; music, Albert Glasser. Tradeshown N.Y., Nov. 7, '49. Running time, 60 MINS.

Cisco Kid	Duncan Renaldo
Pancho	Leo Carrillo
Lil	Ann Savage
Steve Gentry	Douglas Fowley
Henry Lane	Byron Foulger
Rocky	Buck Bailey
Idaho	George De Normand
Peters	Wes Hudman

A low-budget sagebrusher in the Cisco Kid series, "Satan's Cradle" is a fair action film which should glean moderate returns from the market at which it's aimed. Ample shootin' and rough-'n'-tumble are incorporated in the footage to

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WHO PUT ON THE B.O. FREEZER?

Divorcement Would Create Step-Up In Number of 20th-Fox Releases

Twentieth - Fox sales veepee Andy W. Smith, Jr., is planning no drastic policy changes for his company when and if divorcement is ordered, other than a possible step-up in the number of releases. While reluctant to discuss his plans because the question of divorcement for 20th is still in litigation, he declared, however, that 20th's organization, product and customer good-will should combine to give it a continued profit from production and distribution alone if the splitup is decreed.

Smith reiterated the point that he and 20th execs have made consistently during the last year—that the lion's share of company profits now comes from theatre receipts. Thus, he averred, it would be impossible to say that divorcement would be good for the company. But he declared candidly that it could mean a change for the better as far as distribution itself is concerned.

Divestiture, he noted, will obviously make for a more competitive market. As a result, he said, there will be a greater need for more good pictures, which calls for a step-up in the release schedule. Exact number of pictures to be released annually in case of divorcement has not been determined but it is possible the company might boost its slate from 24 to 30. In line with this, it is noted that 20th has recently built up a hefty backlog. Thirteen films scheduled for 1950 release are already in the can and three more are now on the floor and scheduled to wind production by the first of the year. In

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SAG RATIFIES PACT WITH PICTURE AGENTS

Hollywood, Nov. 8.

Members of the Screen Actors Guild voted 1,268 to 15 to ratify the new 10-year deal between the thesps and the motion picture talent agents.

Ronald Reagan is unopposed for reelection as president in the mail vote, results of which will be announced Nov. 13. Others sure of election are William Holden, first veepee; George Murphy, second veepee; Paul Harvey, third veepee, and Walter Pidgeon, secretary.

Dane Clark's N.Y. to S.F. And Thence to Paris

A freelancer now, Dane Clark is slated to leave for Paris early next month to appear opposite Vivian Romance in an as yet untitled film to be produced by Sacha Gordine. Actor planed to the Coast Sunday (6) after spending a busy three weeks in New York. While in town, Clark made two appearances on TV and two on radio in addition to playing a week at the Hartford (Conn.) Playhouse in "Front Page."

Clark left for the Coast to be on hand for the San Francisco opening Tuesday (8) of his "Without Honor" (UA). After completion of the Paris stint, he may do a picture in New York about a cabdriver, but nothing definite has been set. While in Gotham, the actor read about 15 legit scripts, but found nothing to his liking, besides not wanting to get involved in any long-term contracts.

Another 'Electra'?

Director Fred Pressburger has purchased rights to the novel "White Crocus," by Peter Packer. He'll produce it in New York next year and is now working with Packer on the script.

Yarn was published in England in 1927. It's said to be a "psychological 'Electra'" theme concerning a 12-year-old girl with a love-hate feeling for her father.

IATSE's New Pacts

Union contracts for exchange employees, which were negotiated by the International Alliance of Theatrical Stage Employees with eight major distribs last spring, have been inked with Eagle Lion, United Artists, Monogram and National Screen Service. Two-year pacts give exchange personnel a $4.50 weekly raise, retroactive to Dec. 1, 1948, with minimums starting at $34 per week.

Pacts for the various locals in 32 exchange centers were inked by IATSE's top execs in New York.

Liability of U Directors For Stock Sale Profits To Get Early Fed. Trial

Liability of Universal director William A. Scully and former director Cliff Work for "short term profits" obtained by sale of company stock within a period of less than six months will be fixed by a trial in the near future on the basis of a ruling handed down last week in N. Y. federal court by Justice Sylvester J. Ryan. Minority stockholder Stephen Truncale, who is pressing the action against the pair, moved for immediate appointment of a receiver to assess damages, but the court denied his request.

Judge Ryan pointed out that since the trial is imminent "it doesn't appear that appointment of a receiver will serve any useful purpose." Universal moved that Truncale put up $40,000 security to cover costs in event he loses the case, but the jurist denied the motion. Truncale previously had won summary judgment against Work and Scully with the exact amount to be fixed by trial. Similar charges, which the stockholder had brought against directors Charles D. Prutzman, J. Cheever Cowdin and Nate J. Blumberg, were dismissed earlier this year.

Truncale, however, did not fare so well in another N. Y. federal court minority stockholder action which he is waging with co-plaintiff William Freiday against Universal and its directors. Suit challenges stock option deals in 1945 in which the company allegedly granted the directors waivers. Upon a request that the plaintiffs post cash to cover costs in case they lose, Federal Judge Clancy ordered security be posted.

Wallis Nixes 20th Martin-Lewis Deal

Hollywood, Nov. 8.

Dean Martin and Jerry Lewis will appear in "My Friend Irma Goes West" for Hal Wallis at Paramount, making it impossible to go through a proposed deal to co-star in "I'll Get By" for 20th-Fox.

Wallis' contract with the actors calls for one picture a year, with an option on the second.

Goldwyn, Korda Deal Snarled on 'Pimpernel'

Hollywood, Nov. 8.

Deal between Samuel Goldwyn and Sir Alexander Korda to produce jointly "The Elusive Pimpernel" in England has apparently gone on the rocks. Goldwyn was to finance the film with frozen coin while Korda was to furnish the story and cast, with the exception of David Niven, who was under contract to Goldwyn at the time deal was made.

Goldwyn is reported to have disliked the finished product and refused acceptance. He refuses to confirm this, however, stating yesterday (Mon.) that he'd rather not discuss the matter.

OCTOBER SLUMP DRAGS TOP PIX

Expectation of last summer that the large number of top-quality pix on fall release schedules would drive patrons back into theatres has not wholly materialized. The slump that hit the b.o. during October has dragged down with it a number of pix of great promise.

Distribution and exhibition execs queried during the past week have no pat answer as to the reason for the present lethargy which is again gripping potential theatre audiences. They are frank to admit their great concern over the fact that films that are receiving rave notices from the critics and equally strong word-of-mouth nevertheless are failing to do anything like the business anticipated of them.

Lack of a sufficient number of top quality pix and a dearth of them over a sufficiently protracted period of time is felt by many in the distribution-exhibition end of the business to be the cause of the faltering b.o. Instead of causing the few sock quality films to stand out dominantly, the good, it is felt, are being pulled down with the bad. There's fear of a general lack of audience interest that will only be rebuilt by better product over a long period.

Steel and coal strikes, with accompanying threats of great layoffs throughout the country, are credited with possibly being the immediate cause of the October weakness in grosses. An upset in the economic system that suddenly starts people thinking about husbanding savings is always perilous at the b.o.

General feeling among many film toppers, however, is that that is too easy an explanation. They think that the soul-searching should be deeper in light of the trend of the b.o. to decline each year since 1947 and particularly in view of the fact that this is the second serious dip this year. Biz fell off precipitously in May. It began climbing about Aug. 10 and was hitting a nice pace through September, when the decline hit again.

Too Many Reissues

One of the reasons offered for the crimp by the western division sales chief for a Big Five company was the flock of reissues with which

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MAX COHEN AND UA IN HASSLE OVER 2 PIX

United Artists and New York exhibitor Max A. Cohen are waging a legal tug-of-war over UA's "Home of the Brave" and "High Fury" which the theatreman screened last September at his New Amsterdam and Harris theatres on W. 42nd St., N. Y. The distributor is seeking recovery of coin allegedly due it on percentage dates of "Brave" as well as rental money owed on "Fury."

Cohen, on the other hand, has a $10,000 counterclaim against UA. In an affidavit the exhibitor charges that the distrib caused him monetary loss and damaged his reputation by falsely promising him "Brave" on a "firstrun" basis. Instead, he contends, UA made a deal with the Loew circuit and thus "deprived him of full benefit of a firstrun."

Named defendants in the UA actions are Cohen, the Andear Amus. Corp., operator of the Harris, and Ancore Amus. Corp., operator of the New Amsterdam. According to the complaint the two films were exhibited from Sept. 14-27 at the houses. New Amsterdam had the twin bill opening week while the Harris played the following semester.

UA claims its percentage share on "Brave" at the N.A. and Harris respectively is $4,370 and $1,368, while flat rental for "Fury" amounts to $375 for the N.A. and $125, the Harris. UA's suit and Cohen's counterclaim came to light in N. Y. supreme court Friday (4) when the defendant moved to consolidate two City Court actions into the higher court proceeding.

Blumenthal-Erskine, Dembow-Allen Key New Biz-Prod. Indie Team Trend

Financial complexities of independent production have become so overwhelming a new pattern is beginning to emerge of producing teams—one member to head up the actual filmmaking and the other to handle business detail. Two new such units were announced during the past week. One finds A. Pam Blumenthal and Chester Erskine associated, and the other Sam Dembow, Jr., and Irving Allen.

Pattern follows that of the Joseph H. Hazen-Hal Wallis relationship, which has proved very successful. It's nothing new to the industry, being a natural division of labor, but the need for this type of partnership appears to be growing and more such teams are seen likely in the future.

Aside from current headaches in getting a worthwhile production and distribution deal, indies are finding that the present tight market for films requires close attention all during the time that a picture is in release. By working with distribs, rather than just handing them a picture and letting them go ahead on their own, indies have found that they can milk considerable extra income out of their product. That's practically a

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Film Jobs Off

Sacramento, Nov. 8.

Film employment in Hollywood dropped off to 69.4% in September, compared with 74.3% for the corresponding month in 1948.

California Labor Statistics Bulletin also disclosed that average weekly wages for the month were $98.23, as against $95.20 for September last year.

Maharajah Moolah For Anglo-Indian Indie Pix Prod. Co.

Backed by coin put up six Maharajahs, Ken McEldowney, prexy of Oriental - International Films, planed to India via London on Saturday (5) to launch its initial India - located production, "The River." Based upon a novel by Rumer Godden, the screenplay was written by the authoress and the pic's director, Jean Renoir, who left with McEldowney along with Thomas E. Breen, who will star.

"The River" is the initial production to be made by foreign filmmakers entirely in India and will be shot in Technicolor. Due to lack of color processing equipment in India, rushes will be flown to London for development and will be returned a week later. India's ace cameraman, Ram Sengupta, is now in London learning color lensing techniques and will work under the pic's chief cameraman, Claude Renoir, the director's nephew.

During one of his five trips to India in the last year and a half, McEldowney arranged financing from a group of Maharajahs who were interested in making an India film for the world market. They put up approximately $750,000 to cover complete production costs on the film. An Indian version will be made for local consumption by dubbing the soundtrack and inserting additional material to fill out the usual three or four hours' running time for Indian features.

McEldowney is projecting an additional three films with Indian backgrounds. Next pic will revolve around sequences shot recently on an elephant roundup. The screenplay is currently being written. McEldowney is in the market for two other yarns. Breen is the son of Production Code administrator Joe Breen.

Propose 1,800-Seater On 7th Ave. and 56th St.

First major theatre building project in midtown New York is likely to be the erection of an office building and 1,800-seat house at the northwest corner of Seventh avenue and 56th street. Projected flickery, across from Carnegie Hall, is planned by Sigmund Dornbusch following purchase of the property last week from Mutual Life Insurance Co. of N. Y. Dornbusch claims to have a lease already closed with a leading metropolitan circuit.

Property is assessed at $785,000. Blueprints call for the building to include parking and garage facilities. Berk & Krumgold agented the deal.

Yank Joint Deal With French Subsidized Co.

Paris, Nov. 8.

Increased American participation in film production here is seen following the completion of a deal with French producer George Maurer by William Auten. Latter, who represents an American group, is now enroute to the U. S.

Partially backing Maurer in the joint production agreement is the Union Generale Cinematographique. Inasmuch as UGC is a wholly owned government organization, the deal virtually makes the government a partner in the venture.

PAAL SEEKS LAUGHTON, DIETRICH, VALLI, BOYER

London, Nov. 8.

Alexander Paal, currently producing "A Tale of Five Cities" in London, has begun lining up his next production, "Goodbye, U.S.A.," which will be an episodic story concerning two men and two women who are deported from the U.S. Negotiations have been opened for Marlene Dietrich, Alida Valli, Charles Laughton and Charles Boyer to co-star.

Story will deal with a German woman, an Italian femme, a Britisher and a Frenchman from the time they embark on the deportation train in Frisco until they are assimilated once again in their "home" environments. Paal has scheduled start of production of "Goodbye, U.S.A." for February, 1950. He returns to Hollywood from London in December.

Autry Buys 'Mule Train' As Sub Tag for 'Hills'

Hollywood, Nov. 8.

Gene Autry has purchased the rights to "Mule Train" from the Disney Music Co. for $20,000. Song's title will be the tag of Autry's next picture, now called "Beyond the Purple Hills." Picture is being gunned for January release, while it is figured the song will still be hot.

Vaughn Monroe has warbled the number in his first oater, "Singing Guns," for Republic and his film is also being rushed towards release to take advantage of the song's popularity. When he finishes "Mule Train" Autry will launch a junket of 67 one-night stands, starting Jan. 14 in Oklahoma City.

Morgan's Schine House

Watertown, N. Y., Nov. 8.

Federal Judge John Knight, who handed down the anti-trust decision in the Government suit against the Schine chain, has confirmed the first order for the sale of a Schine theatre following the divestiture consent decree. Palace theatre here, and the eight-story office building in which it is housed, has been sold to Gerald Frankel of Chicago. Judge Knight must approve all deals under the decree.

Theatre has already been leased by Frankel to Richmore Amusement Enterprise outfit headed by Richard Morgan, former Paramount b.o. legalite. Morgan takes over next month.

Terrif Heat, H.O.s Bop L.A.; 'Tokyo' Torrid $40,000; 'Jolson' Hep 28G, 3d; 'Ribbon' Hot 25G, 2d; 'Pinky' 35G, 3d

Los Angeles, Nov. 8.

Multitude of holdovers and an extreme hot spell most of week are keeping grosses on the mild side currently. However, "Tokyo Joe" is bright firstrun opener with very good $40,000 on initial frame, two theatres.

Combo of "Dalton Gang" and "Deputy Marshal" is light $19,000 in four small-waters. Reissue of "True Glory" and "Burma Victory" is getting no place with minor $13,500 in five sites. Second-run of "Rusty's Birthday" is being helped by vaude to okay $19,000 at Orpheum.

Second week of "Wore Yellow Ribbon" is holding up at $25,000 for three spots. "Jolson Sings Again" is particularly strong among holdovers with hot $28,000 in two houses, third week, and stays a fourth. "Pinky" is pleasing $35,000 in four locations, third round.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834, 902, 1,106, 512, 55-$1)—"Deputy Marshal" (Indie) and "Dalton Gang" (Indie). Light $19,000. Last week, "Ichabod" (RKO) and "Strange Gamble" (LA) (3d wk-4 days), $9,300.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-$1)—"Pinky" (20th) (3d wk). Pleasing $35,000. Last week, $41,500.

Downtown, Hollywood, Wilshire (WB) (1,757; 2,756; 2,344; 60-$1)—"Wore Yellow Ribbon" (RKO) (2d wk). Nice $25,000 or over. Last week, sock $42,000.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,096; 60-$1)—"Scene of Crime" (M-G) and "Border Incident" (M-G) (2d wk). Mild $21,000. Last week, mild $32,400.

Pantages, Hillstreet (RKO) (2,812; 2,890; 60-$1.10)—"Jolson Sings Again" (Col) (3d wk). Hot $28,000. Last week, $34,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Tokyo Joe" (Col) and "Feudin' Rhythm" (Col) (LA only). Stout $40,000. Last week, "Irma" (Par) and "Rim Canyon" (Col) (LA only) (3d wk), $17,300.

United Artists, Ritz, Studio City, Vogue (UA-FWC) (2,100; 1,370; 880; 885; 60-$1)—"Abandoned" (U) and "Mysterious Desperado" (RKO) (2d wk). Only $6,500 in 4 days. Last week, slim $18,200 in 5 theatres.

Million Dollar, El Rey, Iris, Belmont, Culver (D'town-FWC) (2,093; 861; 828; 1,532; 1,145; 60-$1)—"True Glory" (Indie) and "Burma Victory" (Indie) (reissues). Small $13,500. Last week, "Animal Crackers" (Par) and "Duck Soup" (Par) (reissues) (2d wk-4 days), $4,900.

Orpheum (D'town) (2,210; 50-95)—"Rusty's Birthday" (Col) (2d run) with vaude headed by Lib erace, Wally Brown. Okay $19,000. Last week, featurettes and shorts with vaude headed by Pinky Lee, $29,900.

Carthay Circle (FWC) (1,518; 85-$1.50)—"Heiress" (Par) (3d wk). Steady $11,000. Last week, $11,200.

Fine Arts (FWC) (679; $1.20-$2.40)—"Red Shoes" (EL) (45th wk). Climbing to fine $4,000. Last week, $2,700.

Four Star (UA-FWC) (900; 90-$1.20)—"Hamlet" (U) (4th wk). Down to $3,000. Last week, $3,200.

Indpls. Better; 'Ribbon' Topper. Sturdy $13,000

Indianapolis, Nov. 8.

First run biz here this stanza is better all around than it has been for several weeks. "She Wore Yellow Ribbon" is sturdy at Indiana to lead the pack. "Story of Seabiscuit" is nice at Circle.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Seabiscuit" (WB) and "Sky Liner" (Indie). Nice $11,000. Last week, "Under Capricorn" (WB), tepid $9,000.

Indiana (G-D) (3,300; 44-65)—"Wore Yellow Ribbon" (RKO). Steady $13,000. Last week, "Friend Irma" (Par) and "Stagecoach Kid" (RKO), $15,000.

Loew's (Loew's) (2,427; 55-90)—"Jolson Sings Again" (Col) (3d wk). Okay $7,500 in 5 days, for great $42,000 total in 19-day run.

Lyric (G-D) (1,600; 55-85)—"Roughshod" (RKO) with Ted Mack unit onstage. Modest $11,000. Last week, "Will James' Sand" (20th), slow $5,000 at 44-65c scale.

Broadway Grosses

Estimated Total Gross

This Week $516,500
(Based on 17 theatres)

Last Year $702,500
(Based on 16 theatres)

'Ribbon' Great $16,500 in Balto

Baltimore, Nov. 8.

Best action here this week is being recorded by "Wore Yellow Ribbon" smash at the Town. "Strange Bargain," coupled to stage layout headed by Jerry Colonna, Jan August and Eileen Barton at combo Hippodrome also is nice. Rest of downtown list is in fairish groove.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Johnny Eager" (M-G) (reissue). Drawing fairish response at $8,000. Last week, "Red Light" (UA), $9,200.

Hippodrome (Rappaport) (2,240; 20-80)—"Strange Bargain" (RKO) plus fullsome stage layout headed by Jerry Colonna, Jan August and Eileen Barton. Stageshow helping to nice $16,000. Last week, "Holiday in Havana" (Col) with stageshow headed by Penny Singleton, $12,900.

Keith's (Schanberger) (2,460; 20-60)—"Red, Hot and Blue" (Par). Opens tomorrow (Wed.) after "Abandoned" (U), bit mild, $7,800.

Mayfair (Hicks) (980; 20-65)—"Fighting Man of Plains" (20th). Starts tomorrow (Wed.) after "Great Dan Patch" (UA) faltered in stretch to get only $4,800.

New (Mechanic) (1,800; 20-60)—"Everybody Does It" (20th) (2d wk). Good $8,000 following fine $11,400 opener.

Stanley (WB) (3,280; 25-75)—"Seabiscuit" (WB). Not much of a run at mild $10,000. Last week, "Beyond Forest" (WB) (2d wk), $7,400.

Town (Rappaport) (1,500; 35-65)—"Wore Yellow Ribbon" (RKO) (2d wk). Starts second round tomorrow (Wed.) after smash opener at $16,500, to be rated best thing in town.

'Danube' Swift $11,000, Wash.; 'Everybody' 16G, 'Kiss'-Lawford Wow 28G

Washington, Nov. 8.

Midtown biz is on upheat in current session after dipping sharply last week. Busiest spot in town is Loew's Capitol, where "Midnight Kiss" and Peter Lawford onstage has caught on with the bobby-soxers. "Red Danube" shapes solid at National while "Everybody Does It" at Palace looks lively. "Yellow Ribbon" still is doing well in second Keith week.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Midnight Kiss" (M-G) plus Peter Lawford-Joey Adams combo onstage. Torrid $28,000 for 6½ days, and building daily. Shuts down Tuesday afternoon for "Battleground" (M-G) preem. Last week, "Thieves' Highway" (20th) plus vaude, sorry $15,000, lowest since pre-war.

Keith's (RKO) (1,939; 44-80)—"Wore Yellow Ribbon" (RKO) (2d wk). Steady $11,000 after socko $17,500 last week.

Palace (Loew's) (2,434; 44-74)—"Everybody Does It" (20th). Lively $16,000 but not up to level of hit film for this house. Last week, "Chicago Deadline" (Par), sad $12,000, new low for last few years.

Metropolitan (Warners) (1,163; 50-98)—"Jolson Sings Again" (Col) (4th-final wk). Fading to okay $9,000. Last week, fine $14,500, better than expected.

National (Heiman) (1,600; 44-74)—"Red Danube" (M-G). Solid $11,000, and well above house average. Holds. Last week, "Devil in Flesh" (Indie) (7th wk), $3,500.

Warner (WB) (2,164; 44-74)—"Beyond Forest" (WB) (2d wk). So-so $8,000 in final five days. Last week, nice $15,000.

Trans-Lux (T-L) (654; 44-80)—"Fallen Idol" (SRO) (5th wk). Okay $5,000 after $5,500 last week. Stays on.

'Kentuckian' Lively 16G, Cleve.; 'Seabiscuit' 14G

Cleveland, Nov. 8.

Although winter season hasn't yet gone into high gear, film takes are gradually warming up. Strong vaude unit skedded for Palace is pushing "Strange Bargain" to strong total and week's top biz "Jolson Sings Again" on second lap at Esquire looks hot enough to give firstrunners rough sledding. "Seabiscuit" at Hipp and "Fighting Kentuckian" at State are both pulling nicely.

Estimates for This Week

Allen (Warners) (2,000; 55-70)—"Abandoned" (U). Ordinary $9,500. Last week, "Trapped" (EL), $10,000.

Esquire (Community) (704; 60-$1)—"Jolson Sings Again" (Col) (2d wk). Sizzling $14,000 following $18,000 last week.

Hipp (Warners) (3,700; 55-70)—"Seabiscuit" (WB). Satisfying $14,000. Last week, "Tokyo Joe" (Col), $12,000.

Palace (RKO) (3,300; 60-90)—"Strange Bargain" (RKO) plus new RKO vaude bill, with Pat Henning and Charles Slim Timblin. Husky $25,000. Last week, "Fighting Man of Plains" (20th), $12,000.

State (Loew's) (3,450; 55-70)—"Fighting Kentuckian" (Rep). Trim $16,000. Last week, "Chicago Deadline" (Par), ditto.

Stillman (Loew's) (2,700; 55-70)—"Gal Who Took West" (U). Moderate $5,000. Last week, "Song of Surrender" (Par), same.

St. Louis Topped By 'Ribbon' $15,000

St. Louis, Nov. 8.

Box office take is slightly better than last week, with two stageshows in midtown sector. Besides usual vaude at the Fox with "Easy Living," Loew's is racking up a sock session with gang of Hollywood stars in action plus "Border Incident." Outstanding straight-filmer is "She Wore Yellow Ribbon," solid at the St. Louis.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Father Was Fullback" (20th) and "Grant Takes Richmond" (Col) (m.o.). Down to $9,000. Last week, "Sword in Desert" (U) and "Fighting Kentuckian" (Rep), mild $8,500.

Fox (F&M) (5,000; 50-75)—"Easy Living" (RKO) and vaude. Passable $18,000. Last week, "Grant Takes Richmond" (Col) and vaude, $17,500.

Loew's (Loew) (3,172; 50-75)—"Border Incident" (M-G) and stageshow. Sock $25,000. Last week, "Tokyo Joe" (Col) and "Leather Gloves" (Col), $13,000.

Missouri (F&M) (3,500; 50-75)—"Seabiscuit" (WB) and "Lovable Cheat" (FC). Nice $13,000. Last week, "Father Fullback" (20th) and "Thieves' Highway" (20th), $11,500.

St. Louis (F&M) (4,000; 50-75)—"Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO). Solid $15,000 or near. Last week, "Rope of Sand" (Par) and "Own True Love" (Par), $9,500.

'Stable' Sweet $18,000, Mont'l; 'Roseanna' 14G

Montreal, Nov. 8.

New entries in most theatres are sparking returns here this session with help from bad weather. "Come to Stable" shapes tops with solid week at Loew's. "Roseanna McCoy" also is trim at Capitol.

Estimates for This Week

Loew's (CT) (2,855; 40-65)—"Stable" (20th). Sweet $18,000. Last week, "Summertime" (M-G) (2d wk), $15,000.

Capitol (CT) (2,412; 34-60)—"Roseanna McCoy" (RKO). Trim $14,000. Last week, "Father Fullback" (20th), $10,000.

Palace (CT) (2,625; 34-60)—"Spring in Park Lane" (Indie). Okay $12,000. Last week, "Red, Hot and Blue" (Par), big $16,000.

Princess (CT) (2,131; 34-60)—"Thieves' Highway" (20th). Sock $13,000. Last week, "Big Steal" (RKO) (2d wk), $6,000.

Imperial (CT) (1,839; 26-45)—"Illegal Entry" (U) and "Judge Steps Out" (U). Nice $10,000. Last week, "Gal Who Took West" (U) and "Make Mine Laughs" (U), same.

Orpheum (CT) (1,040; 34-60)—"My Gal Sal" (20th) and "Man About House" (20th) (reissues). Okay $5,000. Last week, "Home of Brave" (UA) (4th wk), $6,000.

Hub Limps But 'Doll' Neat $24,000; 'Everybody' 23G, 'Seabiscuit' $18,500

Boston, Nov. 8.

General downward trend in biz is being felt around town this stanza, with new product at firstruns not too strong. "Beautiful Doll" at Memorial and "Everybody Does It" at Met shape best with "Abandoned" and vaude at Boston about average. "Story of Seabiscuit" at Paramount and Fenway looms only fair.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Pinky" (20th) (5th wk). Holding up fairly well at $9,500 after okay $10,500 last week.

Boston (RKO) (3,200; 55-85)—"Abandoned" (U) plus vaude. Average $21,000. Last week, "Gal Who Took West" (U) with vaude, $20,000.

Fenway (NET) (1,373; 40-85)—"Story of Seabiscuit" (WB) and "Song of Surrender" (Par). Good $6,500. Last week, "Without Honor" (UA) and "Black Midnight" (Mono), $7,000.

Memorial (RKO) (3,500; 40-85)—"Beautiful Doll" (20th). Neat $24,000. Last week, "Christopher Columbus" (U), tepid $13,000 in 6 days.

Metropolitan (NET) (4,376; 40-85)—"Everybody Does It" (20th) and "Deputy Marshal" (SG). Fairly good $23,000 expected. Last week, "Under Capricorn" (WB) and "Angels in Disguise" (Mono), $20,000.

Orpheum (Loew) (3,000; 55-$1.20)—"Jolson Sings Again" (Col) (3d wk). Off to $12,000 but still solid. Last week, big $21,000.

Paramount (NET) (1,700; 40-85)—"Story of Seabiscuit" (WB) and "Song of Surrender" (Par). Fair $12,000. Last week, "Without Honor" (UA) and "Black Midnight" (Mono), nifty $16,000.

State (Loew) (3,500; 40-85)—"Grant Takes Richmond" (Col) and "Border Incident" (M-G). Mild $12,000. Last week, "Jolson Sings Again" (Col) (2d wk), $13,000 at upped scale.

Key City Grosses

Estimated Total Gross

This Week $2,605,000
(Based on 25 cities, 211 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,910,000
(Based on 23 cities and 219 theatres.)

Philly Falters; Bogart $25,000

Philadelphia, Nov. 8.

Film biz continued in the doldrums here, with the steel and coal strike held generally responsible. Saturday was virtually the only day when turnstiles were humming. "Tokyo Joe" garnered the biggest gross on its Stanley breakin. "Everybody Does It" was a disappointment in its Fox debut. "Red Danube" is nice in second Goldman week.

Estimates for This Week

Aldine (WB) (1,303; 60-$1.25)—"Jolson Sings Again" (Col) (6th wk). Nice $14,500. Last week, $15,300.

Boyd (WB) (2,360; 50-99)—"Lost Boundaries" (FC) (3d wk). Fair $14,000. Last week, neat $18,500.

Earle (WB) (2,700; 50-99)—"Brimstone" (Rep) and "Grand Ole Opry" onstage. Okay $23,000. Last week, "Stampede" (Mono) plus "High Button Shoes" unit, $20,000.

Fox (20th) (2,250; 50-99)—"Everybody Does It" (20th). Not up to hopes but nice $21,000. Last week, "Father Fullback" (20th), $12,000.

Goldman (Goldman) (1,200; 50-99)—"Red Danube" (M-G) (2d wk). Nice $13,000 after hefty $18,000 opener.

Karlton (Goldman) (1,000; 50-99)—"Doctor and Girl" (M-G) (2d wk). Down to $6,000 after mild $7,500 first visit.

Mastbaum (WB) (4,360; 50-99)—"Beyond Forest" (WB) (2d wk-11 days). Okay $20,000 after $27,500 opener. "Seabiscuit" (WB) opens today (Tues.).

Stanley (WB) (2,950; 50-99)—"Tokyo Joe" (Col). Town's leader at fine $25,000 for Bogart pic. Last week, "She Wore Yellow Ribbon" (3d wk), solid $15,000.

Stanton (WB) (1,475; 50-99)—"Reckless Moment" (Col). Mild $8,500. Last week, "Soft Touch" (Col), $9,500.

Trans-Lux (T-L) (500; 50-99)—"Blanche Fury" (EL). Fine $6,500. Last week, "Spring in Park Lane" (EL) (2d wk), $5,000.

'Ribbon' Smash $20,000, Denver; 'Jolson' Wham 41G Playing 4 Spots

Denver, Nov. 8.

"Jolson Sings Again" is packing four theatres here this week with $1 top at all houses. It is proving big enough to hold in two spots and move to another for second week. "Wore Yellow Ribbon" is filling Orpheum at regular scale for smash session. It also holds. "Red Danube" is showing enough in second stanza to land third round at Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 74-$1)—"Jolson Sings Again" (Col), day-date with Denver, Esquire, Webber. Smash $8,000. Last week, "Soft Touch" (Col) and "Barbary Pirate" (Col), fine $4,000.

Broadway (Wolfberg) (1,500; 35-74)—"Red Danube" (M-G) and "High Fury" (UA) (2d wk). Good $6,000, and holds again. Last week, nice $8,500.

Denham (Cockrill) (1,750; 35-74)—"Song of Surrender" (Par). Dull $7,000 or near. Last week, "Rope of Sand" (Par) (3d wk) and "Trail Yukon" (Mono), $10,000.

Denver (Fox) (2,525; 74-$1)—"Jolson Sings Again" (Col), also Aladdin, Esquire, Webber. Smash $23,000, and holding. Last week, "Beyond Forest" (WB) and "Sky Dragon" (Mono), fine $16,000.

Esquire (Fox) (742; 74-$1)—"Jolson Sings Again" (Col), also Aladdin, Denever, Webber. Big $5,000. Last week, "Beyond Forest" (WB) and "Sky Dragon" (Mono), good $3,000.

Orpheum (RKO) (2,600; 35-74)—"Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO). Sock-

(Continued on page 16)

'Biscuit' Cincy Winner, $14,000; 'Light' Fairish 10G, 'Stampede' Oke 8G

Cincinnati, Nov. 8.

Sprightly "Story of Seabiscuit" is romping ahead here this week with "Red Light" doing second best. "Sword in Desert" looks only moderate. "Jolson Sings Again" is continuing sweetly on fifth round.

Estimates for This Week

Albee (RKO) (3,100; 35-75)—"Story of Seabiscuit" (WB). Bright $14,000. Last week, "Tokyo Joe" (Col), average $12,000.

Capitol (RKO) (2,000; 60-94)—"Jolson Sings Again" (Col) (5th wk). Sweet $7,500 in wake of $9,500 fourth session.

Grand (RKO) (1,400; 35-75)—"Stampede" (Mono). Okay $8,000. Last week, "Red Danube" (M-G), sturdy $9,500.

Keith's (City Inv) (1,542; 35-75)—"Sword in Desert" (U). Modest $7,000. Last week, "Once More, My Darling" (U), $7,500.

Palace (RKO) (2,600; 35-75)—"Red Light" (UA). Fairish $10,000. Last week, "Everybody Does It" (20th), $9,500.

'Pinky' Rousing $25,000, Buff; 'Ribbon' Fat 20G

Buffalo, Nov. 8.

Biggest thing in town this round is "Pinky," packing the Buffalo and helping nearby houses. "Red, Hot and Blue" shapes nice at Paramount. "Wore Yellow Ribbon" landed sock biz in 10 days at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Pinky" (20th). Great $25,000 or near. Last week, "Red Light" (UA) and Dick Contino unit onstage, $28,000.

Paramount (Par) (3,000; 40-70)—"Red, Hot and Blue" (Par) and "Song of Surrender" (Par). Nice $15,500. Last week, "Beyond Forest" (WB) and "Treasure Monte Cristo" (Indie), $17,000.

Center (Par) (2,100; 40-70)—"Friend Irma" (Par) (2d wk). Down to $8,500 after big $15,000 in first.

Lafayette (Basil) (3,000; 40-90)—"Jolson Sings Again" (Col) (3d wk). Still strong with $9,000. Last week, big $14,000.

Century (20th Cent) (3,000; 40-70)—"Mourning Becomes Electra" (RKO) and "The Pearl" (RKO). Only $8,000 in 4 days. Last week, "Wore Yellow Ribbon" (RKO) and "Jackpot Jitters" (Mono) (10 days), sock $20,000.

Chi's New Pix Bog Down But 'Gal West' Robust $16,000; 'Chicago'-Holm Nice 48G, 'Ribbon' Rousing 14G, Both 2d

Chicago, Nov. 8.

Film biz is taking a slight nosedive along with other facets of entertainment here, with strikes and cold weather getting the blame. Of five new entries, "Abandoned" at Palace looks largest but just good at $17,000. "Gal Who Took West," at smaller Roosevelt, is comparatively stronger at $16,000. Rialto's "Because of Eve" shapes okay $9,000.

Tops among holdovers is Celeste Holm on the stage and "Chicago Deadline" at Chicago, with nice $48,000 in second frame. Oriental's third stanza of "Tokyo Joe" and Deel Arnaz n.a. is looking for $30,000. Also big in second session is Grand's "Wore Yellow Ribbon" with $14,000. Initial holdover week of "Everybody Does It" at State-Lake looks mild $12,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Chicago Deadline" (Par) and Celeste Holm onstage (2d wk). Nice $48,000. Last week, fat $53,000.

Garrick (B&K) (900; 50-98)—"Animal Crackers" (Par) and "Duck Soup" (Par) (reissues). Trim $7,500. Last week, "Savage Splendor" (RKO) and "Dynamite" (Par), $7,800.

Grand (RKO) (1,500; 50-98)—"Wore Yellow Ribbon" (RKO) (2d wk). Sweet $14,000. Last week, sock $16,000.

Oriental (Balaban) (3,400; 50-98)—"Tokyo Joe" (Col) with Deel Arnaz p.a. (2d wk). Fine $30,000. Last week, $36,000.

Palace (RKO) (2,500; 50-98)—"Abandoned" (U) and "Rusty's Birthday" (Col). Okay $17,000. Last week, "Live By Night" (RKO) and "Blondie Hits Jackpot" (Col), okay $14,000.

Rialto (Indie) (1,700; 50-98)—"Because of Eve" (Indie). Oke $9,000. Last week, "Gorilla" (20th) and "Kentucky Moonshine" (20th) (reissues), $7,700.

Roosevelt (B&K) (1,500; 50-98)—"Gal Who Took West" (U). Robust $16,000. Last week, "Trapped" (EL) and "Down Memory Lane" (EL), $13,000.

Selwyn (Shubert) (1,000; $1.80-$2.40)—"Red Shoes" (EL) (40th wk). Down to $5,500. Last week, oke $6,000.

State-Lake (B&K) (2,700; 50-98)—"Everybody Does It" (20th) (2d wk). Mild $12,000. Last week, $13,000.

United Artists (B&K) (1,700; 50-98)—"Come to Stable" (20th) (4th wk). Okay $12,000 or less. Last week, $13,500.

Woods (Essaness) (1,073; 98-$1.25)—"Jolson Sings Again" (Col) (9th wk). Hot $16,000. Last week, $17,500.

World (Indie) (587; 80)—"Loves, Life of Napoleon" (Indie). Fine $3,400. Last week, "Symphonie Pastorale" (Indie) (6th wk), $3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Seabiscuit' Fast $10,000 in L'ville

Louisville, Nov. 8.

Couple of strong newcomers, plus stout holdover of "Jolson Sings Again," all are adding up to sturdy biz this week here. While the same economic conditions are prevalent locally as in other sections, department sales are up to last year here and boxoffice take also is holding. "Chicago Deadline," is landing the most coin at Rialto but strongest newcomer is "Seabiscuit" at Mary Anderson with rousing round.

Estimates for This Week

Mary Anderson (People's) (1,400; 45-65) — "Seabiscuit" (WB). Right down alley for many gregee fans here, solid $10,000. Last week, "Beyond Forest" (WB) (2d wk), brisk $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Chicago Deadline" (Par) and "Counter-Punch" (Mono). Sturdy $15,000. Last week, "Male War Bride" (20th), $16,000 and m.o. to Brown.

State (Loew's) (3,000; 45-65)—"Jolson Sings Again" (Col) (2d wk). Some dropoff but still healthy at $17,000. Last week, torrid $25,000.

Strand (FA) (1,000; 45-65)—"Slattery's Hurricane" (20th) and "Arson, Inc." (Mono). Good enough $5,000. Last week, "Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues), hot $7,000.

Heat Wilts Frisco Biz; 'Night' 15G, 'Kiss' OK 17G, 'Jolson' Sock $27,000, 2d

San Francisco, Nov. 8.

New pictures are not doing much this week, with "Jolson Sings Again" taking play away from newcomers. Summer temperatures and generally offish conditions are taking a toll generally. "Live By Night" is just fair at Golden Gate while "Midnight Kiss" is passably okay at Warfield. "Red, Hot and Blue" is disappointing at Paramount. "Jolson" still is sock in second stanza at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Live By Night" (RKO) and "Stagecoach Kid" (RKO). Fair $15,000 or near. Last week, "Ichabod" (RKO) and "Strange Bargain" (RKO), $14,000.

Fox (FWC) (4,651; 60-95) — "Pinky" (20th) and "Deputy Marshal" (SG) (2d wk). Oke $14,500. Last week, $27,500.

Warfield (FWC) (2,656; 60-85)—"Midnight Kiss" (M-G) and "Black Midnight" (Mono). Okay $17,000. Last week, "Thieves' Highway" (20th) and "Kid Cleveland" (Rep), $14,500.

Paramount (Par) (2,646; 60-85)—"Red Hot and Blue" (Par) and "Dalton Gang" (Indie). Disappointing at fairish $16,000. Last week, "Song of Surrender" (Par) and "Secret Garden" (M-G), $17,000.

St. Francis (Par) (1,400; 60-85)—"Under Capricorn" (WB) (3d wk). Down to $8,000. Last week, good $12,000.

Orpheum (No Coast) (2,448; 55-85)—"Sword in Desert" (U) and "Rusty's Birthday" (Col). Colorless $10,000. Last week, "Tokyo Joe" (Col) and "Holiday in Havana" (Col) (2d wk), good $9,500.

United Artists (No Coast) (1,207; 55-85)—"Jolson Sings Again" (Col) (2d wk). Boff $27,000. Last week, terrific $28,000.

Clay (Roesner) (400; 65-85)—"Quartet" (EL) (6th wk). Fine $2,700. Last week, $3,400.

Larkin (Roesner) (400; 65-85)—"Quartet" (EL) (6th wk). Good $2,500. Last week, $2,900.

'Sword' Fairly Good At 10½G, Port.; 'Tokyo' 12G

Portland, Ore., Nov. 8.

"Jolson Sings Again" is still hot at Mayfair in second week. "Sword In Desert" looks good at Broadway while "Tokyo Joe" is solid at Paramount and Oriental. "Beyond Forest" is disappointing.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Sword In Desert" (U) and "Kid Cleveland" (Rep). Good $10,500. Last week, "Scene of Crime" (M-G) and "Flaming Fury" (Rep), $9,000.

Mayfair (Parker) (1,500; 65-$1.00)—"Jolson Sings Again" (Col) (2d wk). Torrid $10,000. Last week, wow $16,000.

Oriental (H-E) (2,000; 50-85)—"Tokyo Joe" (Col) and "Big Fight" (Mono), day-date with Orpheum. Solid $5,000. Last week, "Ichabod" (RKO) and "Bomba" (Mono), $4,000.

Orpheum (H-E) (1,750; 50-85)—"Tokyo Joe" (Col) and "Big Fight" (Mono), also Oriental. Fine $7,000. Last week, "Ichabod" (RKO) and "Bomba" (Mono), good $6,000.

Paramount (H-E) (3,400; 50-85)—"Beyond Forest" (WB) and "Strange Bargain" (Mono). So-so $8,000. Last week, "Fighting Man Plains" (Col) and "Lovable Cheat" (Mono), Fair 7,000.

United Artists (Parker) (895; 50-85)—"Under Capricorn" (WB) (2d wk). Thin $3,000. Last week, $6,000.

'Bargain'-Vaude Tall $19,000, K.C.

Kansas City, Nov. 8.

Returns are average or better all along line, with the Missouri far in front with Palace type vaude bill plus "Strange Bargain," "Red Danube" at Midland and "That's My Baby" at Fox Midwest three house combo shape nice. Seabiscuit" is having moderate run at Paramount.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Big Cat" (EL) and "Roll Thunder Roll" (EL). Over average $4,000. Last week, "Cobra Woman" (FC) and "White Savage" (FC) (reissues), $3,500.

Kimo (Dickinson) (550; 61-$1)—"Quartet" (EL) (3d wk). Very nice $3,500. Last week, $4,000.

Midland (Loew's) (3,500; 45-65)—"Red Danube" (M-G) and "Blondie Hits Jackpot" (Col). Pleasant $14,000. Last week, "Jolson Sings Again" (Col) (3d wk), oke $9,000 at 95c top.

Missouri (RKO) (2,650; 55-75)—

(Continued on page 16)

B'way Still Slow; 'Chicago'-Stafford Good 73G, 'Tokyo'-Lena Horne-Skitch $60,000, 2d; 'Jolson' Loud 20G, 12th

Broadway firstrun business continued to drift the forepart of the current session. However, the usual Election Day spurt yesterday (Tues.), plus a nice pickup Saturday-Sunday, is giving the present week a slightly improved tone. Managers of deluxers, too, view Armistice Day (11) and cooler weather as auguring continued improvement at the boxoffice, especially with the ending of several steel strikes likely.

There are only three important new bills this stanza, with Paramount's anniversary show shaping strongest. "Chicago Deadline" with Jo Stafford and Paul Weston band topping stageshow is giving the Par flagship a very good $73,000 or better. "Savage Splendor" looks big $9,000 or over at the Rialto. "Live By Night" is very slow $14,000 at Criterion and stays only one week.

Palace is improved this frame, catching fine $20,000 with "Mary Ryan, Detective" and vaude, after hitting the lowest vaudfilm figure in previous week.

"Tokyo Joe" with Lena Horne and Skitch Henderson band heading stageshow is holding to fairly stout $60,000 in second round at the Capitol. "Everybody Does It," which never did catch on as expected, despite uniformly enthusiastic reviews, is staying 10 days in second session at the Roxy and then calling it quits. With Ethel Waters topping stage layout, this comedy likely will hit $85,000 for expanded holdover week, not big.

N. Y. firstruns will get the benefit of six new bills besides the usual Palace change before the end of this week. "Battleground" opens at Astor Armistice Day (Fri.) after a long and very profitable run with "Lost Boundaries." Strand brings in "Seabiscuit" and "Laff-A-Poppin'" unit the same day. "Beautiful Doll" with Tony Martin topping stageshow tees off at Roxy also Friday.

The Music Hall opens "Forsyte Woman" and new stageshow tomorrow (Thurs.) following five highly successful weeks of "Heiress."

"All King's Men" comes into Victoria today (Wed.) after four desultory weeks with "Christopher Columbus," only the opener being stout. "That's My Baby" goes into the Criterion tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Lost Boundaries" (FC) (19th-final wk). Down to near $6,000 or under after $7,000 in previous session. Just marking time until "Battleground" (M-G) opens Friday (11) after initial opening tomorrow (Thurs.) night.

Bijou (City Inc.) (589; $1.20-$2.40)—"Red Shoes" (EL) (55th wk). May hit big $12,000 this round, aided by extra matinee after $11,400 last week, over expectancy. Continues indef.

Capitol (Loew's) (4,820; 55-$1.50)—"Tokyo Joe" (Col) with Lena Horne, Skitch Henderson orch topping stage bill (3d wk). Initial holdover session ended last night (Tues.) held up fairly well at $60,000, with boost from Election Day after sock $81,000 first week. Initial stanza was biggest here in many weeks. "Wore Yellow Ribbon" (RKO) is due in next as Thanksgiving picture with "Red Danube" (M-G) figured to follow it.

Criterion (Moss) (1,700; 50-$1.75)—"Live By Night" (RKO). First week ending today (Wed.) looks only mild $14,000 and stays only one week. "Yes Sir, That's My Baby" (U) opens tomorrow (Thurs.). In ahead, "Abandoned Woman" (U), dim $11,000 in 8 days.

Globe (Brandt) (1,500; 50-$1.20)—"Johnny Eager" (M-G) (reissue) (2d wk). Holding very well with $15,000 or under after nice $17,000 opener.

Mayfair (Brandt) (1,736; 50-$1.20)—"Doctor and Girl" (M-G) (2d wk). Down to $14,000 after okay $16,500. Holds third. "Intruder in Dust" (M-G) opens here Nov. 22.

Palace (RKO) (1,700; 55-$1.20)—"Mary Ryan, Detective" (Col) and vaude. Nice $20,000 or near looms. Last week, "Barbary Pirate" (Col) with vaude, slow $17,000, new low here since present vaudfilm policy was launched.

Paramount (Par) (3,664; 55-$1.50)—"Chicago Deadline" (Par) plus Jo Stafford, Paul Weston orch heading stageshow (2d wk). First week ended last night (Tues.) hit sturdy $73,000 or over, with election day crowds helping. In ahead, "Red, Hot and Blue" (Par) with Erskine Hawkins orch, Nellie Lutcher, others, onstage (2d wk), $50,000.

Park Avenue (U) (583; $1.20-$2.40)—"Hamlet" (U) (59th wk). For 58th session ended last Tuesday (8) night was $7,000 with help from extra matinee, after $6,700 in previous round. Continues on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Heiress" (Par) with stageshow (5th-final wk). Getting nice $116,000 after $115,000 last week, considerably below hopes. "Forsyte Woman" (M-G) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Savage Splendor" (RKO) (2d wk). First week ended last night (Tues.) hit rousing $9,000. May not hold full second week, with "Fighting Man of Plains" (20th) due in next. In ahead, "Back Street" (FC) and "Scarlet Street" (FC) (reissues), dull $5,000 in 5 days.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Pinky" (20th) (6th wk). Shapes to climb up to $24,000 or better this round after sturdy $23,000 last week, below hopes. Continues.

Roxy (20th) (5,886; 80-$1.50)—"Everybody Does It" (20th) with Ethel Waters, Mary Beth Hughes, others, onstage (2d wk-10 days). Holding 3 extra days past second round, with $85,000 likely, comparatively better than modest $71,000 opening frame. "Beautiful Doll" (20th) with Tony Martin heading stageshow opens Friday (11).

State (Loew's) (3,450; 50-$1.80)—"Jolson" (Col) (13th wk). Pushing up to nearly $20,000 solid, on basis of Election trade after $18,000 for 12th stanza. "Holiday Affair" (RKO) now set to open here Nov. 23, with "Red Danube" (M-G) switched to Capitol.

Strand (WB) (2,756; 55-$2)—"Beyond Forest" (WB) plus condensed version of "Make Mine Manhattan" onstage (3d-final wk). Off to slight $30,000 or near after $35,000 last week, very mild. "Seabiscuit" (WB) and "Laff-A-Poppin" unit onstage open Friday (11).

Sutton (R & H) (561; 70-$1.20)—"Quartet" (EL) (33d wk). Down to $5,000 after $5,400 for 31st round. "Fallen Idol" (SRO) opens next Tuesday (15) after benefit preem Nov. 14.

Victoria (City Inv.) (1,060; 95-$1.50)—"All King's Men" (Col). Opens today (Wed.). Last week, "Christopher Columbus" (U) (4th wk-6 days) fell to dim $6,500 after $10,000 for third round.

Strikes Hit Det.; 'Tokyo' Good $26,000, 'Kiss' Slow 10G, 'Ribbon' Rich 16G, 2d

Detroit, Nov. 8.

First effects of the steel and coal strikes are being felt at the boxoffice here this week. Biz is off but looking fairly good is "Tokyo Joe" at Michigan, one of few newcomers. "Yellow Ribbon," at Palms, still is in chips though in second week. "Jolson Sings Again" is steady in fourth week at Madison. "Red Danube" looks very dull at Downtown.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Beautiful Doll" (20th) and "Skyliner" (Indie) (2d wk). Thin $18,000. Last week, $24,000.

Michigan (United Detroit) (4,000; 70-95)—"Tokyo Joe" (Col) and "Blondie Hits Jackpot" (Col). Good $26,000. Last week, "Task Force" (WB) and "Forgotten Women" (Mono) (2d wk), $14,000.

Palms (UD) (2,900; 70-95)—"Yellow Ribbon" (RKO) and "Dan Patch" (UA) (2d wk). Still nice at $16,000. Last week, socko $24,000.

United Artists (UD) (2,000; 70-95)—"Johnny Eager" (M-G) and "Rhythm Hits Ice" (M-G) (reissues). Okay $12,000. Last week, "Reckless Moment" (Col) and "Prison Warden" (Col), $13,000.

Madison (UD) (1,800; 95-$1.20)—"Jolson Sings Again" (Col) (4th wk). Steady $12,000. Last week, great $17,000.

Adams (Balaban) (1,700; 70-95)—"Midnight Kiss" (M-G) and "Secret Garden" (M-G). Slow $10,000. Last week, "Madame Bovary" (M-G) (2d wk), $7,000.

Downtown (Balaban) (2,900; 70-95)—"Red Danube" (M-G) and "Tale of Navajos" (M-G). Drab $8,000. Last week, "Border Incident" (M-G) and "Dalton Gang" (Rep), $7,500.

'Pinky' Paces Toronto, $13,500; 'Living' $12,000

Toronto, Nov. 8.

"Male War Bride" is still garnering town's top coin and will hold for fifth week at Imperial. "Pinky" is leading newcomer at 2 houses but other biz is mediocre. "Easy Living" looks okay at Odeon.

Estimates for This Week

Capitol, Nortown, Shea's (FP) (1,079; 950; 2,386; 40-70)—"Everybody Does It" (20th). Thin $11,000. Last week, "Red, Hot and Blue" (Par), $13,000.

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 894; 35-60)—"My Gal Sal" (20th) and "Submarine Patrol" (20th) (reissues). Drab $10,000. Last week, "Kid Cleveland" (Rep) and "Massacre River" (Mono), $11,000.

Eglinton, University (FP) (1,080; 1,536; 40-70) — "Pinky" (20th). Big $13,500. Last week, "Task Force" (WB), $12,000.

Imperial (FP) (3,373; 40-70)—"Male War Bride" (20th) (4th wk). Great $14,000 after last week's $16,600.

Loew's (Loew) (2,096; 40-70)—"Midnight Kiss" (M-G) (2d wk). Fair $6,500 after last week's good $9,000.

Odeon (Rank) (2,390; 35-$1.20)—"Easy Living" (RKO). Satisfactory $12,000. Last week, "Christopher Columbus" (EL) (2d wk), ditto.

Uptown (Loew) (2,743; 40-70)—"Wizard of Oz" (M-G) (reissue). Dull $5,500. Last week, "Great Sinner" (M-G), $6,500.

Okay Boxoffice! The musi is in Paramount's new one ca

"HERE'S VIC MATURE as the aspiring producer who produces terrific reactions in girls like me."

"HERE'S ME, THE IMPULSIVE TYPE wielding that ancient weapon of warfare, the custard pie."

"HERE'S FRANK LOESSER, composer of my red-hot songs, whose acting Showmen's T. R. calls 'Wonderful'!"

"HERE'S SOMETHING TO GET MY TEETH INTO—more excitement than 'Perils of Pauline'."

"HERE'S 'STAND-OUT SONG' says Variety reviewing 'That's Loyalty.' 'Now That I Need You' is another."

"HERE'S MY CRAC DOWN ON GAN LAND that Jimm Fidler called 'ba bastic gymnastics

l mayhem you like me to do

"RED, HOT AND BLUE"

Betty Hutton
Victor Mature
in
"RED, HOT AND BLUE"

A JOHN FARROW production with
WILLIAM DEMAREST · JUNE HAVOC
Produced by ROBERT FELLOWS
Directed by JOHN FARROW
Screenplay by Hagar Wilde and John Farrow
Story by Charles Lederer
Music by No. 1 Song-Writer FRANK LOESSER

"HERE'S THE JIVE HAMLET NUMBER that made Motion Picture Daily say: 'It's all for laughs'!"

"HERE'S THE ALL-OUT CLIMAX when Vic and I wreck a warehouse—with 'pandemonium unlimited' reports Film Bulletin."

Dutch Import as Many Pix as Pre-War; Devaluation Means Less U.S. Films

The Hague, Nov. 1.

Fewer American pictures will be imported to Holland as a result of devaluation, according to general feeling here currently. Those in the inside look for new quota regulations, with playing time changed to favor European product. Odd situation at present is that Holland is importing as many films as pre-war, despite limitation on foreign imports. Result is that nearly all distributors have many pictures that are admittedly weak yet neither the authorities, Biroscophond nor the industry itself seem able to eliminate this surplus and concentrate on fewer bigger pictures.

Since the Motion Picture Export Assn. split up, such U. S. distribution offices as existed before the war, like Metro, RKO, Warner and 20th-Fox, have started their own setups. Universal gave most of its product to Nova Film but retained five films, to remain a licensed company. Columbia releases through Europa Film while Republic has an outlet in Centra Films. Paramount distributes via Filmtrust.

U. S. distribs and European firms release more than 500 pictures here annually. This appears too many for the 350 theatres now operating in this country.

Exhibitors are at loss to explain recent patron tastes, since the more expensive pictures sometimes prove boxoffice duds while lesser product goes over well. Exhibs also guessed wrong about German product. They anticipated a revival of trade when these pictures were shown again, but the public has displayed an obvious aversion to all that is German. Although some German films started out well enough, most of them went into a nose-dive. An exception is "Mariande," which proved successful while the hit tune of the picture was popular.

Govt. Subsidies, Local Slant, Cutting Quality Of Pix Abroad: Lopert

Government subsidies which aid the producer in France and Italy combined with the fact that continental filmmakers now appear to be slanting their product toward the European market, have brought about a shortage of quality pictures for American audiences, according to I. E. Lopert, head of Lopert Films, Inc.

Back in New York after six months abroad, Lopert says he acquired only one film, an Italian pic, "The Difficult Years," which was directed by Luigi Zampa. Emphasizing the scarcity of good pix, Lopert said: "I have never seen such poor product."

While in Italy Lopert produced "Women of Sabina," which is scheduled for U. S. release about the end of December. Directed by Geza Radvanyi, the picture stars Simone Simon, Valentina Cortese and Francoise Rosay. Lopert revealed that he has other production plans and may turn out pix in the U. S. As for his former partner, Roberto Rossellini, Lopert said the latter has resumed filming "The Machine Which Kills Evil People."

Rossellini and Lopert each own 50% of Anna International Corp. and "Machine" represents the final picture to be undertaken by that association. "Machine" was partially completed over a year ago, but was temporarily set aside when Ingrid Bergman and "Stromboli" interrupted its production. Among other Rossellini pix in which Anna International shares profits are "Germany, Year Zero" and "The Miracle."

Cossacks' Europe Trek

London, Nov. 1.

Impresario S. A. Gorlinsky has signed the Don Cossacks in association with Sol Hurok for a series of concerts in Europe. They open at the Palais Chaillot, Paris, for two concerts March 11-12, coming to England March 14 for a six weeks' tour.

Gorlinsky has also arranged for the International Ballet, headed by Mona Inglesby and cast of 100, to play a week at the Hallenstadion, Zurich, opening Jan. 17.

Madame Is Legitimate

Tokyo, Oct. 25.

Evidence that Madame Butterfly, heroine of the Puccini opera of that name, actually lived in Nagasaki, has recently been brought to light by Kunisaburo Hirayama, head of the Nagasaki museum. Up to now, controversy has prevailed in Japan and elsewhere as to whether the Madame was imaginary or real.

According to Hirayama, the opera heroine was a geisha named Tsuru Nakanishi who married a Japanese named Yamamura in Osaka, and later went to Nagasaki where she had her now famous romance with an English shipbuilding engineer named Graham. She allegedly died in 1900 at the age of 48. The Nagasaki historian claims that three granddaughters of the famous geisha are living, one of them being an American woman now employed in MacArthur's headquarters. No proof has been offered, however, to substantiate this claim.

Paris, London See TV Program Swap

London, Nov. 1.

First stage in international exchange of TV programs has been concluded between England and France, following preliminary negotiations conducted by Cecil McGivern, second in command at Alexandra Palace, and video chief, Norman Collins. Arrangements have been made for a cross-channel exchange of stars, programs and producers, and in the earlier stages the transfer will be on a live basis, with a flow of stars and shows between the two countries.

At a later date, it is hoped to perfect a radio link between the video services of London and Paris to enable a transmission from Alexandra Palace to be seen simultaneously on British and French home screens. There has already been some degree of cooperation between the two TV services, and in the past year or so, a number of French artists and shows have been featured on the British program. These included Josephine Baker, the Lido floor show, three leading ballet companies and a number of cabaret acts, who have been booked into "Cafe Continental."

So far this has been primarily a one-way traffic and there has been little reciprocation from the French television studios, but it is now hoped that many prominent British names will soon be seen on the Parisian TV screens.

RUGGLES, BARON SET UP PIX DOCUMENTARY UNIT

Paris, Oct. 25.

Wesley Ruggles, Hollywood director, and Paul Baron, formerly in charge of music on the "This Is Paris" program, have formed a film company called Tele-Radio-Cine. Their headquarters are now at the Bedford on the Rue De L'Arcade. The first production is a series of six documentaries on the workings of the Marshall Plan in Europe. The first one is already in production, and is to roll at Arles during a rice harvest depicting the necessity of ECA machinery to bring it in.

The films are to be of 20 minutes length, and other topics are steel, coal and general European recovery under the plan. Ruggles is director and associate producer. Baron also doubles in the music and production departments. The sound department is being handled by Doc Bennett who was responsible for the canning of the "This Is Paris" show. The sound will be done on magnatape first and then transferred to film. The films are intended for tele-propaganda use and as educational and informative films to be distributed through non-commercial channels.

The series is to be written by Bill Robson. The films will all be done in a semi-documentary manner. The pix will all be shot in real surroundings and revolve around a simple central story.

London Likes 'Door'

London, Nov. 8.

After playing a highly successful short season at the Embassy theatre, Sylvia Regan's Jewish melodrama, "The Golden Door," has returned for a repeat engagement of five weeks. Principal characters are played by Lilly Kann and Meier Tzelniker.

Miss Regan is due in England shortly.

New Licensing Schedule for U.S. Distribs in France

Paris, Nov. 8.

Gerald Mayer, Continental manager for the Motion Picture Assn. of America, is in a series of huddles with French government officials on a completely revamped system of allocating film licenses to American distribs. New setup, being offered by the French politicos, reportedly would divide the Yank companies into three classes and apportion licenses on the basis of these brackets. If put through, system would apply retroactively to the 12 months beginning June 1.

MPAA is believed to be opposing the French plan, which would include all companies regardless of whether they are MPAA members or not. Understood that the new system would give the top-bracketed distribs two more films apiece than the classification below, while that middle group would get two more than the lowest. Such a proposal is figured to be a hot potato for the MPAA since the bracketing would probably cause inter-company feuding.

Under last year's division provided for by the Franco-American film pact, total of 121 licenses were split up, 10 apiece to the 11 members of the MPAA and the remaining 11 reserved for indies. Division brought on a series of complaints from non-members who charged that they had been excluded from the French market.

Peculiarly enough, only two indie licenses were granted, both to David O. Selznick. Balance were snapped up by French producers who bought American films at flat terms and harvested a profit. Some of the MPAA members, notably Monogram, Republic and United Artists, were charged with offering licenses for sale to other American distribs.

'Black' Legiter Bought For Aussie; 'Harvey' Casting

Dorothy Stewart, N. Y. rep for the J. C. Williamson Aussie theatre-concert chain, returned to N. Y. last week after a three-month stay in London, where she gandered shows and lined up talent for Aussie engagements. Miss Stewart bought "The Late Edwina Black," London mystery hit, for Down Under production, and is still negotiating on several other British legiters. While abroad she auditioned talent for "Brigadoon" and "Song of Norway," which will be done in Melbourne next spring and summer.

Since returning, she's been working on casting for "Harvey," which is slated for an early February, opening in Australia.

Miss Stewart, who is also a songwriter, got a substantial raise in her ASCAP rating in September. Her "Now Is the Hour" was a hit last year, as her "Give Me Your Hand" is this year, in diskings by Perry Como, Ezio Pinza and Fred Waring. Her latest, "The Christmas Waltz," was recorded in England two weeks ago by Dick James Bourne, Inc., has it in the U. S.

Danes, Swedes Nix 'Shot'

Copenhagen, Nov. 8.

To prevent audiences learning how to effect a jailbreak, the Danish State Censorship board has banned showings of Warner's "The Big Shot." Pic, starring Humphrey Bogart, demonstrates how a criminal escapes from prison using tools smuggled into his cell.

Showings of the film have also been prohibited in Sweden.

Other Foreign News On Page 14

Italo Pix Industry Seen Headed For Overproduction Snarl; New Films Daily

Genoa, Nov. 1.

Italy's film industry, almost at a standstill this spring, is taking a dangerous swing towards incautious overproduction. That is the opinion of many trade observers who point out further that quantity production, especially of the unscrupulous and profiteering variety, will inevitably bring about a lowering of standards. And in the case of Italy, where a postwar reputation has been established on a basis of quality, the results, though temporarily encouraging from an employment angle, it will eventually prove detrimental to the industry as a whole.

With new pix going into production daily, only a handful of the 40-odd films now in various stages of work are produced by the larger, established companies (Lux, Scalera, ENIC, etc.), with a very large number, on the other hand, being the work of the producers and directors new to the industry.

Two main incentives are behind the sudden upswing, the success of some films on the home market and the increased financial assistance derived from the dubbing tax slapped on foreign films seeking entree into Italy. It was also thought that this $4,000 duty would cut down the importation of foreign pix to such a degree that much playing time would be freed for Italian use.

It's pointed out, however, that even should Italian quality remain high, the local market will have considerable trouble taking care of the disproportionately high number of Italian films (backlog is now nearing 120 pix for this year, whereas average yearly postwar output has been closer to 50). Furthermore, U. S. firms and others have piled up a considerable backlog of dubbed imports while awaiting passage of the tax law, so that the decrease in foreign playing time, if at all, won't be felt for some time.

As for the foreign market, where quality has always been a top Italian sales point, feeling is that a flood of low-quality films will seriously harm Italian prestige abroad. For this reason it's been suggested that a "seal of approval" be instituted and given those films considered as worthy Italian products, so that foreign audiences will distinguish them from the rash of poor quality productions. (The home market is in part protected from "unfit" pix by a screening committee which denies booking advantages to films not meeting "artistic, technical and commercial standards" set up. So far, however, only one pic has been rejected under this provision.)

Metro Branchers Back

Paris, Nov. 8.

Some 12 Metro branch execs in both the U. S. and Canada are due back in New York Nov. 16 on the Queen Elizabeth after a one-month tour of Italy, France and Britain. European trip was offered to the dozen men, all top workers in their individual territories, in order to promote an exchange of ideas between the company's foreign and American personnel.

With colder weather now in sight, Hollywoodites and Yank showfolk are heading toward the U. S. Those slated to leave this week for New York are Francis L. (Bob) Harley, 20th-Fox continental manager; indie producer William Auten, actress Jayne Meadows as well as Milton Krims, Gilbert Comte, Dewey Wrigley and Samuel S. Zagon.

Can. Exhibs Map Amus. Tax Fight

Toronto, Nov. 8.

Sparked by Famous Players (Canadian) and Odeon Theatres (J. Arthur Rank), a campaign will be launched immediately to wipe out or reduce, the current 20% amusement tax still levied on film house admissions, although this was originally a wartime measure. This was the highlight of the annual meeting here of the Motion Picture Theatres Assn. of Ontario, whose 327 members own or operate 511 cinemas in this province with a total seating capacity of 335,575.

"We feel that all members at this meeting should make a strong and unanimous appeal to the Premier and ask him and his government to give immediate consideration to a reduction in the present 20% amusements tax, because this is a very high tax levied against the citizens who can least afford to pay," J. J. Fitzgibbons, FPC prez, said. "The Premier is assured by the MPTAO that any reduction will be passed on to the theatregoing public and that all Famous Players (Canadian) theatres definitely subscribe to such an arrangement. We also believe that a large proportion of any reduction in the present amusements tax rate would flow back to the government because of the increase in attendance."

This was endorsed in followup speeches by Gordon Lightstone, g.m. for Paramount in Canada, George W. Peters, v.p. Odeon Theatres of Canada Ltd., and Morris Stein, Eastern divisional manager for Famous Players. Newly elected board of directors are Raymond Allen, Morris Berlin, Sam Fine, Stan Gossell, H. C. D. Main, Harry S. Mandell, Roy Miller, Ben Ulster, Lou Rosefield, Floyd Rumford, Peters and Stein. With Arch H. Jolley in as secretary, the new board will elect a president and v.p. within the fortnight.

REISMAN SEES MORE PIX COIN FROM EUROPE

Prospects for increased remittances from Europe are much brighter, according to Phil Reisman, RKO foreign chief, who returned to New York last week after a brief business junket to the continent. He attributed the anticipated rise in earnings this year to Marshal Plan aid, which has helped western Europe to recover its financial health.

Basing his opinion on a swing through a number of European countries, Reisman declared that film grosses are running from 15 to 20% above last year's business. Sole exception, he pointed out, is England, which is still wrestling with economic problems.

Indicative of the continental uptrend, Reisman asserted, are the strong grosses being racked up by "Joan of Arc," now in general release on the continent.

British ban for 10 years on artists of German and Jap origin, introduced by the Variety Artists Federation in 1945, is now up for review.

'Elizabeth Slept' Looks Likely Draw in London; Shaw's 'Billions' Used Up

London, Nov. 9.

"Queen Elizabeth Slept Here," an Anglicised adaptation by Talbot Rothwell of the George S. Kaufman-Moss Hart comedy "George Washington Slept Here," bowed in at the Strand Thursday (3) to a friendly reception, but lukewarm press.

Show is presented by Stanley French for Firth Shephard, Ltd., and ably directed by Richard Bird. Filmstars Dulcie Gray and her husband Michael Denison head the cast, giving lively performances as the couple who rent a decrepit Elizabethan house with tottering walls, leaking roof and no water or sanitation. Show is likely to draw on the stars' names and should make a good holiday attraction, but novelty of the story is dimmed through the film having been shown here already.

"Buoyant Billions," George Bernard Shaw's 51st play which opened last month at the Princes after its Malvern theatre tryout, folds this weekend (12). It earns the dubious distinction of being Shaw's shortest run. In its place at the Princes, Jack Hylton and Bertram Montague are presenting "Lady Audley's Secret," which launched the recently reopened Bedford theatre as a suburban legit house. It is being transferred with its original cast, in which Anne Crawford has starring role.

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MPAA and SIMPP Differ on OK to Bank Of England in re U.S. Pix Coin Usages

Motion Picture Assn. of America and Society of Independent Motion Picture Producers are failing to see eye-to-eye on Bank of England's demand that the American industry give it final power over uses to which frozen funds can be put under the Anglo-U. S. agreement of March, 1948. MPAA favors giving the bank the supervision it asks. SIMPP has not publicly stated its position, but its actions make it clear it has no early intent of acceding to the British wish.

Supervisory power which the Bank is asking is now in the hands of the British Board of Trade which negotiated the agreement with MPAA proxy Eric Johnston and SIMPP rep James A. Mulvey. Under British law, Bank of England is supposed to have final power over all currency transactions and the institution for more than a year now has been attempting to formally rectify this divergence in the pact.

Since SIMPP was a signatory to the agreement, which spells out some 26 uses to which the blocked coin can be put, the assurance that Johnston has given to the bank of his own group's acceptance of the demand is meaningless. There must be unanimity on the issue between the two U. S. producer organizations and Johnston has been trying hard in the past six weeks to sell SIMPP topper Ellis G. Arnall on going along.

Johnston is understood to have put the pitch to Arnall when both men were in Paris in September but the SIMPP prez refused to agree without the specific approval of his membership. Matter has since been presented to the members at a meeting on the Coast. They named a committee to "look into the matter further." No time limit was set for the committee to report back.

Basic to the difference between MPAA and SIMPP on the issue is the importance they attach to it. Johnston maintains that the whole matter is pretty insignificant, that it results merely from intra-departmental frictions in the British government and that the Bank of England already has the power it requests in any case. He sees it completely as a technicality.

SIMPP, on the other hand, apparently isn't quite sure of what significance the bank's request does have, but is suspicious of its anxiety and pressure to get the American agreement to its supervisory power. In answer to the bank and to Johnston, SIMPPites ask: "If the bank has the power anyway, why is it so solicitous of our acquiescence? That surely couldn't mean anything but a formality."

And if the whole thing has no point, as Johnston says, then why is everybody so anxious? SIMPP asks again. It sees the possibility of a contraction of interpretation of the uses to which the frozen money can be put, although Johnston states that since the uses are all enumerated in the agreement the British won't go back on them.

SIMPP, in any case, sees in the Bank's anxiety a possible bargaining point for the Americans when they return to Britain after the first of the year to begin negotiations on a new agreement, which will become effective next June 14. Johnston says the issue is invalid as a bargaining point, since the Bank under British law has the power it asks and a proviso for its ultimate supervision of uses will be in the new agreement whether the Yanks want it there or not. The fact that it is not in the present one was only a slipup, he declares.

No Showman for Aussie National Theatre Board

Sydney, Nov. 1.

Government has given the okay to the establishment of a national theatre here. Government will kick in with £60,000 as a start with plans for a 1950 commencement. Prime Minister Chifley wants newspapers, banks and cultural organizations to likewise kick in with coin to keep the N.T. plan going.

Government proposes to appoint to the board of management a politician, a public official, a bank manager, a member of the non-commercial Australian Broadcasting Commission and a business man. No showmen are mentioned.

International Circus In Okay Madrid Bow

Madrid, Nov. 1.

The partly reconstructed and redecorated Circus Price opened its winter season officially Oct. 21, with an impressive, big lineup.

Acts include jugglers Roman Barth (Swiss), Garzon (Spanish), and Italo (Italian), the Hartley Sisters (Danes), trapeze artists, Lai Found (Chinese) acrobats, Ludo y Roberto (Spanish) clowns, Strarbuger (German) and his six elephants, Adamisky (Pole and four white bears, Kurnhen (Sweden), presenting eight performing seals, Troulka (French), lion tamer, Micaela Busch (of the German Busch circus family), presenting four well-drilled horses, Eduardino y Augustos (Spanish, Italians), clowns. Two orchestras play during the show and intervals in the foyer.

Rank's Rep Fails To Lift Mex Ban

Mexico City, Nov. 9.

Robert Weiatt, head of J. Arthur Rank's Latin American operations, has been turned down by the Mexican government in his attempt to lift a ban against all British-made pix except those that get by under an educational classification. Weiatt marshalled the British consulate to battle for a compromise but Mexican officials have refused to budge. Ban also applies to French, Italian and Argentine films.

Rank official arrived here several weeks ago. He was met by a demand of the government that Rank's Odeon or British-Gaumont chains book a block of Mexican films during the coming year. Mexican retaliation is aimed at the British on the ground that no playing-time is accorded Mex pix in England. Reprisal against other lingo pix is on the same charge.

Eagle Lion, as well as Universal, is affected by the ban because the two Yank distribs divide Rank's product in the Western Hemisphere. Reportedly, Sam Seidelman, EL's foreign chief, will be heading here shortly to take up the cudgels for his company.

West End Gets Serial

London, Nov. 8.

"Superman," Columbia Pictures serial, has been booked into a West End theatre. It opens at the Cameo, Charing Cross Road, Dec. 5 with a new chapter each subsequent week.

It is the first serial to be shown in the West End for a generation.

Current London Shows

(Figures show weeks of run)

London, Nov. 8.

"Annie Get Gun," Col'sm (127)
"Beau Strategem," Lyric (28)
"Before Party," St. Mart (2)
"Big Show 1949," Palladium (3)
"Brigadoon," Majestic (30)
"Black Chiffon," Westminster (28)
"Daphne Laurola," Wyndm (33)
"Death of Salesman," Phnx. (15)
"Edwina Black," Ambas. (17)
"Folies Bergere," Hipp. (5)
"George Wash.," Strand (2)
"Harvey," Prince of Wales (45)
"Heiress," Haymarket (41)
"Her Excellency," Saville (20)
"Ice Vogues," Stoll (17)
"King's Rhapsody," Palace (8)
"Lady's Not Burning," Globe (27)
"Latin Qt. Revue," Casino (33)
"Liz Slept Here," Strand (1)
"Love Albania," St. James (17)
"Love's Labor," New. (4)
"Master of Arts," Vaude (10)
"Oklahoma," Drury Lane (127)
"On Monday Next," Comedy (23)
"One Wild Oat," Garrick (49)
"Sauce Tartare," Cambridge (25)
"Streetcar," Aldwych (4)
"Tess & Bill," Vic. Pal. (2)
"Third Visitor," York's (22)
"Tobacco Road," Playhouse (12)
"Tough at Top," Adelphi (17)
"Treasure Hunt," Apollo (8)
"Traveller's Jos," Criterion (74)
"Worm's View," Whitehall (12)
"Young Wives Tale," Savoy (17)

British Govt.

Continued from page 3

taxes, Rank indicates he will call off production and stick to exhibition.

Rank's financial statement shows record bank loans which have soared to $45,500,000. His production assets have dipped $5,000,000 to $30,000,000 including released and unreleased films, productions before the cameras and story rights. During the 12 months, Odeon theatres, his parent outfit, dropped almost $12,000,000 in profits due mainly to production red-ink. It compares with a net in excess of $3,000,000 last year. All dollar estimates are based on the devalued rate of $2.80 to the pound.

Immediate partial collapse of filmmaking is evidenced by his announcement in the report that the studios plan to shoot between six and 10 pix for the half-year ending June, 1950. This apparently is a holding operation "which will keep our studios turning over and in first-class condition, and enable us to maintain the nucleus of our production organization," according to Rank.

Hopes for Tax Cut

"I hope that before a decision has to be made as to the period following June," Rank's statement continues, "the government will have considered the problem of the industry and will have announced an alleviation of the burden of the entertainment tax. Unless conditions, however, do improve, we may then have to make the unwelcome decision that production must cease.

"If, as I hope, this decision has not to be made and there is a future for film producers in this country, we shall not again embark on a large program but will ensure that we only make as many films as the creative talent available to us can reasonably produce."

Breakdown of Rank's balance sheet shows that gross revenues dived $12,000,000 and thereby largely accounted for the production losses. Of the various companies in the group, Odeon Properties' net came to $1,350,000. Odeon Associated netted $830,000 against $1,530,000 last year. Gaumont-British garnered $700,000 compared to $2,700,000. Only British & Dominion net was up by $15,000 with the total hitting $1,350,000. Parent outfit, Odeon theatres, showed a net loss of $2,100,000 against profits of $11,700,000 in the preceding year.

Big Tax Bite

In driving for tax relief, Rank opined that entire future of production is tied to the "burden" of the entertainment bite. In the 559 theatres controlled by his companies, total admissions for the year amounted to $77,000,000, Rank said, of which no less than $30,200,000 went to the government on tickets. Programs which had a British feature heading the bill brought the government $12,600,000.

Most of these films, he added, were made in the Rank studios. Moreover, if all theatres were considered, the Rank product was instrumental in bringing $25,200,000 in taxes, or a little less than three times the production losses.

"Your directors dismiss the idea of abandoning production altogether," Rank then continued, "for a number of reasons which appear to them overwhelming. The national need for economy in the use of dollars creates a situation which would make the future of our theatres a precarious one, if we had to depend for our product exclusively on the output of other studios. Dollars must be applied, first, in the purchase of food and essential raw materials and, as the future would seem to hold prospects of dollars becoming more and not less difficult, it is unreasonable to assume that we could rely almost entirely on American films for our theatres."

Earlier in the statement Rank blamed his present difficulties on a decision to produce a volume of product. He was led into that decision, he said, by the ad valorem tax and the resulting refusal of American distribs to ship pix into England.

Concedes His 'Wrong'

Events may well have proved that the decision was wrong, Rank conceded. "It may be we should have foreseen that the government would repeal the import duty, but the decision was made and I accept full responsibility for it."

Commenting then on the fact that this new upsurge of product was forced to meet suddenly with the competition of the best American films released after the Anglo-American film pact, Rank went on:

"Even if all our films had been of the quality that we had hoped, this unusually strong competition would have made it difficult to achieve satisfactory results. Unfortunately many of the films we produced were not of the quality to ensure even reasonable returns. It can now be seen that our plans to meet an unexpected and critical situation were too ambitious, that we made demands on the creative talent in the industry that were beyond its resources, and that, as a result, we spread our production capacity, in which I still have unshaken faith, too thinly over the films we made."

British Production Collapse Pins Anglo-U.S. Film Council in Debris

The much-maligned Joint Anglo-American Film Council passed into limbo this week, in the view of the U. S. industry, with publication of the Rank financial report. Whether or not the January meeting for which the British members have reportedly been pushing is ever held is of little interest to top American execs, and it appeared likely there would be difficulty in getting them to London for the talks.

Near-collapse of the British industry, which was highlighted by the Rank report, leaves very little for discussion by the Council, the Yanks feel. The quota issue has become moot since: (1) British theatres will have to do quite a bit of scraping, even to meet a 30% ratio of homegrown product during the coming year, (2) the British have ceased to be competitors for world markets, and (3) the issue of frozen coin in England is beyond the Council to deal with, and must be handled on a British government level.

Thus, the Americans feel there's very little reason for the joint meetings of the producer groups since there's virtually nothing to talk about. J. Arthur Rank's statement accompanying his report, gave some hint, however, of what might be on his mind in asserting that he hoped for joint production in England with American experts. If such deals are to be made, Yanks think they'll have to be on a company-to-company basis, rather than through Council meetings.

Cast of Conferees

In the meantime, it appeared that if the group is ever convened again it will consist of at least eight members in place of the present six. The British are understood to have pretty well agreed to include Sir Philip Warter, Associated British topper, while Eric Johnston, prez of the Motion Picture Assn. of America, said last week that he would like to see a rep of the Society of Independent Motion Picture Producers on the American side.

Council now consists of Rank, Sir Alexander Korda and Sir Henry French for Britain and Barney Balaban, Nicholas M. Schenck and Johnston for the U. S. British Film Producers Assn. is slated to meet with reps of the Cinematograph Exhibitors' Assn. in London today (Wednesday) to hear the latter's plea to broaden the scope of the Council. With the Americans viewing the joint organization as pretty much meaningless now, they have no particular concern one way or the other if the British would like to enlarge it to take in exhibs.

No Quota Problems Now

Original American hope in agreeing to the first and only meeting of the Council last spring was that it could be an instrument for obtaining a better break on the quota by bargaining with British producers and causing them to bring pressure on the government. Now it is felt that time has passed the Council by and there's no need for such bargaining. There just aren't enough pix in prospect to make it possible for British theatres to operate on the 40% quota.

Ellis G. Arnall, SIMPP prez, whose loud objections contributed largely to the upset of the plan that came out of the Council meeting in Washington last spring, had some further words on the subject last week. He declared he favored further meetings, but added a big if. He said—with the same if—he approved Johnston's idea of international film councils in various countries. However, he explained, he favored them only as discussion groups, not as action groups serving to cartelize world markets.

Likewise, before any meetings are held, Arnall said, he thinks each American participant should be provided with copies of: (1) the Sherman and Clayton anti-trust acts, and (2) the Webb-Pomerene act. Motion Picture Export Assn. operates under the latter, which permits companies to band together for certain operations overseas which would be illegal in this country. Arnall's statement appeared obviously to be a needle at the MPAA, which up to this time has included SIMPP out of the conferences.

Wynyard Bard Co. So-So B.O. on Costly Aussie Tour

Melbourne, Nov. 1.

British Cultural Council is likely to nix further Down Under tours by top British troupes, it's believed here. Opinion is based mainly on the terrific cost to run such a unit as the Shakespeare Memorial Theatre Co., currently playing here in association with indie manager D. D. O'Connor, with sock cast headed by Diana Wynyard and Anthony Quale.

Currently "Much Ado About Nothing" is not a complete sellout on a limited run. This will be followed with "Macbeth," also on a limited run. It will cost plenty to plane the troupe from London and return, plus transportation in this zone.

General opinion is that this unit, brilliant as it is, will garner the same success and coinage of Sir Laurence Olivier and Vivien Leigh with the Old Vic Co.

U.S. Pix Lack May Close Arg. Houses

Buenos Aires, Oct. 29.

U. S. distributors so far have refused the Argentine Treasury's offer of permits for only 50 pix to tide them over until end of year, believing this to be a bad arrangement in principle. This leaves the whole question at a deadlock once more. Joaquin Rickard, Motion Picture Assn. of America rep, has left Buenos Aires for New York with some stops on his way north.

It is difficult to forecast how things will go and if this means the closing of distribution offices in Argentina. On the one hand, government officials have repeatedly promised that eventually permits will be granted for U. S. and British film imports. On the other hand, things seem shaping toward nationalization of local pix production and creation of a virtual monopoly in its favor.

Clemente Lococo, one of the major Argentine exhibitors who controls and operates a chain of theatres, including the deluxe Gran Cine Opera in Buenos Aires, has made a flat statement to the Entertainment Board that, unless import permits are granted U. S. distributors within a week, he will have to shutter a whole string of first-run houses, for lack of new releases.

Lococo pointed out that by mid-November the distributors will have exhausted all material for release to first-run theatres. A delay of so much as a week more in granting import permits must inevitably force him out of business, he said, as it takes at least one month to arrange for shipment, approval at this end, publicity campaigns and release of any new material. Shuttering of the first-run houses would involve unemployment for several thousands of theatre personnel. Since many factories have closed recently for lack of raw materials, the government couldn't well counter, as it has in the past, that it can easily absorb the exhibitor staffs in other industries.

FRIDAY IS "B"-DAY!

It means the day for the International Premiere!

M-G-M's "BATTLEGROUND"

ASTOR THEATRE, NEW YORK

Film Reviews

Continued from page 8

Satan's Cradle

satisfy most followers of these outdoor sagas.

In his familiar "knight-of-the-plains" role, Duncan Renaldo restores law and order to a mining town after the frontier outpost had been virtually commandeered by shyster lawyer Douglas Fowley and his femme accomplice, Ann Savage. Deftly assisting Renaldo in stamping out iniquity is his man Friday, Leo Carrillo.

Renaldo handles both his dukes and six-shooter with alacrity when necessity demands it. The good-natured Carrillo executes the comedy relief without being too silly as is the failing of some thespers in holding down similar roles. Fowley is okay as the heavy and Miss Savage is adequate as a saloon queen who poses as widow and heir of the town's No. 1 citizen.

Somewhat questionable is the wisdom of scripter Jack Benton in having the outlaws viciously beat itinerant preacher-reformer Byron Foulger. While the latter is later vindicated by the two-fisted support of Renaldo and Carrillo, it's a distasteful sequence especially for juvenile audiences.

Film is nicely paced under the direction of Ford Beebe with exception of a long drawn out scene at the finale where Renaldo hunts down Fowley in a thicket. Camerawork of Jack Greenhalgh is good and standard production mountings are furnished by producer Philip N. Krasne. Odd title is taken from the name of a canyon which supplies background to a portion of the plot. *Gilb.*

Mary Ryan, Detective

Columbia release of Rudolph C. Flothow production. Stars Marsha Hunt; features John Litel, June Vincent, Harry Shannon, William "Bill" Phillips, Katharine Warren, Victoria Horne. Directed by Abby Berlin. Story, Harry Fried; camera, Vincent Farrar; editor, James Sweeney; music, Mischa Bakaleinikoff. At Palace, N. Y., week Nov. 3, '49. Running time, 68 MINS.

Mary Ryan	Marsha Hunt
Captain Billings	John Litel
[illegible]	June Vincent
[illegible]	Harry Shannon
[illegible]	Wm. "Bill" Phillips
[illegible]	Katharine Warren
Wilma Hall	Victoria Horne
Mike Faber	Arthur Space
Belden	John Dehner
Bailey	Kernan Cripps
Chester Wiggin	Chester Clute
McBride	Clancy Cooper
Tom Cooper	Robert B. Williams
[illegible]	Doreen McCann
[illegible]	Ben Welden
Chuck	Paul Bryar
Johnson	Jim Nolan
[illegible]	Charles Russell
Mrs. Simpson	Isabel Randolph
[illegible]	Robert Emmett Keane
[illegible]	Jimmy Lloyd
Porter	Ralph Dunn
McDougal	Edward F. Dunn

"Mary Ryan, Detective" will serve its purpose on the lower end of a double bill by virtue of the comparative novelty of having the story build around a femme Sherlock. There's little else to be plugged in this picture, since it has fun uniform pacing, a negligible romantic interest and a fairly thin story that doesn't provide the opportunity for a consistent degree of excitement. Marsha Hunt is the sole item on the marquee.

Story is built around Miss Hunt who seems a bit too pert for the tough assignments meted her. She's ordered to trace a top fence. She serves a term in jail in order to gain the confidence of a shoplifter who ultimately gives her an address, and proceeds to gain the necessary information that leads to the top figure.

Miss Hunt, although miscast, manages some convincing moments. John Litel passes as the police captain, while June Vincent, Harry Shannon, William "Bill" Phillips, Katharine Warren and Victoria Horne do fairly well on both sides of this cops-and-robbers opus.

The direction by Abby Berlin and photography by Vincent Farrar are standard. *Jose.*

Ranger of Cherokee Strip

Republic release of Melville Tucker production. Stars Monte Hale. Directed by Philip Ford. Screenplay, Bob Williams; story, Earl Snell; camera, Ellis W. Carter; editor, Irving M. Schoenberg; music, Stanley Wilson. Tradeshown N. Y., Nov. 3, '49. Running time, 60 MINS.

[illegible]	Monte Hale
[illegible]	Paul Hurst
[illegible]	Alice Talton
Mark Sanders	Roy Barcroft
[illegible]	Douglas Kennedy
[illegible]	George Meeker
[illegible]	Frank Fenton
[illegible]	Monte Blue
[illegible]	Neyle Morrow

"Ranger of Cherokee Strip" is one of the best in the Monte Hale series. Although working on a slim budget, producer Melville Tucker has apparently found the formula for turning out consistently entertaining westerns for the action trade. In this pic, unusual care is given to story values and characterizations which are somewhat off the beaten track. For the juve trade, director Philip Ford spurs this galloper at a furious pace with the usual quota of fisticuffs and six-shooting.

Yarn revolves around a conspiracy of cattlemen to squeeze the Cherokee Indians out of their self-ruled territory back in the post-Civil War days. Framed on a murder rap, a Cherokee patriot escapes from jail and returns to his home in order to frustrate the white men's plot. Hale, as a ranger, trails the escaped Indian into the Cherokee strip and winds up assisting him in the defense of his land. Hale turns sleuth and discovers that the murder frameup was executed by an itinerant actor who masqueraded as the innocent Cherokee. Yarn blazes out in a conventional shooting match between the good guys and varmints.

Hale rides hard and thesps grimly in typical cowboy hero style. Douglas Kennedy, as the Indian patriot, plays with a degree of conviction while George Meeker, as the actor, turns in a neat performance as a weakling dupe of the mob. Neyle Morrow, the sole femme in the pic, has a brief role as a schoolteacher. Rest of the cast is okay in stock parts. *Herm.*

Project X

Hollywood, Oct. 31.

Film Classics release of Edward Leven production. Stars Keith Andes, Rita Colton, Jack Lord. Directed by Edward J. Montagne. Screenplay, Gene Hurley, Earl Kennedy; added dialog, Joyce Selznick, Mitchell Johnson; camera, Don Malkames; editor, Theodore Waldeyer. Reviewed Oct. 31, '49. Running time, 62 MINS.

Steve Monahan	Keith Andes
Sandra Russell	Rita Colton
John Bates	Jack Lord
Michael Radin	Kit Russell
Joan	Joyce Quinlan
Jed	Harry Clark
Henderson	Robert Noe
Gert	Joanne Tree
Martin	Craig Kelly
Fraser	Tom Ahearn
Sec'y to Henderson	Dorothy Renard
Headwaiter	William Gibberson
Emil	Herbert Holcombe
Hatcheck girl	Vickie Hayes
Special Agent	Charles Martin

"Project X" is strictly for the minor situations that may give it fill-in bookings. Independently produced in New York for Film Classics release, picture lacks the fundamentals and rates unimportantly in line with its obviously low budget.

A wordy script by Gene Hurley and Earl Kennedy, further burdened by added dialog by Joyce Selznick and Mitchell Johnson, talks its way through a long 62 minutes of static action. Pic concerns an ex-commie joining forces with Federal agents to wipe out a red gang attempting to steal atomic secrets.

The Edward Leven production makes much use of the New York scene without achieving anything out of the ordinary, and the camera work done by Don Malkames is spotty. Heading up the cast but doing very little with the material are Keith Andes, Rita Colton and Jack Lord. *Brog.*

Square Dance Jubilee

(SONGS)

Hollywood, Nov. 4.

Lippert Productions release of Ron Ormond-Don Barry production. Stars Don Barry, Wally Vernon, Mary Beth Hughes, Spade Cooley; features John Eldredge, Thurston Hall, Max Terhune. Directed by Paul Landres. Screenplay, Ron Ormond, Daniel B. Ullman; based on story by William Nolte; camera, Ernest W. Miller; editor, Hugh Winn; music, Walter Greene. Previewed Nov. 3, '49. Running time, 78 MINS.

Don	Don Barry
Barbara	Mary Beth Hughes
Seldom	Wally Vernon
Spade Cooley	Himself
[illegible]	John Eldredge
G. K.	Thurston Hall
[illegible]	Britt Wood
Yes Man	Chester Clute
[illegible]	Tom Kennedy
Sheriff	Max Terhune
[illegible]	Tom Tyler
Ned	Clark Stevens
[illegible]	Lee Roberts
Charlie	Marshall Reed
[illegible]	Slim Gault
[illegible]	Cliff Taylor
Secretary	Hazel Nilsen
Indian Chief	Ralph Moody
Second Indian	Alex Montoya
Television Operator	Hal King
Spade Cooley & Band	Elder Lovlies
Cowboy Copas	Claude Casey
Broome Bros.	Buddy Sellwell
Smiley & Kitty	Johnny Downs
Herman the Hermit	Dona Gibson
[illegible]	Charles Colle
Tumbleweed Tom	Dot Remy
[illegible]	Les Gatcher

"Square Dance Jubilee" stacks up as a strong entry in western music market with plenitude of specialty numbers right down the alley of square dance fans. Film carries crackerjack exploitation potential which should be reflected in grosses. Picture is specially appropriate for smalltown audiences but should rack up healthy response on lower half of metropolitan situations.

Thinnest story line imaginable is strong enough though to carry film, which actually is a medley of western musical numbers. Plot sends Don Barry and Wally Vernon, pair of Gotham television talent scouts, to western spaces to find this type of talent for Spade Cooley's television show. They find plenty, simultaneously getting themselves enmeshed in cattle rustling operations.

Embraced in film's 78-minutes' running time are more specialty numbers than any picture glimpsed in many months. More than 21 song numbers, all of western variety, are warbled by various cowboy and femme chirpers, and there's musical byplay and animal imitations, latter by Max Terhune. One of standouts here is "Gotta Soft Spot in My Heart," sung for great effect by Mary Beth Hughes in blue tones, and cleffed by David Street, Sam Freedman and Jules Fox.

Numbers follow hard on one another, with Spade Cooley and his band doing seven, including title song. Others who entertain, in addition to principals, are Cowboy Copas, Claude Casey, Smiley & Kitty, Broome Bros., Elder Lovlies.

Barry and Vernon, latter doing comedy lead, rate very capably and Miss Hughes is nicely placed. Cooley, of course, is his usual self as one of country's top western bandleaders. Large cast qualifies. From production end, producer Ron Ormond tossed in good values and Paul Landres kept his movement lively. *Wird.*

Black Midnight

Monogram release of Lindsley Parsons production. Stars Roddy McDowall. Directed by Oscar Boetticher. Screenplay by Erna Lazarus, Scott Darling from story by Clint Johnston; camera, William Sickner; editor, Ace Herman. At New York, N. Y., starting Nov. 2, '49. Running time, 66 MINS.

Scott Jordan	Roddy McDowall
Bill Jordan	Damian O'Flynn
Cindy Baxter	Lynn Thomas
Sheriff Gilbert	Kirby Grant
Roy	Gordon Jones
Martha Baxter	Fay Baker
Daniel Jordan	Rand Brooks

Roddy McDowall comes through neatly in this western, but the picture hardly measures up to his performance. But "Black Midnight" is okay for twin setups.

Story centers about McDowall's love for horses. A family black sheep (Rand Brooks) becomes involved in horse stealing and intermixed with this is a slight romance between McDowall and Lynn Thomas, a comely blonde. But chief interest is centered on the taming of a black horse, Black Midnight, and McDowall's affection for the mount. There is the familiar battle between the horse and the thief who tries to steal it, as well as a struggle by the animal with a mountain lion.

Miss Thomas does well, and so does Brooks. Damian O'Flynn is okay as the father, while Kirby Grant is effective as the sheriff. Support is headed by Fay Baker and Gordon Jones.

Oscar Boetticher directs in standard fashion, with lensing by William Sickner adequate. Screenplay by Erna Lazarus and Scott Darling, from Clint Johnston's story, is not too original. *Wear.*

MPAA Pressures

Continued from page 3

work with the MPAA will probably be dissolved. Specifically, Reek resigned because he contended that the committee had been systematically by-passed in clearing editorial matter for the reels.

Harry Brandt, head of the Independent Theatre Owners Assn., also figured in the course of the battle. While the Johnston episode was branded as the last-straw, editors seriously objected to the insertion of a clip which showed Brandt receiving a plaque at a recent dinner meet of the ITOA.

Facing the music for the MPAA at the meet were Francis S. Harmon, MPAA veepee, and Taylor Mills, another exec of the outfit. Duo were confronted with protests that the MPAA by-laws bar the pressuring for editorial material in the reels. MPAA skirted that taboo, it was charged, by inducing one or another reel to insert some clip without consulting the committee. Thereafter, calls would be made on the other companies to cooperate.

Newsreel editors have been increasingly irked in the past few years by repeated demands for incorporating footage in the reels which are claimed not to be properly a part of the news. Hypoed public relations campaign by the industry in the past few months has led to even increased pressure, it is said. In turn, the reels have been facing a wave of exhib complaints to propagandizing the newsreels.

Picture Grosses

KANSAS CITY

(Continued from page 9)

"Strange Bargain" (RKO) and 8-act vaude bill onstage. Bit under levels of first two vaude bills but still great $19,000. Last week, "Task Force" (WB) and "Shamrock Hill" (EL) (2d wk), satisfactory $8,000 at 65c top.

Orpheum (Fox Midwest) (1,847; 55-75)—"Male War Bride" (20th) (4th wk). Slightly off from past week with trim $8,000. Last week, $9,500.

Paramount (Par) (1,900; 45-65)—"Seabiscuit" (WB). Moderate $10,000. Last week, "Rope of Sand" (Par) (2d wk), fair $7,000.

Roxy (Durwood) (900; 45-65)—"Crooked Way" (UA) and "Forgotten Women" (Mono). Returns house to firstrun but only medium $4,000. Last week, "Boogie Man Get You" (Indie) and "Return Vampire" (Indie) (reissues), $3,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"That's My Baby" (U). Barely over average at $14,000. Last week, "Everybody Does It" (20th), mild $13,000.

'Doll' Modest $14,000, Mpls.; 'Everybody' Dull 11G, 'Quartet' Hep 8G

Minneapolis, Nov. 8.

Most loop houses are being helped by good weekend via throngs attracted here for Iowa-Minnesota football game which attracted 63,000 crowd. Such virile entries as "Oh, You Beautiful Doll" and "Everybody Does It" are not doing so well. Moveover of "Wore a Yellow Ribbon" is solid.

Estimates for This Week

Lyceum (Nederlander) (1,900; 90)—"Quartet" (EL). Legit roadshow house landing to good $8,000, with upped scale. Last week, shuttered.

Radio City (Par) (4,000; 50-70)—"Beautiful Doll" (20th). Well-liked musical but only fair $14,000. Last week, "Irma" (Par), $16,000.

RKO - Orpheum (RKO) (2,800; 50-70)—"Under Capricorn" (WB). Fair $10,000 indicated. Last week, "Wore Yellow Ribbon" (RKO), excellent $15,000.

RKO-Pan (RKO) (1,600; 50-70)—"Yellow Ribbon" (RKO) (m.o.). Here after big Orpheum first session. Still clicking at $8,000. Last week, "Jolson Sings Again" (Col) (6th wk), good $7,300 at 55c-95c scale.

State (Par) (2,300; 50-70)—"Everybody Does It" (20th). Fair $11,000. Last week, "Father Fullback" (20th), good $12,000.

'HAMLET' HEP $6,500, SEATTLE; 'TOKYO' 13G

Seattle, Nov. 8.

"Hamlet" at Music Box on return and lower price run shapes big. Liberty is doing great with second stanza of "Jolson Sings Again." Ace newcomer is "Tokyo Joe," sock at Orpheum. Only good is "Seabiscuit" at Fifth Avenue.

Estimates for This Week

Coliseum (H-E) (1,877; 39-84)—"Gal Took West" (U) and "Riders in Sky" (Col). Slow $6,000. Last week, "Grant Took Richmond" (Col) and "Home San Antone" (Col), $5,400.

Fifth Avenue (H-E) (2,349; 39-84)—"Seabiscuit" (WB) and "Wolf Hunters" (Mono). Good $8,000 or over. Last week, "Red Danube" (M-G), fair $7,200 in 8 days.

Liberty (Theatres, Inc.) (1,650; 39-$1)—"Jolson Sings Again" (Col) (2d wk). Terrific $16,000. Last week, $19,000.

Music Box (H-E) (850; 90-$1.25)—"Hamlet" (U). Big $6,500 on return lower-price run. Last week, "Irma" (Par) and "Roughshod" (RKO) (4th wk-5 days), $2,400 at 39-84c.

Music Hall (H-E) (2,200; 39-84)—"Pinky" (20th) and "Spring in Parklane" (EL) (2d wk). Big $9,-500. Last week, great $13,700.

Orpheum (H-E) (2,600; 39-84)—"Tokyo Joe" (Col) and "Black Shadows" (EL). Sock $13,000. Last week, "Doctor and Girl" (M-G) and "Alias the Champ" (Rep), mild $5,800.

Palomar (Sterling) (1,350; 40-69)—"Fighting Kentuckian" (Rep) and "Amazon Quest" (FC) (2d runs) plus stage. Slow at $4,500. Last week, "Meet Killers" (U) and "Blondie Hits Jackpot" (Col) plus vaude, $4,900.

Paramount (H-E) (3,039; 39-84)—"Yellow Ribbon" (RKO) and "Threat" (RKO) (2d wk-5 days). Oke $7,000 after landing sock $12,-600 opener.

'RIBBON' BRIGHT 12G, PITT; 'FORSYTE' 19G

Pittsburgh, Nov. 8.

"Forsyte Woman" at Penn got big send-off on world preem stuff and via assist from personal of Janet Leigh. Despite generally offish conditions, "Wore Yellow Ribbon" is banging out hefty session at Warner while "Friend Irma" also is nice at the Stanley.

Estimates for This Week

Fulton (Shea) (45-80)—"Girl Who Took West" (U). Thin $6,000. Last week, "Father Fullback" (20th), $8,500.

Harris (Harris) (2,200; 45-80)—"Everybody Does It" (20th). After crix tossed their hats in air, not much is developing. Not more than $10,000, mild. Last week, in 4 days, "Forbidden Street" (U), $5,500.

Penn (Loew's-UA) (3,300; 45-80)—"Forsyte Woman" (M-G). Woman's picture made to order for this spot, nice $19,000. Holds over. Last week, "Chicago Deadline" (Par), $12,000.

Stanley (WB) (3,800; 45-80)—"Friend Irma" (Par). Very good $15,000. Last week, "Beyond Forest" (WB), $11,000.

Warner (WB) (2,000; 45-80)—"Wore Yellow Ribbon" (RKO). Robust at $12,000. Last week, "Live By Night" (RKO), $5,000.

Omaha Sluggish Albeit 'Tokyo' Brisk at $8,000

Omaha, Nov. 8.

"Tokyo Joe", and "Home of Brave" leading a light week here at downtown theatres. "Joe" looks good at Brandeis while "Brave" shapes big at State. Others are just so-so. "Everybody Does It" is barely fair at Paramount.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Tokyo Joe" (Col) and "Make Mine Laughs" (RKO). Solid $8,000 and may be holdover. Last week, "Ichabod" (RKO) and "Barbary Pirate" (Col), smart $7,500.

State (Goldberg) (865; 16-65)—"Home Brave" (UA). Big $6,500. Last week, "Great Lover" (M-G), $4,000.

Paramount (Tristates) (2,800; 16-65)—"Everybody Does It" (20th) and "Down Memory Lane" (EL). Fair $10,000. Last week, "Madame Bovary" (M-G), thin $9,000.

Orpheum (Tristates) (3,000; 16-65)—"Black Magic" (UA) and "Last Bandit" (Rep). Light $10,000 or less. Last week, "Big Cat" (EL) with Tiny Hill stageshow, smash $24,000 at 20-80c scale.

DENVER

(Continued from page 8)

erno $20,000 or close. Last week, "Live by Night" (RKO) and "Woman Hater" (U), fair $11,500.

Paramount (Fox) (2,200; 35-74)—"Black Book" (EL) and "Sleeping Car Trieste" (EL). Good $9,000. Last week, "Fighting Man of Plains" (20th) and "Lovable Cheat" (FC), fine $10,000.

Vogue (Wolfberg) (600; 60-80)—"Student Prince" (German) (Indie) and "Vienna Woods" (Indie). Big $3,500. Last week, reissues.

Webber (Fox) (750; 74-81)—"Jolson Sings Again" (Col), also Aladdin, Denver, Esquire. Great $5,000. Holds. Last week, "Fighting Man of Plains" (20th) and "Lovable Cheat" (FC), fair $2,000.

Italo Film Firm Socked With $287,704 Judgment

Judgment of $287,704 was entered by default in N. Y. supreme court last week against Mario Tomasini in an action brought by Jupiter Films, Ltd. Decree was handed down after Tomasini failed to contest charges that he and his wholly-owned Zeus Film Societa allegedly "pirated" a $225,000 film contract from Jupiter. Latter firm also was awarded $25,000 damages plus interest from the same defendant for non-delivery of an Italian picture after $10,000 was paid for distribution rights to the picture in the Far East and South American territories.

Jupiter was organized in 1947 by Tomasini in association with Adolph Ernst and Michael Gluck to act as an agency for the purchase of foreign and American films for re-sale in Italy and other continental countries. Company made a deal with Romana Editrice Films to supply product to some 5,000 16m theatres of the latter firm. Five-year agreement involved payment of $225,000. However, Jupiter claims that Tomasini and Zeus kept contract for themselves.

IT'S *Easier*
TO SELL SEATS
WITH
TRAILERS
and
ACCESSORIES

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Schary Defends Breen

Continued from page 3

tures. Metroite termed most of the squawks on censorship "ridiculous." "We have a responsibility to the public which cannot be ignored," he said. "There are a number of things which I wouldn't like to see on the screen."

As for pressure groups, Schary thinks the legitimate ones "have helped our business." He was careful to distinguish them "from the crackpot ones" which take offense when a picture goes counterwise to some pet theory or hobby. As an illustration of the good uses of pressure groups, Schary cited the Office of War Information which advised Hollywood on eliminating stereotypes during the war.

To make a controversial picture with the idea that it is a formula for making money is in Schary's estimation as likely to lead to a boxoffice flop "as trying to use any other surefire formula." "There is a market for films handling problems realistically providing they are done well," he amplified. But you must first look to see what will make a good movie. Then if it happens to be controversial, that's alright too."

Bullish on Domestic B.O.

Schary is strictly upbeat on the industry's prospects. "I was very optimistic last year and since then we've come through this latest hanging around without any major going down the drain," Metroite declared. "I think there is enormous money to be made in the domestic market. That is if you watch costs and make better pictures. And I think every company is now making better films."

Creative people who came back to the industry after the war are just now beginning to find themselves again, he said. They are helping "to give us a wonderful run of good films. And with good films made at the right cost, I think we've got good times ahead."

Having completed "Battleground" as his own personal project, Schary does not plan to make very many more on that basis. "I have enough to do watching the others," he explained. His next personal venture, however, will be a filmization of "The Next Voice You Will Hear," story in Cosmopolitan mag which the studio has acquired. Pic will be an experimental low-budgeter.

Noting the studio economies now in effect, Schary cited "Battleground" as an instance. Metro's budget was $1,850,000 "and we beat that cost." When he had the film planned at RKO it was budgeted at $2,200,000.

Production costs are down 20%-25%, he said. "We have production costs to the point where we're very much encouraged," he said. "We are down to a good operating basis but we can still do better. It is a question of eliminating waste and second-guessing." Most important factor is to watch the scripts, Schary added.

Because Metro has built up both its backlog and projected productions, outfit now has more time to study scripts, studio topper explained. "We know what we are going to make until August of 1950," he said, "and we're already beginning to plan some for the 1950-51 season."

Predicts Profits With Divorcement

Hollywood, Nov. 8.

When and if divorcement comes to Loew's, the studio will continue to pay its own way and make handsome profits, Dore Schary said here before leaving on personal tour for "Battleground." Economies have already been effected in the lot's operation, Schary said, and past history also proves studio operations alone can make money.

"Sometimes you'll have a bad year and you'll take a beating, of course, but in the long run we are perfectly confident we can turn the trick," he declared. Metro plans 40 pix next year, figure agreed upon by him and studio topper Louis B. Mayer, he said. In regard to Dore's outlook, he stated, "There has never been such a good market for completed scripts. Because through them we are able to analyze the project immediately, set up costs and work out casts. The original screenplay is rated less primarily on story material. Next year we'll make more originals than this year if we can find good ones."

Schary says he believes all production execs should take trips like his own "to carry the story of the new Hollywood in terms of its being a rational, hard-working, responsible community. I don't know of any group of people who spend more time and work harder at their jobs than ours. It's not a question, however, of trying to build sympathy for people in the industry. We all get substantial rewards out of it. But it is good to point out to detractors that we don't spend our time lolling in swimming pools."

Sullivan Raps

Continued from page 3

wood he previewed about 25 films that, in his opinion, are "the best since the war." The cutting off of many foreign outlets has led the industry to concentrate on the home market, and there should be a marked improvement in coming films, he said.

Sullivan on His Bike

Gael Sullivan, exec director of the Theatre Owners of America, is doing some fast city-hopping during the current week in the course of his TOA chores. Sullivan trekked to St. Louis over the weekend and will stay there until tomorrow (Thurs.) attending the convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

He then gets on his bicycle for Chicago where he will meet John Balaban, James Coston and Edwin Silverman to poll their views on the agenda for the upcoming exec committee meet slated for Wednesday (16). TOAer then heads for Buffalo to attend the local TOA convention over the weekend.

He returns to New York Tuesday (15) for the TOA distrib-exhib committee gathering.

Dual WB Stock

Continued from page 3

tional Theatres. Proposal was cold-shouldered.

D of J spokesman denied any intention "of giving them preferred treatment over Paramount and RKO, which have already signed consent decrees." Warners, however, contend that no such preference is sought and that the mere fact of brotherhood should not bar the Warners from going their separate ways. Entire question may land in the lap of the court.

Warners is currently getting a thorough going-over by Wall street firms. Following a lengthy survey issued last week by W. E. Hutton & Co., new report was aired this week by Eastman, Dillon & Co.

"Just as in the breaking up of most of the major public utility holding companies," Dillon said, "this forthcoming plan of Warner Bros. may have the ultimate effect that the market value of the equities of the two new companies will be worth somewhat more than when the two divisions were operating as one unit."

Following their eastern huddles, Jack planed to the Coast Sunday (6). He was preceded by Harry, who left Thursday (3).

SIMPP—F-WC

Continued from page 3

competition in its areas of operation."

F-WC operates 234 theatres of which 227 are in California and seven in Arizona. It is a part of 20th-Fox's wholly-owned subsid, National Theatres, which controls a total of 545 houses.

"Fox-West Coast was an integral part of the conspiracy which was stricken down by the Supreme Court in the Paramount case to the extent of the relief requested by the Government," SIMPP stated. "The Government there sought a specific objective, divorcement of production from exhibition, and did not concern itself with other aspects of motion picture monopolies. The Attorney General has been requested to cause the Government's task, which was begun in the Paramount case, to be completed and to direct that the Dept. of Justice take the necessary steps to strike down the illegal monopolies which exist in theatre exhibition, starting with the Fox-West Coast Theatre circuit."

Jolson to Get Variety D.C. Citation, Nov. 19

Washington, Nov. 8.

When Al Jolson comes here Nov. 19 to accept the first "Personality of Year" award ever given by the D. C. Variety tent, he will receive his citation from Secretary of Defense Louis Johnson. Award is to go annually to the outstanding figure in show biz.

Presentation will be made at the club's annual dinner-dance, and word that Jolson had accepted the invitation to appear resulted in a run on the $25 tickets which sold them out in half a day.

RKO Pic to Loew's State

Loew's State, N. Y., has booked "Holiday Affair," RKO's latest Robert Mitchum starrer, to follow "Jolson Sings Again." It is the first RKO picture to play there in years and initial one to get State booking under current policy of using outstanding Metro product for most part. "Affair" is opens Nov. 23, according to present plans.

State originally had set "Red Danube," a Metro film to open for Thanksgiving, but now this picture will be swifched to the Capitol, following "Wore Yellow Ribbon," which is the Turkey Day picture for the Cap.

Indie Teams

Continued from page 7

necessity these days for any producer who wants to remain in biz.

The Dembow-Allen partnership provides for an equal sharing of stock. Further partners may be taken in for one or more pix. Unit has several deals under consideration. One looks to the possibility of the United Artists arrangement with Joseph Justman going through, and the Dembow-Allen combine getting its producing coin from that source and releasing through UA. Other possibilities are a Paramount or RKO deal with the studios providing or guaranteeing most of the financing for a share in the pic. This is similar to the Wallis-Hazen deal with Paramount, and entails a minimum of risk by the producing unit.

Allen has had a long background in pix, having worked his way through many types of production chores. His latest film, not yet released, is "Man on the Eiffel Tower," which he shot in Paris with Franchot Tone starring and associated in the production. RKO is handling it, with Dembow serving as producer's representative. That is how the two men came to form the new unit.

Allen contributed two completed scripts to the setup, "New Mexico" and "The Man Who Watched the Trains Go By." Former will be made first, on location in New Mexico. Second will be done in various parts of Europe, taking advantage of natural backgrounds. Both will be in Anscocolor, as is "Eiffel Tower."

Dembow's experience includes sales and many years with Paramount's theatre department. More recently he has been a producer's rep. in the Blumenthal-Erskine combo. Blumenthal's background has been more on strictly the financial side. He was board chairman of Cinecolor and has recently been engaged in forming an indie financing setup. Erskine left Universal not long ago after producing several pix. First on his new slate is "My Wife, the Celebrity," which he'll produce and direct.

WB's $9,000,000

Continued from page 3

$36,000,000 covering the usually slow months of June, July and August. Amount plays up the rally staged by Warners along with other majors during the summer since the quarter is considerably ahead of the $13,734,000 scored in the opening quarter and $12,722,000 garnered in the immediately preceding stanza covering April, May and June.

Fact that the company will trail its '48 net by an estimated $2,000,000 in a stretch that showed a dip of $10,000,000 in gross revenues again dramatizes the benefits snared by distribs in pushing through sharp economies two years ago. Firm reaction of the net against sliding grosses is credited to the reduced negative cost on product grooved to the theatres in the past 12 months.

Inside Stuff—Pictures

Paramount has not determined as yet what it will spend in New York for the dual opening of "Samson and Delilah" at the Paramount and Rivoli Dec. 21. However, figuring this will probably be the biggest picture any company will have for quite a time, pub-ad chief Max Youngstein is not sparing any coin on the campaign. Par is playing for a run of four weeks or so at the Par and hopes perhaps to stretch it to a year at the Riv.

One of Youngstein's first moves was to tie up eight painted billboards between 42d and 50th street on Broadway in a package deal with Artkraft-Strauss. Par has them for the three-month October-November-December period and holds an option for another three months. Contracted for individually, the price would have been about $15,000. Package deal brought that down to $8,000.

Some of the coin for the boards would ordinarily have gone into building display fronts for the two theatres. Since the fronts wouldn't have gone up until a couple days before the opening, Youngstein preferred the boards, which gave him planty of advance. Nevertheless, Paramount will have the costliest front ever built for the house, with an $18,000 job planned to give a shadow-box effect.

"Battleground," Metro's saga of World War II, preems at the Astor Thursday night (10) exactly 25 years after Metro's World War I film, "The Big Parade," opened on Broadway at the same house. "The Big Parade," incidentally, was the first pic to play the Astor, originally a legit house which began operations in 1906. For that event, the Astor underwent a complete renovation. New seats were put in, a cooling system (unprecedented in those days) was installed, and for the first time, sound effects were utilized to synchronize with a silent film. Among those used were wagons drawn across the stage behind the screen, with guns going off during the battle sequences. "The Big Parade" ran for two years.

For "Battleground," the Astor is sporting the largest theatrical sign of Broadway, a 96-foot high spectacular showing a gigantic figure of a GI against huge letters spelling out the title. The "Battleground" preem will be an elaborate klieg-lighted, star-studded ceremony, one of the biggest on Broadway since the opening of "The Big Parade."

Recognition for TV newsreel operations has been made by the U. S. Armed Forces, being the first time that the Government has recognized two newsreel identities. Because of demands by video newsreels for simultaneous receipt of stories the same as for the five American theatrical newsreels, the Armed Forces set up two newsreel pools, one for TV and one for the theatre newsreels.

As a result, both get material about the Army, Navy and Marines at the same time. Print is flown to N. Y. where TV newsreels rote it among themselves so that they will have simultaneous coverage.

Some 84 employees of Columbia Pictures, including players, producers, directors and execs collected $20,000 or more in paychecks from the company during fiscal 1949 which ended June 30. Total salaries to toppers amounted to $3,409,726. Biggest salary checks went to Harry Cohn, $197,600; Jack Cohn, $145,600, and Abe Montague, $130,000, with no player or producer collecting that much. Schwartz & Frohlich, eastern attorneys for Col, netted $95,600 during the year, while Mitchell, Silberberg & Knupp, Coast firm, was handed $79,000.

Academy of Motion Picture Arts and Sciences approved a contract licensing Bulova to manufacture "Academy Award" watches. Four-year deal will bring the Academy $125,000, which will be applied to reduce indebtedness on its theatre building. Meanwhile, the Academy and the watchmaker are talking a deal to sponsor the Oscar Derby on the air.

Who Put B.O. Freezer On?

Continued from page 7

patrons have been surfeited in the past couple years. He thinks that, whereas a bevy of new, strong pix would have whetted appetites for more by causing some excitement in the biz, the re-releases have served to dull tastes and make patrons apathetic about all pictures.

Topper of an indie circuit in New York was wont to blame the present distress on film advertising. He has the idea that the superlatives and misleading copy used over the years has had the same effect as the administration of too many stimulants of any kind—the patient's senses are dulled and he fails to react.

In any event, if there's any silver lining to be found in the present circumstances, it would appear to be the fact that industryites are ceasing to seek easy answers and are taking a long-range view. Most of those queried during the past week cited causes that reflected the feeling that current b.o. difficulties were a cumulative result of one factor or another, rather than the effect of strikes or immediate incidents.

Primary among the pix now giving rise to concern are 20th's "Everybody Does It" and Warner Bros.' "White Heat." Former, a comedy with Paul Douglas, Linda Darnell and Celeste Holm, got terrific reviews, is getting excellent word of mouth and has audiences almost literally strangling themselves with laughter. But biz is weak. 20th's execs don't know the answer, but are trying like mad to find out before the pic goes into too many more dates.

"White Heat" is even more of a puzzler since it held every promise of a smash. It marked Jimmy Cagney's return to the 1935-type gangster pix which once enjoyed such success and built up the tough-guy star. Again, reviews and w.o.m. were excellent.

"Jolson Sings Again" (Col) is the only one of the fall releases that has come very close to living up to expectations. On the other hand, not in the same smash category but doing very well is 20th's "I Was a Male War Bride." Same company's "Come to the Stable" also has done a good level of biz without soaring. Reversing the situation, "Thieves Highway," which got excellent reviews, never really has gotten off the ground, nor has "Father Was a Fullback," although that too has been pretty well liked by crix and audiences.

RKO's John Ford western, "Yellow Ribbon," is currently doing very well and sales execs are hopeful that it won't pull a "Roseanna McCoy." Latter, a Sam Goldwyn production, opened great in a lot of towns, but then fizzled completely. RKO had somewhat the same experience with "Mighty Joe Young," which proved a big disappointment.

Paramount had a surprise in the other direction with "My Friend Irma," a Wallis-Hazen release, the comedy in which Marie Wilson repeated her radio role doing rather better than expected. Company has had its share of disappointments, however, including Bing Crosby's "Top o' the Morning" and the current "Red, Hot and Blue," a Betty Hutton musical, although both were acknowledgedly weak in the story department.

Warner Bros., in addition to the sad news on "White Heat," is getting the same on its last Bette Davis starrer, "Beyond the Forest." That's a case, however, where both written and oral comment have been poor. "Task Force," the Gary Cooper starrer, got mediocre criticism and has been doing that kind of biz.

Metro has had very little in the way of a solid click, "The Good Old Summertime" probably coming closest to that category. "Madame Bovary" has been very slow, while "Doctor and the Girl" is showing some little promise.

RANK SELLS ONE HOUSE

London, Nov. 8.

J. Arthur Rank has reportedly sold the Tatler theatre, at Charing Cross Road, to Jack Davis, chief of the Monseigneur circuit.

Theatre will be converted to either a newsreel or specialized house.

MPAA's Foreign Advice Bureau

Continued from page 3

leadership of American business by taking this step to improve the fortunes of its competitors overseas."

Johnston disclosed to newsmen following the meeting that this would not be the first move by the U. S. industry to aid overseas filmmakers. He revealed that the American companies jointly had spent $125,000 in the spring of 1947 (just before the British 75% ad valorem tax was imposed) to promote two J. Arthur Rank films, "Henry V" and "Great Expectations." Money was expended on circularizing every teacher and every school in the U. S., urging them to have their pupils see the two pix.

"It was the first time I had ever heard of a trade association spending money to help a competitor's product," Johnston declared.

Country-by-Country

John G. McCarthy, director of the international division of the MPAA, who accompanied Johnston on much of the tour abroad, gave the board a rundown on what had been accomplished in the visits to various countries. In every case there were conversations with high governmental officials, as well as with American film reps, in moves to carry out as far as possible the general aims of the MPAA for (1) removal of all quotas and (2) free export of currencies.

In Germany, a film board was organized, consisting of one rep of each major company. It is similar to boards in other countries, being designed to deal with mutual problems and promote Hollywood product. Situation in general in Germany, Johnston said, was one of confusion, with the Bonn government there so new there were many points of indirection at the moment.

In Denmark, McCarthy declared, the American companies were being saved two-thirds of import duties formerly paid. This had been accomplished through implimentation of the recent customs agreement drawn at Annecy, France. Instead of paying 10% on earnings on the amount of coin remittable to New York (although some of it was actually frozen in Denmark), companies are henceforth paying only 30 krona per kilogram of weight of film imported.

In Greece, McCarthy said, film taxes had become so onerous, every theatre in the country had shut down in protest. Houses have since reopened. Films have been paying 5% of the entire revenue received by the government, McCarthy stated, and in addition have been paying old age and other benefits for every branch of the amusement industry. Johnston and McCarthy said they had seen a number of high government officials and American diplomatic and economic reps, all of whom were sympathetic to the plight of the picture industry, so that improvement is expected.

The two MPAA officials also arranged for payment by the Greeks of the $100,000 they still owed on last year's film bill, plus the first quarter's payment of the $575,000 which was agreed upon for this year.

Johnston and McCarthy also visited a number of other countries. Deals and prospective deals in the Scandinavian countries, France and Italy were disclosed to tradepress reps at an off-the-record meeting following the board session. Johnston declared that premature publication would jeopardize them and promised they'd be made public as soon as consummated.

No Chiseling Here

The Greek government may be inefficient in a lot of other ways, but not when it comes to collecting film admission taxes. It has a surefire method of exacting every last piastre, Motion Picture Assn. of America prexy Eric Johnston disclosed last week on his return from Athens.

Greek exhibs buy their rolls of tickets directly from the government, Johnston explained. They pay the tax at that time, collecting it later from the patron. That may allow some room for counterfeiting—on which there's a heavy penalty—but not inserting odd numbered rolls and other tricks known to some American exhibs.

P.R. Conclave

Continued from page 3

constructive contributions made possible the success of the Chicago Conference and especially to Mr. Ned E. Depinet, a member of this board, who rendered outstanding service as chairman of the Conference."

Each of the nine groups has been asked to send not only its regularly accredited delegate to the capital conclave, but an alternate.

Groups which will be represented and their delegates and their alternates are Allied States Association of Motion Picture Exhibitors, William Ainsworth and an alternate yet to be named; Independent Theatre Owners Association, Max Cohen and Harry Brandt; Metropolitan Motion Picture Theatres Association, Leo Brecher and Oscar Doob; Motion Picture Association of America, Depinet and William F. Rodgers; Motion Picture Industry Council, Roy Brewer and Art Arthur; Pacific Coast Conference of Independent Theatre Owners, Rotus Harvey and William Graeper; Society of Independent Motion Picture Producers, Robert J. Rubin and probably Ellis Arnall; Theatre Owners of America, Gael Sullivan and Walter Reade, Jr.; Trade Press Publishers, Abel Green and Martin Quigley.

Calhern as Holmes In Metro Buy of 'Yankee'

Hollywood, Nov. 8

Metro has purchased rights to "The Magnificent Yankee," Emmet Lavery play based on the life of Justice Oliver Wendell Holmes.

Louis Calhern, who starred in the Broadway play, will recreate role for the screen. Lavery is doing the screenplay.

Al Daff

Continued from page 1

pire. The top British filmmaker, he said, is "tackling his problems with intelligence and vigor. Rank is planning to survive, and there is no indication of his production organization collapsing."

Theatre grosses in France were also affected by the above-normal summer weather, overseas topper stated, but French business "has snapped out of the slump." As for Belgium, he labelled returns there "sensational," pointing out specifically the 700-000-franc ($14,000) take of "Sword in the Desert" during its first week of a three-theatre preem in Brussels.

Daff declared that any good film has a right to be exported to Germany regardless of "whether it conveys a way-of-life or anything else. American pictures perform their greatest service by providing the best entertainment," he said. "The German people have been peppered with propaganda from both the east and the west until they are tired of it. The most effective propaganda is an entertaining film with the American label."

In Germany, there is no indication of when the mark will be convertible into dollars, Daff said. There is, however, evidence of a great revival in German film production. As for the number of American films that can be shipped in, the limiting factor is the lack of dubbing facilities in the country.

U's business in Europe has shown a "satisfactory increase in the past year, with France setting the pace," Daff added.

Industry Launches G-2

Continued from page 3

distribs take over their own selling.

The film board being set up in Frankfort is similar to such organizations of American company reps in many countries of the world. They have been encouraged and cultivated by the MPAA as a substitute for or to complement its own agent. In many cases members of the boards are natives of the countries where they operate and have proved to have invaluable pipeline connections to high officials. They have thus proved of great service in both stymieing legislation before it hits the books and getting its impact reduced afterwards.

Members of the boards have their own problems, however, as sales-managers in the territory for their companies, so necessarily aren't as desirable to the MPAA as a full-time professional rep, although they can be a valuable aid to him. Johnston and John G. McCarthy, director of the association's international division, have as a result been pushing for broader representation overseas, but have been held back by budgetry restrictions.

Naming of York will be a big help in Europe. He was with Paramount in Sweden for 25 years, leaving about a year ago to go into business for himself. He'll headquarter in Stockholm and cover Sweden, Denmark, Norway and Finland. He's expected in the U.S. in about a week, incidentally, for a month or so of orientation.

One of the MPAA's big headaches in Europe has been the fact that Gerald Mayer, its Continental manager, who headquarters in Paris, has had to spread himself so thin. He's had to cover everything from the Mediterranean to the Baltic, which proved almost impossible. Only country he didn't have to worry about in Europe was England, where Fayette W. Allport reps the MPAA.

Joaquin Rickard handles the association's affairs in Latin America, a territory which it is just about as impossible for one man to cover as Europe. Next move, if there is any loosening of the pursestrings, may be to carve up his area. He is also on his way to the U. S., incidentally, to report on negotiations which he has been carrying on in Buenos Aires for months in an effort to reopen Argentina to Hollywood imports.

Confiscation

Continued from page 1

land, buildings, hotels, and similar things in England, which because of high prices and inflated values have been deemed unsatisfactory and uneconomical investments by the film company executives.

"Why should American business be forced to make pictures that they may not wish to make, or invest uneconomically under the threat of confiscation of their money? Can your department name me a similar example in all the long history of international business deals made with the knowledge of our State Department?

"Certainly it would seem that this provision should be at once removed from its governing of the film companies' blocked balances in England. If this money must be blocked, at least the owners of the money should be free to invest it in England or elsewhere in the Sterling area in any form they see fit, as long as it does not find its way into hard currency values. They should be permitted to leave the money in the banks if they see so fit. All of this should be without the risk of confiscation hanging over their heads."

Wiley, a long-time friend of the motion picture industry, pointed out that if the picture companies fail to invest their frozen funds in certain ways within a certain time "they lose this money."

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Clips from Film Row

NEW YORK

Ira P. Stone to head RKO's Atlanta exchange. Stone, with RKO for 20 years, takes over from Hubert Lyons, resigned.

Minor shuffle in Paramount's flackery was shoved through this week when C. N. Odell, vet staffer, was handed a leave of absence for ill health while Mort Freedgood, freelancing fiction writer, was brought in to take over the writing dept. Understood that Odell, who has been with Par for 18 years, will receive full pay for a sixmonth stretch. If he recoups his health during that time publicist will be brought back. Freedgood's last connection was with the J. Arthur Rank N. Y. office in 1946. Prior to the war he toiled for United Artists and 20th-Fox.

TOLEDO

George Cameron, district manager of Schine Theatres in Norwalk, O., transferred to similar post in Bellefontaine, O.

Old Strand remodeled at cost of $35,000 and reopened as the Guild, Toledo's first arty house. Operated by Vernon Berg and Jack Sahlman.

Mrs. F. C. Reinecke, owner of State Paramount in Akron, celebrated her 25th year as sponsor of a community Hallowe'en Party.

PITTSBURGH

Harry Hendel, who owns Granada theatre, is now president and general manager of JBH Enterprises, owners of new Starlite Drive-In at Wexford.

Mort Magill, former UA manager here, appointed district chief for Motion Picture Sales Corp. in Philadelphia-Pittsburgh territory.

New Midway drive-in south of Clarion sold to Ernest Stern and his father-in-law, J. Abravanel, by N. C. Sherman of New Bethlehem.

Ladies Theatrical Club, organized dozen years ago by wives of Variety Club members, granted a charter. Mrs. Mike Shapiro is president.

Jack Simons, who managed the old Aldine for Loew's here, returned to Pitt territory as manager of State in Washington, Pa., for WB. In last 15 years he operated houses for Loew's in New England.

Norma Elpern, Film Row's only femme salesperson, resigned from 16m staff of RKO to go into advertising agency business.

INDIANAPOLIS

Howard Rutherford, formerly with Loew's Park, Cleveland, named to succeed Roy Sparrow as manager of Loew's here. Sparrow goes to San Francisco to manage Loew's Warfield.

Screen Guild took over distribution for Albert Dezel Productions here, closing the Dezel office. Larry Jacobs, Screen Guild branch manager, remains in charge of combined offices.

Preem of "Big Wheel," auto racing film centered around Indianapolis Speedway, set for Loew's Nov. 10.

L. W. Bevel, who managed theatres for Government on Oak Ridge project in Tennessee, now with Marcus Enterprises here.

ST. JOHN

Annual meeting of Maritime Allied Exhibitors Assn. concentrated on the tax problem and safety and panic hazards especially in using small halls for 16m traveling shows. Association changed name to Maritime Motion Picture Exhibitors Assn. Archie J. Mason named chairman of Canadian Motion Picture Industry Council recently, was re-elected prexy.

Annual confab of Motion Picture Pioneers, maritime provinces section, decided to provide financial help for older indigent exhibitors and distributors. P. J. Hogan, St. John, was elected president.

KANSAS CITY

Fox Midwest purchased Kennedy Building which houses its Kennedy theatre, Kirksville, Mo. Has operated theatre for number of years on lease arrangement, but made the purchase in settlement of Kennedy estate. Fox Midwest operates two houses in Kirksville.

Elmer Rhoden, president of Fox Midwest, left on European trip in company of Rick Ricketson, Fox Intermountain chief, and Charles Skouras, head of National Theatres. Trip includes some grouse shooting in England.

Jim Long, Fox Midwest Missouri and Iowa district manager, is flying about Europe on a three-week vacation. Long's itinerary includes stops in London, Paris and Rome, where he will have an audience with the Pope.

Rabe Cohn, manager of Paramount, went after extra patronage from sports fans, placing regular display ads for "Story of Seabiscuit" on sport page of Kansas City Star as well as on amusement page.

CHICAGO

Filmack Trailer Corp. completed purchase of building housing present offices and production plant last week. Located on Chi's Film Row, building was built by Paramount with exterior being replica of entrance to Paramount's Hollywood studios. Many film company reps and distribs have offices in structure besides Filmack.

Edward Spears, branch manager for Film Classics here, into hospital for abdominal operation. Max Cohen, Eastern Division head, will be in charge while he is away.

John Balaban, head of B&K theatres, awarded Third Annual Laurel award from Actor's Club of Chicago for outstanding work in field of video and theatres.

REGINA, SASK.

Odeon Theatres, Ltd., dropped construction plans for the Regina and has offered for sale downtown property it has held as theatre site for nearly four years. Continuing high costs given as reason. Odeon had planned to build $350,000 house.

Grand here extensively renovated with only 864 seats now compared with 967 before. Gives house one of the biggest stages in western Canada. Operation is in conjunction with the Rex, Regina, and Famous Players Canadian Corp., under management of J. D. "Jack" Watson.

Capitol and Orpheum, Moose Jaw, Sask., redecorated.

BOSTON

While Albert Hardman, special rep for "Red Shoes" was here on New England playdates, he received a call from London from Marquess of Milford Haven asking him to be his best man when the Marquess is married to Mrs. Romaine Dahlgren Simpson in Washington next January.

American Theatres Corp.'s Pilgrim lowered balcony prices for weekdays to 25c in morning and to 35c until 5 o'clock. Prices for the orchestra and mezzanine stay unchanged. House is only downtown theatre playing firstruns to have two prices.

Joseph Levine, head of Embassy Pictures, changed name of corporation to Realart Pictures of New England, Inc., in accordance with the policy of all the Realart franchise holders.

Ernest Colarullo, former booker for Paramount, joined Affiliated Theatres Corp. in same capacity.

TOA's Halpern

Continued from page 4

shows of the Radio City Music Hall or similar theatres, might be telecast to a circuit of theatres. For select art houses, Metropolitan operas and Carnegie Hall concerts might be exciting prospects."

Halpern repeatedly stressed the need for exclusives. "The wonder of it is that the theatres attract so many people to large-screen television on a paying basis when it is available free of charge in the homes," he said at one point. Nonetheless, although the "pablum of non-exclusives" would be the main diet of the infant industry, the future could only be in the opposite direction.

Halpern appealed for an industry front in the current drive to obtain channels from the Federal Communications Commission. "Unless these channels are requested quickly, the motion picture industry is in danger of losing them by default," he asserted.

Odeon's Stock Upbeat

Continued from page 3

which is now showing signs of tottering. "No sane person will accept the absurd thesis that heavy taxation brought to naught the ing about. It asserts Rank has done more than anyone else for British production.

Meanwhile, George Elvin, general secretary of the Assn. of Cine & Allied Technicians, summoned a press conference to brand Rank's tax argument as fallacious. If relief was provided, he said, it would be unscrupulous not to pass it on to the public. He blamed Rank's failure on uneconomic production, little returns from the American market and employment of bad producers.

Urging that the quota remain at a high figure, Elvin may seek an immediate meeting with Harold Wilson's Film Finance Corp. He wants to advocate a subsidy under direct government control with state ownership of studios and the distributing companies. Elvin called it unfair on Rank's part to blame his troubles on a lack of creative talent. Fault lay, he said, in the films the talent was asked to make.

Elvin's union plans public agitation on the studio crisis towards the end that a legislative committee investigate the possibilities of the industry becoming wholly or partly a public service.

Exhibitors are hopeful the quota cut will save their theatres. Producers expect Rank's ultimatum to help solve their financial problems. The government is wondering whether Hollywood is prepared to fill the film gap if convertibility continues at $17,000,000 yearly.

brilliant organizing prowess, stimulating artistic zeal and unwearing devotion to the cinema of Rank and his friends," Herald barbed. "The truth is the giant monopoly has contrived a gigantic flop."

Financial columnist of the Daily Express describes the 7,000-word report as pure "misery" and the same paper's editorial says the organization lost money because it made too many bad films. Daily Mail Leader said the balance sheet is a tragedy as a direct result of the government's passion for meddling in something it knows nothing.

Following airing of his statement, Rank told VARIETY that his theatres would find it difficult to maintain the quota during the current year. Any future quotas, he said, depended on government cooperation. Passing of final dividends and the big loss to Odeon theatres, parent company, Rank conceded is a severe blow to the British industry.

He admitted that the loss is being used as a lever to force the government to provide relief from the entertainment tax or some other indirect aid to British production. Threat of complete cessation to production activities may lead to immediate government intervention, but Rank claims that divorcement alone is not the solution and will not help British production pay its own way.

Rank is hopeful of improved revenues in the U. S. during the current year. He stressed that earlier efforts were wiped out by American resistance following imposition of the ad valorem tax. He is also hopeful that British pix continue getting good reception in the U. S. and that devaluation may reflect favorably in next year's figures.

He is pinning much of his hope on joint production with Yank companies which could provide the nucleus for studio activity and at the same time help popularize British stars in America.

Ranks' Personal Stake

London, Nov. 8.

To help tide his film empire over the rocky stretches ahead, J. Arthur Rank is taking an unprecedented step. Rank and his wife are making a gift of $1,884,453 to Odeon Theatres. The handout takes the form of the duo forgetting that sum which Odeon currently owes to Manorfield Investments, the filmmaker and his wife's holding company. Waiver includes both principal and interest.

Loan was created when Manorfield turned over to Odeon shares in General Cinema Finance Corp. In making the gift, Rank notes that he still is personally liable as guarantor on an indebtedness of GCFC amounting to $3,166,043.

Divorcement

Continued from page 7

addition, work on several more will begin before Jan. 1.

Besides divorcement, the increased threat of television to the film boxoffice also makes necessary a hypoed release schedule, Smith said. With TV set circulation increasing steadily and more and more stations taking the air, he said it is impossible any longer to laugh off the new medium's competition for the boxoffice dollar. One of the ways to combat that threat, he thinks, is the release of more and better pictures to lure the public to filmeries more often.

Smith said that business, after remaining static for several months, has recently started to climb. Twentieth, with an exceptionally good run of product, has completed a good third quarter and anticipates equally good results for the last part of the year. Third-quarter report, due out soon, might not show the complete picture, however, since several top-budgeted films turned out previously were partially amortized during that period.

New York Theatres

ALAN LADD · DONNA REED
"Chicago Deadline"
JO STAFFORD
PAUL WESTON
PARAMOUNT

RADIO CITY MUSIC HALL
Rockefeller Center
Errol FLYNN · Greer GARSON · Walter PIDGEON
Robert YOUNG
"THAT FORSYTE WOMAN"
Color by TECHNICOLOR
A Metro-Goldwyn-Mayer Picture
SPECTACULAR STAGE PRESENTATION

NOW! Pinky
RIVOLI

June HAVER · Mark STEVENS
S. Z. "Cuddles" Sakall
"Oh, You Beautiful Doll"
A 20th Century-Fox Picture
On Stage—TONY MARTIN
GEORGE GOBEL
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AM VS. TV: IT'S GOING THATAWAY

Radio's Deliberate Muff

Broadcasters had their first major opening before the elections to exercise their right to editorialize with the FCC's okay, but they deliberately muffed the opportunity. In the weeks of campaigning ending yesterday (Tues.), all the major indie and network outlets maintained strict neutrality between the local candidates, selling political air on a cash basis or donating time in equal portions to the various parties. Radio, in short, had no effect in weighting the political balance one way or another.

Although most of the top industry execs fought tooth and nail to amend the FCC's Mayflower decision six months ago, they are showing reluctance to emulate the newspaper practice of openly plumbing for political parties and specific candidates. Explaining their strategy of voluntary fence-sitting, radio execs unanimously contended that the Mayflower rhubarb stemmed only from the industry's wish to establish the principle of the right to editorialize. Whether or when radio exercises their right is another question.

Editorialization, however, is definitely in the cards and will take place as soon as an acceptable formula for partiality is worked out. Station execs shied away from taking sides in the election battle because they didn't want to cut their editorial teeth on the hottest potato in the American scene. With their listeners split more or less evenly between the two major parties, inclination towards one side was sure to create bad feeling among a large listening segment.

The fact that newspapers do it as a matter of course holds no water with broadcasters. It's pointed out that while newspapers have an established history of expressing their publisher's opinions, radio has built a tradition of being an impartial public service medium. That tradition will be breached on such "safe" issues of better housing, more schools, etc., as the first step in re-educating of the public to radio's new editorial privileges.

Clients Break With Station Breaks, Prefer Longer Participating Spots

A growing trend away from station breaks and towards spots on participating shows has been noted by stations and time-buyers. On one N. Y. network outlet, for example, chain breaks are going begging for sponsors while sale of minute announcements is booming.

Behind the development, according to Broadcast Advertising Bureau chief Maurice Mitchell, is the fact that the breaks are relatively more expensive than participations. In addition, many old products are coming back to the air after a long absence and new items are being introduced. These require more selling and educational copy and consequently need more time than the 20- and 30-second "reminder" station breaks.

The trend away from the shorter plugs has been growing for the past four years, Mitchell feels, but will not "sound the death knell" for the station break. The movement to and away from the quickie

(Continued on page 32)

Top 10 Sustainers

Escape (CBS)	8.2
Life With Luigi (CBS)	7.6
Johnny Dollar (CBS)	7.1
Sing It Again (CBS)	7.1
Philip Marlowe (CBS)	6.4
Screen Directors Playhouse (NBC)	5.5
Young Love (CBS)	5.4
Hawaii Calls (MBS)	5.0
Richard Diamond (NBC)	5.0
Lombardoland U.S.A. (MBS)	4.9

Rosy Smoke Rings For Philip Morris

With sales for the year reported up 35% over 1948, Philip Morris is said to be shopping around for additional air time and is manifesting interest in CBS' "Life With Luigi" which has been having a healthy time of it, rating-wise, as a sustainer.

The cigaret company currently is one of the heavy spenders in network radio, both in nighttime and daytime programming. The additional budgeting would not only pour new billings into Columbia's coffers, but would represent one of the few instances this year of reversing the trend toward sponsorship cutbacks.

As for the cigaret companies, it's still Lucky Strike in the No. 1 sales spot, with Camel second and Chesterfield third, but with Philip Morris in the second bracketing moving up.

Pulitzer Scrams FM

St. Louis, Nov. 8.

Station KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer), last week dropped its FM broadcasting and returned its FM station license to FCC. The FM broadcasts began Sept. 1, 1948, and were from 3:30 p.m. to 10 p.m.

George M. Burbach, general manager of the station, which will continue its AM broadcasts as well as video, would not amplify the reason for the station action other than the move was the result of "a business decision."

CBS Brass 'Plays' Affiliate Circuit The Hard Way

For the first time in years, CBS' company-owned plane has been grounded "until further notice" in the wake of the recent air tragedies. As a result the network brass, departing from custom, was obliged last week to "play" the affiliate circuit via train.

Columbia prez Frank Stanton, accompanied by program veepee Hubbell Robinson, Jr., Herbert Akerberg, station relations veepee, and sales exec John Karol, trained to Houston for a regional affiliate powwow and then moved on to Omaha for additional affiliate huddles, with exec veepee Joe Ream on a "swap assignment" with Stanton taking over for the Omaha meet. Stanton cancelled out his flight to Mexico for a couple days' relaxation, and what was intended as a quickie junket required nearly a week.

RCA COIN IN ON 'GUILD' AS IT MAKES SWITCH

With "Dr. I.Q." moving out of the Friday night NBC picture upon expiration of Mars Candy sponsorship (ABC has subsequently inherited the show on behalf of Embassy cigarets), NBC is putting "Screen Guild Playhouse" into the Friday time, with RCA moving back into the radio bankroller picture.

RCA starts picking up the tab Jan. 11. John Garfield in a radio version of "Body and Soul" has been set as the initial presentation under the RCA banner.

"I.Q." was relinquished to ABC last week when the Grant agency, on behalf of Embassy cigarets, sought to negotiate a 44-station hookup for the program. NBC wanted full network or nothing.

SLIDING DOWN A BANNISTER

By HARRY BANNISTER
(*Gen. Mgr., WWJ, Detroit*)

Detroit, Nov. 8.

What's cooking in Detroit with radio and TV?

Not a thing, VARIETY, not a thing. Everything is normal excepting (a) the laws of Equilibrium are being upset; (b) the Theory of Relativity has been pushed back into the mush of an Albert Einstein; (c) it has been proved that when the Irresistible Force meets the Immovable Body, what happens is that both get into the opposing backfield.

In my own inimitable, far-sighted way, I had gazed into the crystal ball back in 1948 and before that in '47 and before that in '46, and I figured out, indubitably, that just about now would come the era of Walking the Tightrope and what we made on the Oranges we would lose on the Bananas.

I was as right as Gallup was on Dewey, as Hooper is every day. Just look what's happening. Look Ma, no hands!

Video, the Orange, still is not making. It's puffing and huffing and stretching and tugging, but, confidentially, Orange still is in the red.

Meanwhile the Banana refuses to rot. Radio actually is growing bigger, waxing mightily. Down slightly in '48 from the alltime high of '47, now it's upping all the time. What's holding it up, I don't know, and what's more, who cares? I only know what I know, and unless my bookkeeper has suddenly gone straight on me, radio billings are at about the alltime high. We're accepting applications for chain breaks just after signoff at 2 a.m., but you gotta take your turn.

Don't get me wrong about Video however. Television is really booming. It's quit being merely spectacular in a modest sort of way, and it's now truly magnificent. In fact, at times it's mighty unusual. Despite the appalling cost, we should be out of the red by June 1950—maybe a little sooner.

Other stations will beat us to it, but such comparisons mean nothing unless objectives are examined and equalized. I've always felt that a TV station could be run at just about the sort of budget one fancied. We aimed for a big-league job, in keeping with WWJ tradition. With baling wire, I could have saved plenty.

So we have the picture of TV going up, up and UP, even while radio, too, goes up and up. Nice work if you can get it.

But there are ominous portents. Such as a survey we took Sat., Oct. 22, when the football battalions of the Universities of Michigan and Minnesota came together in an epic

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Martin, Lewis Win Out In NBC Program Snarl; Web Says It's Now Up to Them

Dean Martin and Jerry Lewis appear to have won out in their hassle with NBC, their sustaining benefactors. M & L were tiffing with the web, claiming that the failure of the show to garner a respectable rating has nothing to do with the comedic talents of the pair, but that they were on the short end of a poor NBC production assist, notably in the scripting division.

At any rate, NBC program head Tom McCray, on his recent visit to the Coast, threw out the show's writing staff and installed a new lineup, with Charles Isaacs as supervisor, and vesting Lewis with powers to sit in on story conferences and lend an assist. Show preemed in its new Monday night at 10 segment this week with the new production setup. Bob Redd continues as producer.

As far as NBC is concerned, it's now up to the comics.

1939 vs. '49 Hooper Picture Reveals 'This Is Where We Came In' Saga

Memo to Flacks

NBC's press department boys have been told to go easy on those expense vouchers.

Seems the department is $1,500 overspent and until the deficit is made up, the web flacks will have to apply the soft pedal on hosting the freeloaders.

Ten years ago it was Edgar Bergen, Jack Benny, "Lux Radio Theatre," Fibber McGee & Molly and Bing Crosby in the five leadoff spots on Hooper's Top 15.

Thus, for practically half the life of biztime commercial radio, the same personalities and program formulas have been dominating the nighttime kilocycles.

The new Hoopers released last week, for example, show Benny in exactly the same No. 2 spot he held down in 1939. "Lux Radio Theatre," in the No. 3 position a decade ago, is at the top of the heap today. In 1939 it was Edgar Bergan in his hour-long Chase & Sanborn-sponsored "Varieties" that copped the top Hooper laurels.

Here's how the 1939 Top 15 Hoopers shaped up:

Chase & Sanborn Show	27.7
Jack Benny	24.8
Lux Radio Theatre	24.1
Fibber & Molly	20.5
Bing Crosby	19.6
One Man's Family	17.9
Major Bowes	16.4
Fred Allen	16.4
Kay Kyser	16.4
Kate Smith	16.3
Bob Hope	15.3
Maxwell House Good News	14.9
We, the People	14.7
Information, Please	14.3
Al Pearce	14.3

NBC Roadshows 'Playhouse' For Promotion, Talent

When, last week, WIS, the NBC affiliate in Columbia, S. C., put in a bid to the network to originate its "Radio City Playhouse" from the station Nov. 20 to help launch its new $1,000,000 studios, it sparked a whole new trend of thinking at the network on the future role of "Playhouse."

As a result, "Playhouse" will become an NBC "road attraction," originating from different points and tying in with an ambitious project inaugurated by the show's producer, Harry Junkin, designed to ferret out new writers and acting talent in universities throughout the country. Project has already been tabbed "Junkin's Junket," and he, along with "Radio City Playhouse," are being parlayed into a cross-country promotion exhibit.

At Columbia, for example, Junkin will seek supporting players for the "Playhouse" broadcast at the University of South Carolina. In addition, he'll tour the local "civic circuit" addressing the Chamber of Commerce, Rotary Club, etc., on the virtue of staying tuned to NBC. On subsequent out-of-town broadcasts he'll set up lecture dates, talk to university students, explore potential scripting talent and hold city-wide auditions to fill "Playhouse" roles.

NBC Tags on to Overseas 'Opry' Junket With Big Promotional Planning

NBC is now adding an international flavor to its "anything-for-our talent" promotional-publicity binge.

When the WSM-originating "Grand Ole Opry" hillbilly contingent flies to Europe next week for a 17-day series of performances at U. S. military installations, NBC will assign Sid Desfor, publicity department photographer, to accompany the junket for pictorial promotion purposes.

Recent visits of top NBC talent to New York and the east for p.a.'s has been the signal for veepee Syd Eiges' publicity boys to move into action to roll out the velvet wordage carpet.

Also accompanying 26 "Grand Ole Opry" performers to Europe will be Tom Buckenhill, of the Esty agency (handling the Prince Albert account on the show), and Harry Stone, general manager of WSM.

Bob Miller, Koelker Exit ABC in Chi Axings

Chicago, Nov. 8.

The ABC economy axe struck here in sales and station relations, with Bob Miller exiting from his berth of network AM sales, and Anthony (Tony) Koelker bowing out as station relations manager, along with his secretary.

Still another central division phase to feel the retrenchment is advertising carried in the Chi dailies. All such fanfare will be dropped in a further move to cut ABC losses.

GF's 'Mystery' Nix a Mystery

General Foods' posting of the new "Hopalong Cassidy" series on Mutual means that GF is bowing out of sponsorship of its Sunday afternoon "House of Mystery" program on that network. All of which has occasioned considerable eyebrow-raising within the trade in view of "Mystery's" showing in the Hooper sweepstakes.

It's no secret that NBC, CBS or ABC wouldn't mind duplicating Mutual's Sunday afternoon success formula and per-point payoff on low-budgeted shows, with "Myster" getting an enviable audience play. On the last Hooper it has a 5.8, compared to a 2.0 for the N.Y. Philharmonic on CBS, a 2.2 for NBC's dramatic sustainer, and 1.8 for Columbia's "Voices That Live."

Originally a Mutual sustainer, "House of Mystery" was picked up by General Foods for sponsorship about four years ago. "Hopalong" takes over Jan. 1.

ABC Has New Faces Urge for Key Outlet, May Drop Some Oldies

Shakeup of the daytime personality programs on WJZ, N. Y., is being mulled by ABC program veepee Bud Barry. It's reported that the local station's airers featuring Nancy Craig, Walter Kiernan, Herb Sheldon, Alan Prescott and Pat Barnes are getting close scrutiny, with the possibility that some of the old faces may be dropped from the lineup.

Among the new talent considered for daytime stanzas on WJZ are Wendy Barrie, Arlene Francis, Ted Malone, Roger Dann, Johnny Thompson and Clayton Collyer. Joe Franklin, the antique record collector, launches a WJZ series Saturday (12) at 11 a.m.

'House Party' to CBS

CBS grabbed off a lucrative chunk of afternoon billings from ABC with announcement yesterday (Tues.) that the Art Linkletter five-times-a-week "House Party" will move over to Columbia on Jan. 2. Show will be slotted in the 3:30 to 3:55 p.m. segment.

Program was previously showcased on CBS under General Electric auspices. Current sponsor is Pillsbury Mills.

Radio Needs a Public Relations Program to Counter Jitters: Clipp

By JERRY GAGHAN

Philadelphia, Nov. 8.

Radio's jitters over its future with television are discounted by Roger W. Clipp, general manager of the Philadelphia stations (WFIL, WFIL-FM and WFIL-TV), who says that all AM needs is one new program—a public relations program.

"Future prospects of radio are getting as much advance-guess coverage as a presidential election at the hands of the politakers," Clipp said. In recent weeks he read under various datelines predictions foreseeing the probable "home life" and radio and television.

The industry seems to be mainly concerning itself with such matters as whether TV will supplant AM. Will a shared time arrangement be worked out? Will advertisers shun one and support the other?

"All this luncheon and conference-table speculation is probably a good thing for both media," declared Clipp, who admitted he has indulged in it himself and will doubtless continue trying to dope out the future. "But I should like to suggest now to broadcasters, and particularly to the dual operators of AM and TV, that radio's problem is an immediate one.

"Briefly, radio must be resold, today and continuously for years to come—to both the listener and the advertiser," Clipp said. "This is not meant to be either an alibi or a false alarm, but a plea for consideration by all those who are ready to doom radio to a barren future.

"Above all things, radio needs one new program—a good public relations program. Nothing is being done, first of all, to convince the listener that his receiving set (this 'old-fashioned' radio set) will be a good long-term investment. Are we doing our best to keep alive in the minds of the public the idea of radio as a means of entertainment?"

TV's 50-Yard Line Seat

Clipp doesn't write off the allure of video. "Television is young, the glamor girl, the seat on the 50-yard line," he admitted. "But to many more millions, radio is still the Metropolitan Opera. It is still a voice in what would otherwise be many a lonely room. It is still the latest news in a world materially dependent on getting the latest news."

There is much to be said both by and about radio the WFIL exec argued. Evidence that millions were still interested in listening could be found in a recent NBC estimate that the number of radio

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Duquesne Campus FMer 'Graduates' Into Tie-In With Big-League Station

Pittsburgh, Nov. 8.

WPIT-FM and WDUQ-FM, city's first college radio station, have just joined hands in a novel program arrangement. Starting first of this month, WPIT-FM has been carrying the 5-9 p. m. schedule of WDUQ, of Duquesne University. Setup gives FM listeners in the district opportunity to hear the major part of school's broadcasting schedule. All four hours are made up of programs produced and directed by student staff.

WPIT and WDUQ have also been working closely together during football season. WDUQ originates Duquesne's football broadcasts, and WPIT carries the day games on both AM and FM and the night games on FM only, due to its daylight permit.

Great interest expressed by University alumni in the new campus station and quality of programs were leading factors in WPIT's interest in the expanded program schedule. Downtown outfit also figured educational type stuff was a good way to educate public concerning FM broadcasting.

WDUQ came into being on Aug. 16 through the efforts of Father Francis P. Smith, president of Duquesne. From its modern studios in the University Ad Building, its 10-watt signal has been heard in a six-mile radius of the school. Few weeks ago, WDUQ received a permit to increase its power to 2,750 watts.

Radio News Directors Set N.Y. Meet Agenda

General Omar Bradley, NAB prexy Justin Miller, United Nations information chief Benjamin Cohen and Ed Murrow are among the top speakers to address the third annual National Assn. of Radio News Directors convention at the Hotel Commodore, N. Y., Nov. 11-13. Parleys will not be restricted to NARND members, and anyone interested may attend.

Tomorrow (Thurs.) before the confab proper gets under way, the newsmen will visit UN headquarters at Lake Success. On Friday, the NARND will hear Judge Miller, Cohen, Christian Science Monitor editor Erwin S. Canham and NAB's Bob Richards, latter discussing "Voice of Democracy" contest.

Saturday's sessions will start with a TV panel chaired by Ad Schneider, NBC-TV news director, followed by a discussion of professional newsrooms' profitability, led by Wilton Cobb, manager of WMAZ, Macon. The annual banquet, at which Gen. Bradley and Murrow will speak, will be held that evening. Sunday's panel will deal with tele's effect on AM news, led by Elmer Davis and Charles Hull Wolfe, McCann-Erickson broadcast copy chief.

CBS, Radio Guild Showdown Nears

Showdown struggle between CBS and the Radio Guild (CIO), which reps 600 white collar workers in the web's N. Y. headquarters, seems a certainty. Management takes the position that it is the only network having a part with the union, which has contracts with local stations and Columbia Records.

In a memo to office employees, CBS personnel chief Joseph H. Ream said that after the contract expires at the end of the year, "with or without a union there will be no general layoffs and no salary cuts, there will be a significant number of year-end merit raises and there will be no changes in working conditions unless we can improve them." He added that the classification system instituted before the union contract, promotions from within and liberal severance, vacation and overtime standards would be continued.

The union replied, "Promises are cheap. A contract is the only guarantee that we will keep our conditions. CBS does not sell time or services on promises. Frank Stanton works under a 10-year contract, not a 10-year promise." It added that in three years under a union pact the average CBS white collar salary rose from little more than $35 to $56 in December, '48, as a result of "the organized bargaining strength of the employees." A membership meeting empowered the Guild steering committee to take necessary steps, including preparations for a strike vote.

Double Ouch

Radio Guild (CIO) in its negotiation hassle with CBS' exec veepee Joe Ream, takes the position that the Columbia demands are "without Ream or reason."

Placards also express the view that "CBS hasn't a leg to Stanton."

KHMO's Cribb Picked Prez Of Mo. B'casting Assn.

Kansas City, Nov. 8.

Missouri Broadcasting Assn. elected Wayne W. Cribb, KHMO, Hannibal, president at its annual business meeting held at the President hotel here. Other officers are Mahlon R. Aldridge, Jr., KFRU, Columbia, Harry Renfro, KNOX, St. Louis.

Dennis Day to M.C. Hosp's Testimonial to F. M. Folsom

Dennis Day will plane in from Hollywood to Philadelphia Nov. 20 to emcee a testimonial dinner to Frank M. Folsom, president of RCA, that night for the benefit of the National Jewish Hospital of Denver. Dennis' own Saturday night show will be transcribed for that week only, and he'll also get leave from the Jack Benny-CBS show for that night. He returns to the Coast directly after the dinner.

Day planed to Boston Oct. 12 to headline a benefit for Archbishop Cushing's Catholic hospital drive at the Boston Garden.

Gillette, Mutual In New 7-Year Pact For World Series

Next year's television coverage of the World Series will be a one-network exclusive, rather than the pooled videocasting of the past three seasons, it's indicated by the new contract baseball commissioner Albert B. Chandler has signed with Mutual and Gillette.

The new seven-year deal, which replaces the previous pact that was due to expire in 1951, gives MBS and the razor outfit the right to meet any offer for TV next year which Chandler may receive. This means that Mutual and Gillette will have option of bettering or declining to match any cash bid from any other web and sponsor. It's reasoned, further, that if any net shells out a considerable sum for video rights, it will demand an exclusive. Elimination of the pool, however, will not result in denying the games to any city where the carrying network doesn't have an outlet, because Justice Department rules require making the classic available in all TV areas.

AM rights for the seven-year period will cost better than $1,100,000. TV rights are likely to cost well over $1,400,000 on the basis of the $200,000 Gillette paid for the series this year, while it's highly probable that figure will soar as the tele audience expands. AM rights will cost $150,000 in '50, $175,000 in '51, and will alternate between the two figures for the remainder of the pact's term.

The diamond solon said that negotiations with radio from the time he became commissioner through 1956, when the new pact expires, will benefit baseball by more than $2,500,000. Gillette has backed the series on MBS for the past 11 years and the All-Star Games (also covered in the new contract) for three years. The razor manufacturer will also bankroll the Army-Navy grid clash on MBS, Nov. 26, for the third time.

Gillette has sponsored the TV coverage of the series for three years. Move to make it a one-network deal reportedly stems from the opposition the pooled arrangements brought from TV networks and stations. The broadcasters objected to the fact that they were airing Gillette's commercials without getting paid time costs.

Richards in Defi On FCC's Probe

Washington, Nov. 8.

G. A. Richards today (Tues.) challenged the FCC's authority to probe charges of newslanting at his stations (KMPC, L. A., WJR, Detroit and WGAR, Cleveland). A battery of three legal outfits (ex-Sen. Burton K. Wheeler & Wheeler, Dow, Lohnes & Albertson, and Kirkland, Fleming, Green, Martin & Ellis) filed a long motion to confine the issues in the projected hearing on the case solely to the plan to transfer the stations to trustees.

Richards charged that the FCC is "attempting to make the expression of political, social or economic views an offense, thereby making a bold sally into the field of censorship and even thought control."

Hooper's Top 15 and the Opposition

Program	Hooperating	Sponsored Network Competition		Total Network Competition
Lux Radio Theatre	21.1	Telephone Hour	8.4	11.4
		Band of America	4.3	
Jack Benny	21.0	Hollywood Calling	2.9	8.2
		Henry J. Taylor	1.0	12.0
Talent Scouts	18.2	Johns-Manville	2.5	
		Voice of Firestone	7.2	
Fibber & Molly	17.1	Erwin D. Canham	1.6	12.7
My Friend Irma	16.9	Arthur Gaeth	1.4	9.0
Bob Hope	15.4	We, the People	6.9	13.0
Mystery Theatre	15.3	Carnegie Hall	5.7	13.7
		Cavalcade of America	5.3	
Walter Winchell	15.2	Meet Corliss Archer	6.7	16.6
		Theatre Guild of the Air	8.5	
		Fish and Hunt Club	0.9	13.2
Mr. Keen	14.7	Johns-Manville	2.5	
		Father Knows Best	8.5	
Suspense	14.5	Original Amateur Hour	5.3	14.0
		Screen Guild Theatre	7.6	
People Are Funny	14.4	(No Sponsored Programs)		8.2
Amos 'n' Andy	14.1	Phil Harris-Alice Faye	9.7	14.9
Mr. Chameleon	13.9	Steel Strike (spec. event)	4.4	14.1
		This Is Your Life	7.5	
Horace Heidt	13.8	Chance of a Lifetime	5.6	14.8
		Album of Familiar Music	6.4	
		Stop the Music (8-8:15)	8.2	18.7
Edgar Bergen	13.6	Stop the Music (8:15-8:30)	7.5	
		Sam Spade	7.9	

Capital's Transit Radio Hysteria Rolls Into High; Supreme Court-Bound

Washington, Nov. 8.

This town's slightly hysterical dispute over Transit Radio hit its zany high last week when a local labor editor carried the case to the Supreme Court to protect the citizenry, under the mandate of the Constitution, in its right "to listen or not to listen."

The action was taken by Bernard Tassler, president of the National Assembly for the Advancement of Public Relations, "a voluntary group whose purpose is to foster ethical public relations giving prime consideration to the public interest." In filing a petition with the court, however, Tassler stated he was acting in his personal capacity.

Tassler also served notice on Capital Transit Co., which operates trolleys and buses in the District, he intends to bring suit for damages of $1 per minute spent in "liberty-infringing vehicles." He gave the utility until three o'clock tomorrow (10) afternoon to discontinue "the Communistic and Nazi practice of imposing forced listening."

Tassler told Capital Transit he is "carefully recording" each day he is forced to listen to the radio. He estimated he spends a minimum of 200 minutes weekly in radio-equipped vehicles.

Meanwhile, the Washington Post undertook to poll public sentiment on the issue through a ballot printed in its Sunday edition. The results may be used to help the Public Utilities Commission, which held four days of hearings on the question, weigh the importance of complaints against the music, news and commercials.

A survey by Capital Transit filed with PUC showed a large majority of riders favoring Transit Radio, with about 6% opposed and about 17% indifferent.

St. L. Still Likes 'Em

St. Louis, Nov. 8.

Operators of radio-equipped buses of the St. Louis Public Service Co. like radio, according to a

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Jack the Bellboy Wins WJBK Cap and Gown

Detroit, Nov. 8.

Edmond T. McKenzie, better known as the disk jockey, Jack the Bellboy, has been promoted to assistant general manager of WJBK and WJBK-TV.

McKenzie will assist in the overall supervision and general development of the stations. Following eight years of experience with eastern radio stations, he joined WJBK in 1937 as an engineer. He was promoted to chief engineer in 1941 and in 1942 added the duties of chief announcer. He served in that duo-capacity until 1945 when he began to win recognition as Jack the Bellboy.

MBS in 'Mr. Plus' Campaign Teeoff

Mutual is beginning to show signs of revitalization. The web will shortly launch its first large-scale trade advertising campaign since Frank White took over as prexy. Keynote of the drive will be new listeners-per-dollar findings by A. C. Nielsen for the entire medium as well as MBS.

Symbolizing the new sales pitch will be a character "Mr. Plus," created by ad-promotion-research veepee Bob Schmid to dramatize the web's advantages. According to Schmid, four points will be stressed:

(1) Lower time costs which pull six listeners for the price of five.

(2) Minimum flexibility, allowing backers to match their hookups to distribution patterns.

(3) A network of 500 stations, 300 of which are the only network outlet in town.

(4) Free "where to buy it" cutins, permitting national advertisers to have local retailers use 29-second announcements.

Other upbeat indications at MBS are the new seven-year pact for the world series, the American Federation of Labor strip due to bow Jan. 1, promotion campaigns for "Queen for a Day" and "I Love a Mystery," the arrival in N. Y. of Ade Hult as sales veepee and the departure Friday (4) of program veepee Bill Fineshriber for a looksee on the Coast.

Fineshriber has also brought in another CBS program man, Rocco L. Tito, as assistant program director. One of Tito's first projects will be "Mr. Feathers," comedy series starring Parker Fennelly.

Dallas — Dorothy Cantrell has been named assistant to J. W. Rike, general manager of J. B. Taylor, Inc., here. Miss Cantwell was former account and radio director of Albert Evans Advertising Agency of Fort Worth.

Tyson Yanks Dentist's Coin to WCAE Fold As Jockeying Burns Client

Pittsburgh, Nov. 8.

Dave Tyson, platter-spinner at WCAE, has reinherited a commercial program he had for a long stretch on another station, WWSW. It's the "Sunday Afternoon Party," hour of request recordings bankrolled by a local dentist.

Tyson left WWSW couple of years ago, but show stayed there, with Art Pallan doing the jockeying. However, sponsor objected to the shuttling around his period got there on account of emphasis on sports, with the Party "Sunday Afternoon" during the baseball season and "Saturday Afternoon" while pro football games were being aired. In making the switch, he decided to go where his old jock is presently employed.

SEE RED IN MILLER COLOR BLUES

CBS' 'Near You' Concept

CBS and/or its top personalities have moved on two fronts—AM and TV—to achieve a more human and personal equation in its programming. It's predicated on the network's conviction that studio audiences are not only necessary, but the closer you get those yoks to the mike, the better the chance of winning the home audience.

Jack Benny is inaugurating a new policy of inviting about 40 to 50 persons to sit on the stage to flank the orch and talent. The comic has always championed the "near you" concept of broadcasting, even eliminating footlights to bring Rochester, Dennis Day, et al., closer to the studio audience.

Benny maintains that his whole sense of timing is based on the proximity of the yoks. He even gets the bandsmen laughing right into the mike by refusing to permit them to see the script until broadcast time.

Taking it from there, CBS is translating it into video to guarantee a studio audience even on filmed TV shows, such as "Life of Riley," etc. As result, it's planned first to do the programs live before an invited audience and then insert the laughs into the filmed versions shipped out for videocast.

Growth in Stations Since War Tending to Keep AM Rates Down

Tremendous growth in number of radio stations since V-J Day is tending to keep AM rates down. It's indicated in figures of the National Assn. of Radio Station Representatives. Latter's Spot Estimator book, just published, shows that rates are higher in some smaller cities which have fewer outlets than larger communities.

Detroit, which ranks sixth in metropolitan markets in size of population, nevertheless has higher rates for 15-minute programs on indie stations than N. Y., Chi, L. A., Philadelphia and Boston—all of which have larger populations. The reason is that Detroit has only nine stations while the other cities have more. (N. Y. has 28)

Philly, with 470,000 less people than L. A., averages higher rates on its indie stations than the Coast city. The explanation lies in the fact that Philly has 13 independents compared with L. A.'s 17.

The Spot Estimator is a 68-page tome which gives the cost of air time in 1,160 U. S. radio cities. In addition, there are tables for geographical areas and for 178 metropolitan markets. Tables show costs for 30-minute and 15-minute

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Trouble Piles Up For Disker Eells

Hollywood, Nov. 8.

Bruce Eells ran into a peck of trouble last week. His Broadcasters Syndicate, which services radio stations with transcribed programs, was thrown into receivership; he was sued for an accounting by Norman Nesbitt, and faced an assault charge for socking Joel Murcott, his one-time associate.

Langworth Feature Productions sued for receivership and Frank Danzig, radio packager, was named to operate the firm. Nesbitt wants an accounting on "Layman's Call to Prayer," which he wrote, produced and packaged, and which he says, is spinning on 50 stations.

Last week Joy Hodges terminated her "Brown Derby" series with Eells because of salary arrears.

COMO'S RADIO TAPING NOW A STEADY DIET

Perry Como is continuing to tape his Thursday NBC radio programs for Chesterfield after having gone through the initial eight broadcasts he cut in California. Idea is to allow the singer and his production staff more of a time-spread between the regular broadcasts and his Sunday evening video shows, also for Chesterfield.

Como does the AM taping on Tuesdays. That allows him five days to ready the TV production. Of course, he then has only two days to set the following AM program, but less time is required.

Cornwell's KWFT Post

Wichita Falls, Tex., Nov. 8.

Blaine Cornwell has been appointed program manager here for KWFT according to an announcement made by Charles Clough, general manager of the outlet.

Cornwell has been former manager of KMOX, KXOK and KXLW, St. Louis. He plans to continue doing a special transcribed disk jockey show by transcription over KXLW and will present the same show here over KWFT.

AWB's New Paen: Femme Gabbers Good Boxoffice

Femme commentary programs are more numerous and more commercially important than ever before, and will prove even bigger sales forces in the next five years, Lloyd George Vernard of the Edward Petry Co. told the second district confab of Assn. of Women Broadcasters in N. Y. Saturday (5).

The most successful newspapers, Vernard said, are those with the best women's pages, drawing heavy food and department store advertising. He cited a N. Y. web outlet which reported 40% of its non-network income came from participating programs, among which the femme shows ranked second. Reason for the distaff airers doing so well, he added, is that women spend 95% of the nation's food bill and 80% of all other consumer coin.

Shows for femmes are important, Vernard declared, because (1) they are strong audience builders, (2) plug many commun

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ABC Would Like To Grab Off Some Mutual Sunday Aft. Audiences

ABC is starting to go after Mutual's strong Sunday afternoon mystery block — only vertical period in the week when MBS leads the other webs—by moving "The Adventures of Gregory Hood" from Saturday evening to Sunday at 5 p.m. Oddly enough, "Hood" as an MBS feature for several years until it was picked up by ABC two months ago.

Further strengthening of the ABC suspense slant for the Sabbath is the shifting of "Amazing Mr. Malone" to Sundays at 7:30 p.m. Feeling is that this will also help ratings of "Stop the Music," which follows. At the same time, ABC is holding on to its adventure block on Saturday evenings, putting "Superman" back-to-back with "Chandu" in the spot vacated by "Hood."

SO HE CHANGES SCRIPT AT SHORE

Asbury Park, Nov. 8.

NAB prexy Justin Miller's decision to pull a switch at the Second District meeting here and toss his TV script to the seagulls occasioned no little surprise among the upwards of 100 New York-New Jersey broadcasters in attendance.

Judge Miller has been touring the "District Circuit" the past month extolling the virtues of AM broadcasting and, particularly in the hinterlands, highlighting as his No. 1 theme the fact that color television is a good 10 years away. In the Omaha and other off-the-beaten-path belts, it's precisely what the sound broadcasters wanted to hear.

In essence that, too, has been the preachment of Allan B. DuMont, but coming from a video pioneer, DuMont's testimony has been accepted with a certain measure of credence. Some of the top network executives over the past couple of weeks, however, have been registering a solid burn over the fact that Judge Miller has been using the downbeat color story for his itinerary thesis.

Some have been outspoken in their criticism of Judge Miller's remarks, contending that, to begin with, the NAB prexy has never lifted a finger to advance the cause of television, and secondly, since the NAB has relegated itself to a background picture during the whole advance of video, by what right has Miller to set himself up as an authority in the scheme of TV color?

Fears Allayed

That was the temper of the network thinking and in video circles as the Second District meet got under way at this shore resort, and the metropolitan broadcasters assembled here with something approaching trepidation, wondering how far Judge Miller would carry the AM vs. TV torch, since he was encroaching on the "kingpin territory" so far as video is concerned.

The fears were allayed, however, when Judge Miller, taking up the

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Pilgrim Grant on WORL Settles Five-Way Bid On Daytimer in Boston

Washington, Nov. 8.

Contest for the 950kc frequency in Boston, vacated by WORL last summer after an unsuccessful court fight against revocation, was resolved last week in a proposed decision favoring Pilgrim Broadcasting Co. Company headed by Joseph A. Dunn of East Boston proposes to operate the daytime station with 5kw power.

FCC decision favoring Pilgrim over four other applicants was based on local residence of owners, greater familiarity with local needs and superior program proposals. Community interests of most of the 22 stockholders in the company, hearing examiner Hugh B. Hutchinson found, will largely offset advantages which other applicants enjoyed in way of greater broadcasting experience.

WORL, which operated with 1kw power, was denied renewal of license in 1947 after a long investigation into its financial operations, particularly hidden ownership. Head of the station was Harold A. Lafount, a member of the old Federal Radio Commission (predecessor to FCC). Stock transactions of the station involved Arde Bulova, owner of WNEW, N. Y. Lafount has managed Bulova's radio interests.

Owners of WORL Broadcasting Service Organization, Inc., appealed the Commission's action in the U. S. Court of Appeals for the District of Columbia, which reversed the FCC's revocation. However, the Commission was upheld by the Supreme Court last May. The station had been operating under temporary license while litigation was pending. The license was deleted effective last May 31.

'What Rating?' Gruen Queries On 'Calling,' Pointing to Sales Charts

Hooper's Scorecard

(Oct. 15-21)

CBS wins: Sunday, Monday, Thursday
CBS-NBC tie: Wednesday
NBC wins: Tuesday, Saturday
ABC wins: Friday

Net Score

	No. of Evenings
CBS	3½
NBC	2½
ABC	1
MBS	—

The situation involving NBC's "Hollywood Calling" giveaway and its sponsor, Gruen Watch Co., is establishing something of a precedent in network-client relations. "Calling" is getting no better than a 2.9 rating for the 7 to 7:30 period sponsored by Gruen as opposition to Jack Benny on CBS, with the latter riding the Hooper crest with a 21.0. Yet here is a situation where the network, rather than the bankroller, is unhappy and would prefer to forget the whole thing.

NBC would like stronger ammunition to fight the Benny competition. Further, it's costing the network money to keep the giveaway running as a 60-minute attraction, with only the Gruen half sold. Watch company is paying $10,000 a week for the 30-minute sponsorship, whereas the full hour programming is costing NBC in the neighborhood of $17,000. Contract with Gruen forbids NBC to cut the show to a half-hour. And as it's been shaping up in recent weeks, Gruen has been getting a sponsorship ride on practically the full 60 minutes.

Gruen, too, points to the fact that its self-winding watch is selling like mad and attributes it to the giveaway commercials, in the face of the low rating. Its contract doesn't expire until January and since the client wants to keep it, NBC has no alternative but to try to revitalize the program, at least for the duration of the sponsorship. When and if Gruen screams, NBC will yank "Calling," but quick.

Feel Out Webs On Pooling of AM-TV Shows on Discount

Proposal that bankrollers be permitted to combine their AM and TV shows for the purpose of computing discounts is being pitched to the webs. If accepted, the policy would have a strong impact on network business, as sponsors would shift their stanzas to get their radio and video billings on the same chain.

Plan was suggested by Dave Lyon, v.p. of Cecil & Presbrey, on behalf of Speidel watchbands. Latter has the Ed Wynn show on CBS-TV and a segment of "Stop the Music" on ABC. If it could get discount credit, AM and TV coin might be placed on one web.

A further development of the idea (which is not deemed an immediate possibility) is combining AM and TV shows in a package deal, permitting sponsors to use video in the big markets and radio in non-tele areas. This would require changes in the present network setup, which doesn't allow a sponsor to buy a web show and exclude key centres like N. Y., Chi, etc.

However, it's figured, when the tele audience has become sizable in the next couple of years, use of TV in the big towns and AM in the hinterlands would be a desirable pattern. To effect this, special hookups might be arranged for an AM network program using the commercials of a sponsor, who is also on tele, in only non-teevee markets. The commercials in cities which have TV could be sold to another bankroller who isn't using video.

WNEW, N.Y., Picketed On Firings; Claim in Middle On Jurisdictional Fight

American Communications Assn. (CIO) picketed WNEW, N. Y., Friday (4), releasing helium-filled balloons with leaflets charging the station was unfair. According to ACA veepee William Bender, two engineers were "summarily fired, despite the fact that WNEW pledged that working conditions and jobs would be secure" after the indie's contract with ACA ran out Sept. 30.

WNEW said it was confronted with a jurisdictional dispute involving ACA and the International Brotherhood of Electrical Workers, AFL. "Under the law," a WNEW spokesman said, "there is nothing we can do but remain neutral and wait for the NLRB to determine which union is the proper collective bargaining agent. In the meantime, we cannot negotiate with either union on any subject. As soon as any union is certified by NLRB we will negotiate for a contract with that union. It would be illegal for us to take sides with either union, and therefore we can make no additional comment."

ACA said that it used the balloons because a request to buy time on WNEW was turned down by the station.

New Radio Policy On Insurance Coin

Network sales toppers are looking forward to a boom in insurance company sponsorship of network radio. At present only three firms in the field are using radio, but it's figured that success of these outfits will force their competition to come in. Insurance companies on the air are Prudential, with its "Family Hour of Stars" (CBS) and Jack Berch cross-the-board on NBC; Metropolitan, with Eric Sevareid cross-the-board on CBS, and Equitable, with "This Is Your FBI" on ABC.

Equitable this year has run three 10-week promotions based on "FBI," the last one involving 882 agents who brought in 4,730 new policies totalling over $18,000,000—with an additional $9,700,000 of new business still pending. Despite a torrid summer, the volume was a record for the 21 radio promotions Equitable has conducted. The company's agents credit radio for the sales bonanza, with size of policies showing a wide spread and consequently that radio appeals to the classes as well as the masses.

WFTW, Fort Wayne, In Fade After 2-Year Run

Fort Wayne, Ind., Nov. 8.

Fort Wayne Broadcasting Co., Inc., on Nov. 2 discontinued operation of WFTW, 1,000-watt daytime station, and is now broadcasting under WKJG call letters, using the channel AM and FM transmitters and studio of the latter station. WFTW went on the air in 1947 as an independent operation. The change in operation followed the recent approval by the FCC of the sale of all common stock of the Northeastern Indiana Broadcasting, Inc., previous owner and operator of WKJG to the existing stockholders of the Fort Wayne Broadcasting Co., Inc.

Edward G. Thomas, manager of WFTW, took over the managerial duties of WKJG, and Hilliard Gates assumed the promotion and programming job in addition to his sports broadcasts. WKJG will continue affiliation with Mutual.

Crosley Would Ditch Fadiman & Co. On 'Show Business'; CBS Stands Pat

CBS and Crosley, sponsors of the network's Sunday night "This Is Show Business," haven't been seeing eye to eye on the program's format, which is made up of a panel, comprising George S. Kaufman, Abe Burrows and a weekly guest personality, along with emcee Clifton Fadiman. Show features two or three performers a week who, in turn, pose a "problem" for the experts to solve.

Crosley wanted to throw out the present format, along with Fadiman and the Burrows-Kaufman panel, and convert it into a straight vaude show, on the basis that the panel segment gets in the way of the show. CBS had other ideas about it, feeling that the program's major strength lies as much in what Burrows-Kaufman-Fadiman & Co. bring to it as the other entertainment aspects. Further, CBS points out, what would be the wisdom of having a straight vaude show immediately precede another (Ed Sullivan's "Toast of the Town")?

Crosley contract, it's understood, has until next March 20 to run out, but apparently Columbia isn't too alarmed over the Crosley squawks or possible cancellation reprisals. Favorable reaction to video show has already brought bids from other potential sponsors. When last heard from, Crosley was inclined to go along with CBS.

Big of Biggie

Chicago, Nov. 8.

In the best man bites dog tradition, an agent today voluntarily gave up his commissions. W. Biggie Levin, manager for Dave Garroway, exercised a power of attorney clause and cancelled Garroway's daily five-minute television strip on WNBQ, sponsored by Motts Apple Juice through Young & Rubicam.

Show got a good press, but Levin felt the several hours spent daily preparing and rehearsing the show here was unfair to the performer.

'WOR-TV Concept Right': Streibert

Cutbacks at other webs prove the wisdom of WOR-TV's minimum-schedule, low-cost program approach, according to Theodore Streibert, prexy of the N. Y. Bamberger station. Brass of the Mutual key held a prolonged meeting last week to review its situation after three weeks' operation and decided that while some shows will have to be improved or dropped, the basic concept is correct, Streibert said.

General trade consensus is at variance with Streibert's views, others taking the position that the WOR-TV type of operation isn't destined to help video's cause.

"We're glad we started as we did—at the rock bottom and with plenty of room to grow," the WOR prez said. "We won't make any cut, while we can build. Our meeting approved the concept of all live shows. Film either fails to get audiences or is not commercial, as in the case of kid westerns."

Asked about the poor critical reception given the first week's programming, Streibert said that the station had the unique problem of launching 17 new stanzas in one week and that the complete sports lineup was not available. At present WOR-TV airs 10 hours weekly of sports remotes, half of its evening air time. He added, the studio shows will be kept on an extremely flexible, "nothing sacred" basis. "We're going to move quickly," he declared, "and we'll try anything that seems good."

Streibert indicated that the station was prepared to spend more coin on programs, but that department toppers felt no additions to the talent budget were necessary. "If we could get value out of spending more we would," he said, "but as of the moment it would merely be pouring it down the drain."

Cincy Sets Pace On Telecast Time

Cincinnati, Nov. 8.

Inauguration of coaxial service and increased local daytime programming by WLW-T is credited with setting an alltime high of 11 hours and four minutes of daily operation during October. According to Don Miller, research chief of the Crosley Broadcasting Corp., which also has video stations in Dayton and Columbus, O., it is one of the most extensive TV schedules in the nation.

WLW-T's October record showed an increase of three hours and six minutes over September and five hours and 52 minutes over the schedule of six months ago.

Local programming averaged six hours and 54 minutes daily in September, or 62.6% of the station's air time. The daily average for programs of studio origin was four hours and 42 minutes and films averaged 90 minutes daily. Remote telecasts averaged only 16 minutes a day, including time for coverage of football games by the two local university teams. Network service accounted for 37.4% of October's air time.

Miller's box score shows that 42.1% of the total telecast time during the month was commercial.

JETT-PROPELLED WMAR-TV'S ANNI

Baltimore, Nov. 8.

WMAR-TV, operated here by the Baltimore Sun, is celebrating its second anniversary on the air this week, marking a two-year total of 7,628 air hours, of which 5,087 were devoted to programs and the rest test pattern. Currently projecting 75 hours per week, station maintains, in addition to its fully equipped main studio, two mobile units for remotes and a film crew which turns out a local newsreel daily.

Highly-rated afternoon show, "The Sports Parade," which runs three hours across the board from Monday through Saturday, is picked up by WMAL-TV, the Evening Star outlet in Washington, with National Brewery taking the bulk of the time for Bally Gosa, top local sportscaster. Rest of time is on sustaining basis handled by Jim McManus of the WMAR staff.

Heading up Sun operation, which includes FM slot feeding to buses of local transit company, is Ewell K. Jett, former FCC commissioner, who resigned his FCC post to become Baltimore Sun Vice-president and Director of Radio.

CBS BUYS 'STAGE DOOR' AS TV ATTRACTION

CBS television signed this week for exclusive video rights to "Stage Door," the play by George S. Kaufman and Edna Ferber, which has also been made several times into a feature film. Web plans to build a weekly half-hour series of legiters around the basic theme of the play, similar to its current adaptations of "Front Page" and "I Remember Mama."

Web's program department is now casting "Stage Door." Kinescope audition will be run off in the near future for pitching to ad agencies and potential clients.

B'nai B'rith Splurges For Members Via TV

Chicago, Nov. 8.

Latest use to which TV is being put locally is that of sparkplug for a recruiting drive for B'nai B'rith. Chi Council stages a membership splurge Nov. 10, using a WBKB 30-minute show that'll be beamed directly at prospective members.

Organization is shepherding potential recruits into the homes of members who have TV sets. Bernie Howard is writer-producer of the one-time screener, which'll feature a cantor, a celebrity and local heads of the B'nai B'rith.

Skulnik's TV Package

Menasha Skulnik, leading comic in the Yiddish theatre, is the central figure of a new tele package being formed by Martin Goodman. It's a situation comedy format with Skulnik cast as a man of all work in a restaurant.

Skulnik is no stranger to the English speaking theatre having played vaude dates frequently. He'll be the sole dialectician in the show. Skulnik made a tele appearance some years ago on the "Hour Glass" show.

Wind Up 52 Pix For P&G at 260G

Hollywood, Nov. 8.

The 52 television films for Procter & Gamble were completed Friday. Deal, which was set by Gordon Levoy's General Television Enterprises, cost P&G $91,000, yet cost combo of production firms $260,000 to roll. Each film, however, reverts back to GTE within 30 days after telensing for sale to secondary sponsor. In this way production firms hope to make their profit. GTE gets a percentage of sale coin as distributor.

Each of the three companies which produced the films—Manning J. Post's Pyramid Productions, Frank Wisbar's Teleplay Productions and George Moskov-Lou Brandt's Ace Pictures—did so on a picture per shooting day basis. Pyramid made 26 films, Teleplay handled 13 and Ace 13.

Seven of the scripts were from the classics, the remaining were originals. Among those appearing in the pix were Albert Dekker, Douglass Dumbrille, John Archer, Karen Morley, Lois Collier, June Lang and Fay Baker. There were 232 actors used in speaking parts and 158 extras. Series made use of 128 different interior sets and 16 exteriors.

PG beams the films over 24-station eastern web. This expires on Feb. 28. Producers hope to get back 70% of the production nut by selling films in the west and south, where they have not yet been seen. The rest, it is hoped, will fall in secondary and tertiary rights. The only stipulation in the resale of the films is that they must be telensed as 15-minute programs and not doubled for a 30-minute spread as done by P&G.

Pres. Truman Is 'Bounced' Around From Beaming Of Mpls. Talk by 2 Stations

Minneapolis, Nov. 8.

Involved in the joint televising of President Truman's speech at the St. Paul Auditorium by rival TV stations KSTP and WTCN, was the use of a copper screen to bounce TV waves, claimed to be a brand new device. With the stations pooling equipment and splitting the telecast's cost for the simultaneous telecast that had identical pictures being aired on both, the pictures were picked up by two cameras in the Auditorium. Then from the Auditorium roof the signal was beamed at a copper-screen on the nearby St. Paul hotel roof.

The copper screen bounced the signal to the KSTP transmitter several miles distant. There the pictures went out on KSTP's channel 5. On the KSTP studios' roof, WTCN set up a relay unit to beam the signal to the WTCN transmitter atop a Minneapolis office building, nearly five miles distant. The speech was telecast there on WTCN's channel 4.

Bouncing was necessary because the St. Paul Auditorium roof was too low to permit the signals to be beamed directly at the KSTP tower. KSTP first tried the bouncing as a laboratory experiment. Then it used it successfully on the recent St. Paul Auditorium rodeo. It is expected to lead the way to more joint televising for similar events at a considerable savings for the stations involved.

Telling of the new device, Will Jones, Morning Tribune columnist, commented: "The telecast is somewhat history-making. It's said to be the first time the President has been so bounced."

Propose 250,000 'Color Hobbyists'

Washington, Nov. 8.

A plan to call upon an army of 250,000 "fan experimenters" to determine whether any of the color video systems now being considered would be acceptable to the public has been proposed to the FCC.

In a letter to the Commission, Arco Electronics of New York proposed that the agency require color proponents to colorcast in all major cities or metropolitan markets for a minimum number of hours daily for a year. This would enable the experimenters, or video hobbyists, to try out all the systems, according to the firm.

This handling of the problem, Arco told the Commission, would provide "more substantial evidence of an unbiased nature than if limited only to the recommendations by a few interested and biased parties and which would be based on observations in a few limited areas."

In addition, said Arco, the plan would give "free enterprise" a chance to assert itself in this field "by encouraging full development of private initiative and preserving free competition," thus making possible "the same orderly means" which developed the present high state of perfection in radio.

How would the experimenters be able to receive the color pictures? Arco, which distributes electronic components, advised the Commission that it and other firms are "willing and able" to furnish "knockdown kits" with instructions for building "a converter, adapter, or a complete color-TV receiving set."

Fans could thus experiment with color just as they did with regenerative and superheterodyne circuits when they were first introduced and subjected to trial and error prior to their use in factory made sets, said Arco.

Arco suggested that the Commission require color licensees to announce with each program: "These telecasts are only for experimental purposes and for use of all persons who desire to assist in developing and collecting relevant information and data regarding color-TV and thereby assist your Commission in its determination on that problem."

Sen. Johnson's 'Sooner the Better' Stand on Color TV; Bares Video Soul

By JACK LEVY

Washington, Nov. 8.

Senator Edwin C. Johnson (D-Colo.), Congressional watchdog of the FCC, said last week he would "like to see color television given a chance to work." Manufacturing industry contentions that the development isn't ready do not particularly impress him. "If we had waited for the perfect automobile we wouldn't have any cars today," he asserted.

The Senator, who as chairman of the Senate Committee on Interstate & Foreign Commerce is often credited with having prodded the Commission into its current color video hearings, told VARIETY he feels that the sooner color can be authorized "the easier" it's going to be on everybody. "I think the public is ready for color," he said.

Johnson is not disturbed by the way the hearings have been dragging. "While I deplore the delay," he said, "I realize the difficulty FCC is experiencing in reaching a sound decision on the establishment of color standards. I hope the unfortunate delay, therefore, may result in a sounder determination of the problems involved and so really save time in the long run."

Asked what he thought would be the outcome of the present hearings, the Senator said: "My guess

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Hoop Signs 2 for TV

C. E. Hooper has just signed his 46th and 47th TV clients—Ted Bates agency and Leo Burnett.

Hooper says the CBS-TV bowout, reported last week, was on a local (L.A.) level, not national.

Winter Sports Warmer on TV

Winter sports scene, which had begun to look somewhat barren for N. Y. televiewers this year, has taken on a brighter aspect with news that the Rovers' hockey games, six St. Francis College basketball games and a group of pro tennis matches have been lined up for video. In all instances, however, it is the indie stations who have set the deals, indicating the N. Y. network outlets are still finding it impossible to schedule local sports events because of conflicting network commitments.

Rover games from Madison Sq. Garden, N. Y., are to be aired via the N. Y. Daily News' WPIX under the sponsorship of Sunset Appliance Stores. First of the 16-game schedule of the Rovers, a farm team of the N. Y. Rangers, will be played Sunday afternoon (13) against the Atlantic City Sea Gulls, with the contract extending through the playoffs March 26. Guy Lebow, who has called the

(Continued on page 30)

SAG IN NEW BLAST AT TELE AUTHORITY

Hollywood, Nov. 8.

Screen Actors Guild yesterday (Mon.) issued another blast at the Television Authority proposed by the Associated Actors and Artistes of America. Urging SAG attendance of the annual membership meeting Sunday (13), the film union warned against confusing it with a 4A's meeting Thursday (10) on TVA.

SAG said the Thursday parley "has been scheduled by some of those persons who seek to force actors in TV films to join a proposed new union, TVA. To say the least, the motives of the TVA promoters, in scheduling their meeting at the last moment, are open to question." The SAG board decided the guild cannot participate in the TVA meet because the SAG meeting will provide guild members with their first opportunity to discuss the entire video question and it would be "most unfair" to SAG to take part in a debate on the controversy "until the guild members have had the same opportunity as the eastern talent unions to discuss this issue in a private meeting."

Those Off 'n' On Color Tele Tests

Washington, Nov. 8.

After refusing a request to call off comparative side-by-side tests of the CBS and RCA systems, the Commission last week postponed the event to Nov. 21 to give the participants more time to have their equipment ready.

An unusual (and maybe unprecedented) angle of the not-so-much anticipated occasion is that CBS will telecast from NBC's studios. The idea is to afford a comparative, simultaneous test of color reception from both systems. But it won't be done the way the Commission intended, which was to

(Continued on page 30)

232,400 Philly Sets

Philadelphia, Nov. 8.

Official figures place the number of television sets in operation in the Philadelphia area, as of Oct. 1, at 232,400. Statistics compiled by the Electrical Assn. of Philadelphia from returns made by manufacturers of every standard set show that during the first nine months of 1949 a total of 131,123 receivers were sold here.

Sale represents a 180% increase over 1948 sales for the same period, when 46,783 sets were sold.

CBS: STUDY IN TV ECONOMICS

Paley No Second Stringer, Wants Out of 49%'er for All of KFI-TV

It's being denied from Helena to Hoboken but those along the fringe of what's going on would like to send in a few stacks of blues that William S. Paley and Earle C. Anthony will get together on a deal transferring full control of Anthony's KFI-TV in Los Angeles to CBS. Paley wants to buy and Anthony wants to sell, so it becomes merely a matter of getting together on price. Say insiders: "If Anthony will give a little and Paley take a little" it would then become a mere formality for FCC to pass or reject.

Some months ago Anthony was of a mind to sell and set his price at $3,000,000. It's now down to $2,000,000 and he and Paley are said to be sparring around that figure. Station's investment is said to be $1,300,000 and with a monthly red ink entry of somewhere in the neighborhood of $35,000, down from an earlier figure of $50,000 since the station went to daytime operation.

Sensing that Paley is on the prowl for his own station, Norman Chandler, publisher of L. A. Times and 51% partner with CBS in KTTV, last week cleaned out the CBS crowd and is installing his own men. He is understood to have ultimatumed, "If we own the station we might as well run it." Leading the exodus from KTTV

(Continued on page 30)

Sorry, Wrong Channel

Detroit, Nov. 8

Detroit landlord's television set is picking up telephone conversations of his tenant, who lives upstairs. The landlord didn't object—he said he was learning a lot about himself—but red-faced tenant called on the Michigan Bell Telephone Co. for help.

The telephone company says it has a remedy for keeping conversations private. The repairman merely inserts a condenser into the telephone transmitter. If that isn't enough, the telephone drop line on the outside of the home is rerouted so it does not run parallel to the television aerial.

Jessel Says No To Paley TV Bid

Hollywood, Nov. 8

One of the few actors in Hollywood to say no to William S. Paley is George Jessel. He was offered a TV series on CBS at a flattering sum but turned it down. Paley wanted him to emcee a weekly revue similar to his stage success of a few years ago, "Show Time."

Jessel told Paley teevee would require too much of his time away from his production duties at 20th Fox. He would, however, consider Paley's alternate offer of a commentary series. Jessel will get $3,500 for his turn on Elgin-American's Thanksgiving Day television special.

Balto.-Created Whodunit Gets an NBC-TV Spread; Camera Is Private Dick

Baltimore, Nov. 8

New whodunit, discovered in Baltimore, makes its TV bow on NBC web Nov. 18, at 9:30 p.m., taking place of "Believe It or Not," Mystery series, titled "Reward," ran 26 weeks in Baltimore. It alternates hereafter with "The Big Story."

"Reward" has trick treatment with an invisible shamus, who represents the audience, and thus becomes a game. Prizes are given to winners who can read clues. These Sherlocks may be called to studios on following week.

Actually, the private dick is the camera, which goes through doors and follows trails. Technique is so touchy, show must stay in Baltimore, where the WBAL crew, as well as actors and directors, are already trained.

"Reward" was originated by Leon S. Golnick agency and commercially pitched for a bubble water outfit for half a year.

Balto. a Hot TV City

Baltimore, Nov. 8

This town is the hottest TV thing in the land, according to latest Hooper count, which shows that video captured 33.4% of the 6 to 10 p.m. air audience here in August and September.

New York is second with 31.9%, as Philadelphia, Washington, Los Angeles and Chicago follow in order.

Bell Files for TV Link to Kaycee; $1,190,000 Cost

Washington, Nov. 8

Plans of the Bell System to carry video network transmissions to Kansas City, Mo., were filed last week with the FCC. The extension would be accomplished through construction of a micro wave relay between Des Moines and Omaha, a distance of 125 miles, at a cost of $1,190,000 for which application was made. The relay would be connected with a coaxial link now being built between Omaha and K.C.

Two video stations are now operating in Omaha (WOW-TV and KMA-TV) and applications are pending for two more. Kansas City has one video outlet (WDAF-TV) and applications are on file for six others. Only two TV outlets have been authorized in Iowa, one in Ames (WOI-TV) which is near Des Moines and the other in Davenport (WOC-TV). Five applications are pending for Des Moines.

Meanwhile, the Commission scheduled oral arguments for Nov. 28 on its proposed decision to require A.T.&T. and Western Union to interconnect their facilities with relays operated by broadcasters until common carrier circuits are adequate to meet inter-city needs. Bell System is generally favorable to the decision but firms like Philco and Du Mont, which have relay licenses, are opposed to the temporary nature of the proposal which would require liquidation of investments in microwave once common carrier links are available.

'Easy Aces' as DuMont Vidfilm Attraction To Preem for Soup Sponsor

Goodman Ace, whose "Ruthie on the Telephone" bowed off CBS-TV Saturday (5), will be back in video next month with a televersion of "Easy Aces" on DuMont. Package, by Fred W. Ziv TV Productions, "Aces" will be sponsored on 18 DuMont stations by Philip Morris with other DuMont outlets taking it as a sustainer. The 15-minute sitcom will be heard Wednesdays at 7:45 p.m., starting Dec. 14, under a 52-week pact.

Series will be on vidfilm and will star Ace and his wife Jane. Role of the mother-in-law will be played by Betty Garde. Assisting Ace as neighbors will be George Foster, Mort Green and Jack Raymond. Jeannie Harrison will direct, with Eddie Hyland serving as cameraman and Bob Jacques as editor.

Ziv TV also packages "Yesterday's Newsreels" and "Sports Album."

3-MONTH LOSS DOWN TO 40G

By GEORGE ROSEN

Nine-months financial statement of Columbia Broadcasting System (and domestic subsidiaries, including Columbia Records) has revealing overtones not written into the stockholder document, and particularly pertinent to the network's TV administrative operation.

The consolidated income statement shows Columbia winding up the nine months with a 33⅓% drop in net income compared with '48, with the $2,003,812 net figure for 1949 contrasting with the $3,010,446 net of the previous year.

The $1,000,000 reduction in the net comes in the face of a $2,000,000 rise in Columbia's gross income for the three-quarter semester. The 1949 figure on gross income from sales of facilities, talent, lines, records, etc. (minus discounts, agency commissions, etc.) is $52,697,104, whereas the '48 total was $50,535,189.

The catch, of course, comes in the $35,002,587 tab for operating expenses, contrasting with the $33,479,371 figure for '48. Actually the operational discrepancy is even wider, coming closer to $2,500,000 instead of the approximate $1,500,000 that's listed, for the consolidated statement fails to take into consideration the $1,000,000 economic cutback effected by William S. Paley over the past year both in the broadcasting and recording divisions. However, the full impact of the cutback doesn't show up in the three-quarter period.

The Main Burden

It's no secret, of course, that the main burden of the operational hike can be laid at television's feet. Like all the other video entrepreneurs, it's costing Columbia a lot of money to establish its coast-to-coast stake in the TV realm. That, plus the established fact that the Columbia recording biz (in the wake of the LP emergence) has been going through the financial wringer, accounts for the nine-month $1,000,000 nosedive in net income.

But it's at this point that the Columbia statement takes on some provocative overtones. The year-end report to the stockholders will show a net loss of approximately 2¾% rather than 33⅓%. And therein lies a tale of how CBS has translated its TV operation into a cost figure that will practically stagger other segments of the industry.

The 1949 financial scoreboard on video losses will approximate the following:

ABC	$3,500,000
NBC	$4,000,000
CBS	$1,700,000

But it's the CBS fourth-quarter period with the network reducing its loss for the final three months to less than $40,000, that projects the first heartening note on coast-to-coast TV operation into an otherwise downbeat story.

Phenomenal Story

That any major network at this stage of the game would reduce video losses over a quarter-year period to such a low amount would have been considered phenomenal a few short months ago, and prob-

(Continued on page 30)

Maggi McNellis

who should know about these things, discourses on

The Road to Glamour, TV and Otherwise

. . .

An Interesting Byline Feature in the

44th Anniversary Number

of

VARIETY

NBC's Split Down the Middle Sends Blackburn to Coast; Many Affected in Key TV Reshuffles

This Is Broadway?

CBS is giving its Sunday night Esso-sponsored "Tonight on Broadway" the punctuation treatment. Designed in format as a half-hour pickup of Broadway legit shows, program has been obliged in recent weeks to feature such auxiliary attractions as the Latin Quarter and Havana Madrid nitery revues, because of inability to pact legiters.

Around the network some refer to it as "This Is Broadway."

NBC this week completed the separation of its radio and television departments into two distinct and self-contained organizations in a move that has been in the works for several months. As outlined by web prexy Joseph H. McConnell, tele veepee Sylvester L. (Pat) Weaver takes over complete supervision of the video operation. Major changes have Norman Blackburn, heretofore national program director, assigned to Hollywood to head up the TV operations on the Coast, with Fred Wile, Weaver's assistant, taking over as production chief. Blackburn (ex-J. Walter Thompson) is originally from the Coast.

Reshuffle of the top video brass is seen as the direct outcome of the survey recently concluded of NBC's entire operation by Booz, Allen & Hamilton industrial consultants. It had been preceded by a number of firings from the TV production and direction staff, ostensibly because the survey showed NBC to have over-expanded in that direction. According to McConnell, the TV changes mark the first major step in a contemplated realignment of the entire network, which will see separate organizations established on the same administrative level as video for

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Tele Producers Wince at Tactics Of Competitors

Hollywood, Nov. 8

IATSE will check complaints this week of television film producers that KLAC-TV's Cinemascope process of recording video shows will put them out of business.

Film producers claim that KLAC is cinemascoping programs on closed circuit and that process amounts to nothing more than the filming of a script. The only actual difference being that KLAC uses electronic cameras instead of film cameras.

Completed cinemascope is sent to a lab for processing. Sound is done by Glenn Glenn and pix can be edited in the same way as motion pictures. This video producers state all comes under IA jurisdiction and unless the union moves in, there will be no video film production here.

Producers relate that packagers can put a show on film for as low as $350 per half hour. Cinemascoping process runs a flat $300 for the use of the equipment. Meanwhile filming the same show as a tele-motion picture would cost upwards of $7,500.

In addition to the cinemascope problem teevee pix producers have brought to the IA some producers are complaining about the IA not having lowered rates enough to allow them to make a profit on video films. Producers finding they can't profit in this are are moving out of state to avoid union labor.

Four producers: Edmund Dorfmann Productions, Sandre Productions, John Newell Productions and Telaxon Productions have recently moved from the L.A. area. Others are now in the packing stage while more are considering the move. Dorfmann trekked to N.Y., Sandre to Denver and Telaxon to Carmel.

Less Baseball Wanted On Milwaukee Video, Viewer Poll Reveals

Milwaukee, Nov. 8

Walter Damm's WTMJ-TV has decided to cut back 1950 baseball telecasts as a result of a viewer poll staged near the close of the 1949 season. It's believed action will be taken before January to slice this year's total of 79 ball games.

Six announcements made in the fall, half during baseball telecasts and half during other shows, asked viewers to vote on more or less baseball screenings of the Milwaukee Brewers of the American Assn. The TV tab was picked up by a brace of sponsors (Gimbels

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Berle Bi-Weekly, But Not This Yr.

Texaco advertising chief D. W. Stewart this week confirmed reports that Milton Berle's "Texaco Star Theatre" may switch from its once-weekly basis to a once every two weeks airing but not until next year. Stewart said he had been trying to push through such an arrangement for over a year but the current contract with Berle precludes any change being made until next season.

According to the Texaco exec, the Berle series made the same mistake as most other shows have made in following radio-type thinking of a once-a-week schedule. He expressed conviction that the idea, at least where the Berle type of

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Everybody Jumps On Levenson Bandwagon After CBS-TV Buildup

Further indications of tele's potentialities as one of the most effective talent showcases is seen by the bids being offered to Sam Levenson after two engagements on "This Is Show Business" on CBS. As a result of his showings, Levenson has been booked for the Capitol Theatre, N.Y., starting around Feb. 15, for $2,000, an unusually high price for a first Broadway date of a non-name entertainer.

A short time ago Levenson, a former school teacher, was an unknown, and after two dates on this show within a couple of weeks, he's becoming one of the most sought after new faces in the business.

Levenson is also under option to CBS for a series, but they haven't been able to get together on price. Since his first tele date, his value has increased to the point where he earns considerably over $1,000 on club dates. Drawback to signing up the CBS roster is the fact that he'd have to take a considerable cut on weekly earnings in order to do the show.

Among the other offers he's received is for the top spot on the opening show of the Copa City, Miami Beach. However a previous commitment at the Kitty Davis Airliner in the same city prevents his taking the assignment.

LUM AND ABNER
With Chet Lauck, Norris Goff, ZaSu Pitts, Andy Devine, Opie Cates, Dink Trout; Wendell Niles, announcer
Producer: Larry Berns
Writers: Betty Boyle, Jay Sommers, Frank Fox
30 Mins.; Wed., 10:30 p.m.
Sustaining
CBS, from Hollywood

The hayseed humor of "Lum and Abner" winds up CBS' Wednesday night funfest (Groucho Marx, Bing Crosby, Burns & Allen) not with a solid yak but some good chuckles. The crackerbarrel comics have been on the airwaves for some 18 years and have their characterizations, timing and delivery down pat. But on the preem Wednesday (2) the script had some dull spots. On the disappointing side was a bit involving ZaSu Pitts. On the other hand, Andy Devine contributed a more effective brand of bucolic comedy.

Chet Lauck (Lum) and Norris Goff (Abner) provided some droll chatter as they recalled their long friendship and then got into a hot argument over whether they knew each other 40 or 45 years. Result was their dividing their general store down the middle and competing with each other for the customers' cash and sympathy. By and large it was an appealing situation, with a witty understanding of the human animal.

Opie Cates added a punchy portrayal of the village dope and his orchestral interlude at the midway mark, a jazzy version of "Anniversary Waltz," had a strong beat. *Bril.*

BEHIND THE STORY
With Marvin Miller
Writer: Ken Houston
Producer-Director: Bill Gordon
15 Mins.; Mon.-thru.-Fri., 9:15 a.m.
Sustaining
WOR, N. Y.

"Behind the Story," which preemed last week as a transcribed morning cross-the-boarder on WOR, N. Y., reenacts historical incidents of the past. Yarns are narrated by Marvin Miller and the realism of his story telling is further enhanced by appropriate sound effects plus an occasional dramatic insert.

On the basis of two shows caught —"Queen of the Pirates" and "Peerless Detectives and Criminals," this airer appears to have been placed in the wrong time slot. Stanza conceivably may garner housewives' interest. But the 9:15 a.m. kickoff obviously rules out a male audience in which the program seems to have greater potentialities. *Gilb.*

PUDNEY AT THE PIANO
With Earl Pudney
70 Mins., Mon.-thru-Fri., 7:10 a.m.
PARTICIPATING
WGY, Schenectady

An easy, persuasive style of playing, singing and announcing by Earl Pudney, WRG production director, features this new program on a breakfast-time schedule. Pudney does a modified disk jockey routine, which is marred by a string of singing commercials and transcribed plugs. Show provides an entertainment background for the triphammers, in a pattern which has become familiar here.

Pudney strokes the keys skillfully and manages to put across a song acceptably. Talking and novelty selections receive the best treatment. Miker has a pleasant speaking voice, despite an occasional metallic tone and traces of indistinctness. He announces numbers lightly but surely, programming displays care and discrimination. Uses screening technique for the spiels. Block is in three segments, spaced by news. *Jaco.*

THE ANGELUS HOUR
Writer: Rev. Edward J. La Reau
Producers: La Reau & Fred Daiger
30 Mins., Sun., 4:30 p.m.
Sustaining
WXKW, Albany

First program arranged by the director of new Catholic diocesan radio bureau started with an impressive list of speakers. Music is by a 30-voice choir from St. Anthony's Monastery, Rensselaer, directed by Father Kieran Patnode, OFM. Father Edward J. La Reau announces program and produces with the assistance of WXKW's special events chief. It currently is originated in churches, but eventually will emanate from monastery chapel, where acoustics are better.

Components of a good Catholic program—one that might be made interesting to non-Catholic listeners—are present.

Priest's choir is one of the best heard in area, when the smoothing process is finished, its contribution should be outstanding. Program is slotted after the ABC "Lutheran Hour." *Jaco.*

CRIME CORRESPONDENT
With Paul Frees, others
Writer: Frees and Adrian Gendot
Producer - Director: Gordon T. Hughes
30 Mins.; Fri. 9:30 p.m.
Sustaining
CBS, from Hollywood

Another addition to the catalog of private detectives, newspapermen and amateur sleuths, who beat the police in tracking down criminals and solving mysteries, "Crime Correspondent" stands as an average entry. Revolving around a radio commentator, who personally investigates criminal cases, program is strictly a formula item that should satisfy the whodunit fans.

As indicated by the initial airer, show has its title character undergoing the regular run-ins with law enforcement officers, unearthing clues, getting into what looks like unescapable situations and eventually becoming the hero of the evening. Preem broadcast titled "The Chair for Dino" had moments of excitement but as the plot developed its threadbareness showed through. Program followed the crime correspondent as he progressed in solving a murder and preventing a large scale disaster.

Paul Frees handles the lead role capably and direction and production by Gordon T. Hughes fills the bill. Marlin Skyles' ork provides the proper musical background.

KANSAS CITY PHILHARMONIC ORCHESTRA
With Hans Schweiger, conductor; Jeanne and Joanne Nettleton, guests; commentator, Dick Wangerin; announcer, Ken Heady
8:30-10:30 p.m., every other Tuesday
KANSAS CITY SOUTHERN LINES
KCMO, Kansas City

For the third straight season, the Kansas City Southern Lines is picking up the tab for broadcasts of the Kansas City Philharmonic Orchestra. As was the case last season, the KCS is airing the first night of each of the Philharmonic's subscription series of 10 concerts, played on Tuesday and Wednesday of alternate weeks from mid-October into the spring. It's a prestige venture for the railroad, and as long as it is going in for prestige, it is being done thoroughly—the entire concert on the air, with distinguished commentation, tasteful commercials and all the longhair trimmings.

Broadcast last week was the second in the orchestra series, the season's plan including featured artists with each concert. This week's program featured the Nettleton Twins, 20-year-old identical twins, making their professional debut, and successive concerts will give the sponsors such names as Artur Rubinstein, Jennie Tourel, Robert Casadesus, Isaac Stern, Ania Dorfman and others.

As commentator, the organization has a firstrate performer in Dick Wangerin, business manager for the Philharmonic. At the mike Wangerin shows inside knowledge of music, and his radio voice and personality are decided assets. KCMO has assigned its chief announcer, Ken Heady, to handle the commercials, and he holds well to the pace with deliberate restrained delivery. As an added fillip, Jim Monroe of KCMO's news staff brings on the evening news in capsule at intermission time. Wangerin fills rest of this spot with pertinent commentary, or interviews with the featured artists. *Quin.*

MUSICAL NOTEBOOK
With David Randolph
30 Mins., Sun., 1:30 p.m.
Sustaining
WCBS, N. Y.

David Randolph, known to discriminating N. Y. listeners for his WNYC comments on music, is starting a pleasant, painless lesson in music appreciation via this series. Opener Sunday (6) discussed how composers achieve humor in their music, with examples, and subsequent airers will discuss the jazz influence on longhair, how American music developed, color in music, nationalities in music, etc.

Not loading the program with excess comment, but giving what he did in simple, human style, Randolph Sunday showed how composers put fun into their compositions. He discussed and played selections from Mozart's "Musical Joke," which kids inferior musicians, Walton's "Facade," Ibert's "Divertissement", Kodaly's "Hary Janos", Saint Saens' "Carnival of Animals", Randall Thompson's "God's Bottles," and Gilbert & Sullivan's "Patience." They were an excellent choice of selections. Randolph plays just enough—not too much of some, not too skimpy on others—to prove his point, while making for good variety on his program. *Bron.*

THE CROUPIER
With Luis Van Rooten, Marilyn Erskine, others; Charles Wood, announcer
Producer-Director: Mel Ruick
Writer: Sig Miller
30 Mins.; Wed., 9:30 p.m.
Sustaining
ABC, from New York

This is psychological drama at a fairly adult level, not really mature and penetrating, but nevertheless dealing with the emotions and motivations of grownups—jealousy, ambition, love and hate. The emphasis is on engaging tales, rather highly flavored with theatrics and excitement. Series gets its title and a thread to tie diverse stories together from the symbol of "The Croupier"—spinning the roulette wheel of Fate as people wager on love or money or some other ideal or illusion.

On the broadcast Wednesday (2) scripter Sig Miller spun a neat yarn about a doctor who suspected his young wife of infidelity, murdered the handsome rake who was pursuing her and so arranged the crime that she was convicted for the killing. With expressive portrayals by Luis Van Rooten of the jealousy-crazed medico and Marilyn Erskine as the maligned spouse, the piece held interest—that is, up to a point. The final five minutes (devoted to the doctor's remorse and futile attempts to confess his guilt) were anti-climactic and an unnecessary spelling out of an obvious conclusion.

Program included a plug for "The Sheriff," another ABC mysterioso, which was smart use of the "commercial" time. *Bril.*

Radio Followup

Arlene Francis usually manages to get some fairly persuasive boys and girls on the "Blind Date" show on ABC, but this semester, the assemblage didn't sound too convincing, although on a pulchritude basis, the males and femmes would have provided excellent companionship on any evening out. It's on occasions like this that Miss Francis' essential warmth and wit manages to give the show its brightest sparkle. It might be that her lively gab makes the others seem dull, but at any rate, Miss Francis' articulateness and poise makes for pleasant listening.

The former Yale basketball star, Tony Lavelli, now a windjammer of note had the pleasure of choosing between two lookers, and singer Estelle Loring was rushed by two males. Both made their choices on the basis of having a common interest in music, which made any bright gab a secondary factor.

Women B'casters

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ity activities; (3) sell well because of their combining editorial and commercial appeals in one person; (4) keep the same bankrolls satisfied year after year; (5) reach the wives of agency and business toppers who buy radio, and (6) earn more for stations since participations get smaller discounts than straight sponsorship.

Maurice Mitchell, head of Broadcast Advertising Bureau, advised the microphone misses to spend more time selling themselves, and radio, to potential sponsors. BAB recognizes the impact of distaff stanzas, he said, and will shortly conduct a complete census of all programs in the field as a spot-selling tool for national and local advertisers. BAB will soon publish a major presentation, "Radio's Feminine Touch," for use by stations in promoting the gal gabbers.

Linnea Nelson, J. Walter Thompson time-buyer, said that while the femmes have dropped their original prima donna attitude in favor of becoming the best salesmen on the air, stations were still lax in providing national advertisers with information on women's shows. When a sponsor wants to spend heavy coin on spots, Miss Nelson often finds it difficult to get up-to-date data on the gals' airers.

The femme programs, she declared, pull better dollar for dollar than any other type of show. The explanation, she said, is that housewives listen not for entertainment but to learn. The personal approach is vital, the agency staffer feels, and in no case does she permit backers to use transcriptions instead of live copy.

Meeting had a turnout of network and station brass and distaff broadcasters from the region.

Tele Follow-Up Comment

Ed Wynn did it again on his CBS-TV show last Thursday night (3), coming up with another half-hour stanza replete with the zany comedies and warm-hearted humor which should boost him rapidly to the top of the vaudeoers. On camera for practically the entire program, he kept it rolling at a fast clip with hardly a letup in pace—which, of course, reflects credit also on his writing stable headed up by Hal Kanter.

Victor Moore and the Merry Macs held down the guest spots, with Moore playing a neat straight man to Wynn's cracks about TV. In this case, Wynn advised that all a comedian had to do to make good in video was wear funny costumes, which kept Moore parading across stage throughout the show in a variety of strange garb. Latter also scored with a nostalgic rendition of George M. Cohan's "45 Minutes From Broadway," with Wynn's warm tribute to his 49 years in show biz bringing what looked like legit tears to his eyes. Such a scene might have been corny but, as played by Wynn and Moore, was clicko.

Merry Macs were fine with two numbers and also aided the two comics in the big nitery finale. Opulence of the nitery set, incidentally, indicates the show's budget might have been boosted. Wynn again handled the single commercial pitch for Speidel Watchbands, gagging up the plug in a routine that should sell the product. Kinescope quality too was good, maintaining the steady rate of increase that has featured the film transcriptions on this show.

"City at Midnight," new WNBT New York series backed by Bedford Stores, dramatic-type show done from remote location scenes, ran into a tough situation last week (1) when it told a 45-minute story based on New York's "52d Street—Story of Bebop." The night was nasty, rain and low temperatures making the job of actors and technicians doubly difficult. With all the obstacles, the idea of a story-show done "on the premises," so to speak, pointed up the great stride forward television has taken with its advent. For, despite the muggy weather, which made lensing and sound difficult, there was an authenticity, at least scenic, in the showing.

From a story viewpoint, however, less can be said. Subtitled the birth of bebop, the script was broadly drawn, vastly overdone in many ways, from the intimate shots of fans seated in the 52d Street's Three Deuces nitery, rolling eyes and bouncing like they were "teched-by-the-weed," to the machinations of a phony agent. All told, the program told a sordid story which reflected on all styles of melody, apparently based on too many magazine and newspaper clippings that highlighted individual events. Performance-wise the broadcast was well handled.

Customers at the Latin Quarter, N. Y., for many years have been regaled by the antics of Frank Libuse, whose broad humor and absence of any restraint has been the highpoint of niteries throughout the country. Unfortunately, he's not a tele act, although he could be quite easily—merely by the elimination of certain bits of business which would make him acceptable to the family trade. One thing is certain—the bit in which he does the hand-movements for Marcel Brander's singing is certainly not for kiddie consumption, nor are a few other items in his repertoire. Otherwise, he's a comic of considerable talent for any adult audience, which can take its risqueities in its proper proportion.

Ed Sullivan's "Toast of the Town" was in its usual vein with several off and on moments. There were some first local tele exhibits, notably that of Libuse and Claudia Pinza, daughter of the noted baritone now in "South Pacific," making her bow. She has a voice, but isn't singing on a high pro plane. Betty Norman, vocalist for George Olson's band, similarly making her preem, gave the impression of being just a band chirper. Joe Chisholm did a flashy dance and baton twirling turn that rated attention, and Wally Cox did a dissertation on recollections of a boyhood friend. Completing the bill, Dick Buckley did his hat-passing routine on a list of notables including John Derek, Phil Rizzuto and Gene Hermanski.

That television programming idea of doing a show on alternate weeks only is paying off for the "Ford TV Theatre." Hour-long legit series had another sock presentation on CBS-TV last Friday night (4) in an adaptation of "She Loves Me Not," penned originally by Edward Hope and Howard Lindsay. With a top-name cast headed up by Judy Holliday, Paul Stewart, Marsha Hunt and Richard Hart, the sprightly comedy was marked by an ultra-slick production and direction job which once more gave the completely live show the pacing and fluidity of a well-edited film.

Story, of the "Charley's Aunt" and "Up in Mabel's Room" genre, carried plenty of age with it but dressed in a fine TV adaptation by Max Wilk, played extremely well. Miss Holliday had the peg of the beautiful but dumb nitery performer wanted by the police as a material witness in a murder committed during her act. She hides out in Princeton Univ., where a group of undergraduates disguise her as a boy and fall into the usual contrived situations which, in this case, involved the dean, a film magnate and his chief flack, the mug who shot the guy in the first place, etc. Director Marc Daniels had the cast play it strictly for laughs and that's the way it emerged on the screen.

Miss Holliday had the kind of role she does best and was socko in it. Stewart demonstrated anew his thesping versatility as the fast-gabbing press agent, milking the role completely. Hart as the kindhearted student who took Miss Holiday into his dormitory room, and Miss Hunt, as the dean's daughter and Hart's romantic interest, were fine. Supporting cast was equally good, paced by the neat performances of Robert Pike as the dean, Salem Ludwig as the mugg, Elizabeth Eustice as a haughty debutante, Ruth McDevitt as her mother, and others.

Wilk, Daniels and producer Garth Montgomery let one bit of questionable material sneak in when the gangster, actually taking Miss Holliday for a boy, made a swishy crack about her. It was another one of those things which might be overlooked by a hep crowd but don't belong in the family living-room. Otherwise, the show was topnotch and it's to be hoped Ford can maintain its straight-A productions when the series goes once a week after the first of the year.

Philco Television Theatre did a swell job Sunday (6) evening on "The House of Seven Gables," Nathaniel Hawthorne's yesteryear classic of Revolutionary era witchcraft and family skullduggery. It was one of the best efforts of this or last year's Philco series. So smoothly was it scripted and produced by Sam Carter and Fred Coe, respectively, that it figuratively injected the viewer as a participant.

Carter and Coe used the flashback technique of films to set the story line solidly and clearly and still tell all within the 60 minutes. They had Peter Cookson and Mary Alice Moore, the leads, first as modern descendants of the Pinscher and Maul families. Cookson began relating the history of "The House," his narration split by in-costume scenes of the original two-family conflict that is the basis of the book. This method slipped the viewer unobtrusively into the period-costume enactment of the story. Cookson and Miss Moore had the leads, of course, with excellent support from Helen Carew, Carl Reed, Ivan Simpson and several minor players.

Sets were well executed in keeping with the period involved and the photography generally was good throughout. Philco's plugs were as usual except for a stronger pitch on its record-players and 33 rpm recordings.

World Video's "Celebrity Time," aired Sunday nights via ABC-TV under sponsorship of Goodrich, celebrated its first anni this week (6) with the kind of amiable program that has marked the series since its preem. Basically a quiz show in which two male personalities are teamed up against two female personalities, "Time" has been especially consistent with the imagination used in cooking up its questions. On this week's stanza, for example, the panel was asked to guess the weight in gold of J. Scott Smart, radio's "Pat Man" and one of the guest contestants.

Under the capable reins of Conrad Nagel as moderator, Ilka Chase and newscaster-actor John Daly are regulars on the panel with Geraldine Fitzgerald being the fourth contestant this week. Latter was given a chance to emote, socking across a specially-

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ONE MAN'S FAMILY
With Bert Lytell, Marjorie Gateson, Arthur Casell, Billy Idelson, Patricia Robbins, Nancy Franklin, Russell Thorson
Writer-Producer: Carlton E. Morse
Director: Clark Jones
30 Mins.; Fri., 8 p.m.
Sustaining
NBC-TV, from New York

Like "The Goldbergs," Carleton E. Morse's "One Man's Family" has found its way into video after spanning nearly a generation in radio. "Family" is currently doing sustaining radio duty on NBC, but as in the case of the "Goldbergs" in its present radio reincarnation on CBS, the video adaptation serves to accentuate the inanimate qualities of the strictly audio medium, once they come up for comparison.

Whatever the contributing causes for the demise of a "Goldbergs" or "Family" in radio, it's a heartening sign for the whole TV future that a revitalization and adaptation of the same shows for visual presentation augurs for a long life in the new form.

Not that "One Man's Family" is guaranteed to duplicate the success of Gertrude Berg's continuing saga in video, or has been translated with the same unerring instinct for showmanship. But as it unfolded in its premiere presentation last Friday night (4), the potentials were all there.

Morse appears to have moved into the new medium with a sure hand. The perennial Barbour family problems are projected anew, with their warmth and humor and serious overtones. Papa Barbour (made to order for Bert Lytell) stands alone as the stuffy, tradition-bound, narrow protagonist for "the family," whereas the mother (Majorie Gateson) aligns herself with the five children to represent modernity and the newer methods.

Thus Morse has set the stage for "Family's" video counterpart, where child guidance problems or infinite number of family snags can be kicked around within a dramatic format.

Unfortunately, on his initial telecast Morse tried to encompass too much. Any one of several situations projected could have been exploited for a full half-hour stanza for a smoother and more enjoyable visit with the Barbours. Similarly, Morse could have utilized the wider range offered by television by eliminating static groupings of the Barbour clan and so achieve a more fluent continuity. As it is the various sets, while admirable, tended to produce a jerky and spotty production.

Miss Gateson as the mother should be able to produce a more relaxed characterization. The greatest fault with the children was in casting an age range of approximately 30 years (Paul, the eldest son, while excellently portrayed by Russell Thorson, is entirely too mature for the part). On the other extreme, Arthur Cassell's moppet portrayal was poor and inadequate. As the other children, Nancy Franklin, Patricia Robbins and Billy Idelson are all well cast.

Rose.

TELEFAX NEWS
Producer: Frank Dahm
3 Hours; Mon-Sat., 2 p.m.
Sustaining
WOR-TV, New York

"Telefax News" is a tele version of facsimile, but instead of a newspaper being fed out of a radio receiver, as in fax, it appears on the video screen. Articles are in one-column galleys on a long strip which moves slowly before the camera. Body matter is set by Varitype and headlines in Fototype, a paste-up lettering system which sometimes leaves marks. Staff consists of three: editor Frank Dahm, a typist and an artist. They prepare three hourly editions of the paper, which run for about 15 minutes and are then repeated.

Aside from the mechanics of the journal, which operate smoothly, there's the question of what value it has. Skedded as part of the station's test-pattern time, it will probably get a play in store demonstrations. Home viewers, of course, will know they can get a news summary any time between 2 and 5 p.m., but they'll tune out after seeing one quarter-hour segment.

Newswise the project appears able to keep up with the run of events and the claim is made that a hot flash can be inserted within five-minutes after the bulletin is received. Writing is terse and competent (although some heads were confusing) but the copy flows past the screen more slowly than an announcer would read it. This means that to compete with AM's five-minute summaries, "Telefax" should make use of its visual advantages. Only one photo was used, and that a cut of sportscaster Stan Lomax over his short column.

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LIGHTS OUT
With Richard Derr, Mercer McCleod, Vinton Hayworth, Jack LaRue, narrator
Writer: Nelson Bond
Director: Kingman T. Moore
Producer: Ernie Walling
30 Mins.; Mon., 9 p.m.
ADMIRAL RADIO
NBC, from N. Y.
(Kudner)

Returning to a new time spot with a sponsor after a short layoff, "Lights Out" is a solid dramatic series that looks sure to build a steady following. These stanzas are drenched in a mood of horror, which the bankroller is helping to sustain by foregoing the middle commercial, a practice which probably earns plenty of good will and respect for the product. Jack LaRue, as narrator, will be a regular on the series, adding a macabre touch with his sombre looks and ghoulish cackling.

All facets of the production are cued to the atmospheric requirements. Opening shot, following the credits on the initial show, was an extreme closeup of LaRue's face that was effective in direct ratio to the size of the screen. The subsequent yarn was slightly reminiscent of that German film masterpiece, "The Cabinet of Dr. Caligari," in which the borderline between sanity and insanity was completely erased. It concerned a Navy officer who was committed to an asylum because of his obsession over a race of supermen which he claimed to encounter in a South Sea island. Effectively executed climax reveals the officer's psychiatrist to be one of the supermen.

Script tended to be over-gabby in spots but nonetheless gripped to the tricky finale. Competent cast played with conviction, and simple settings were ingeniously used in shuttles between the doctor's office and flashback locales.

Two fore-and-aft filmed plugs for Admiral were straightforward messages with strong selling kick.

Herm.

WHAT HAPPENS NEXT?
With Nelson Olmsted, Ross Martin, Larry Blyden, Morton DaCosta, Cecily Burke, Joyce Gordon, Carole Ohmart
Producer: Hal Persons
30 Mins.; Sat., 8:30 p.m.
Sustaining
WOR-TV, New York

The exercises of young actors in improvising—creating a dramatic bit on the spur of the moment from a brief characterization and situation assigned by the teacher—often make good, if impromptu, theatre. Now the technique of improvisation has been made the central feature of a new and entertaining video show, "What Happens Next?" with a troupe of six youthful thespers. They're called on stage two at a time, given a short situation sent in by a viewer and with no makeup and only chairs and a table as props, told to act it out.

Naturally this kind of performing requires versatility, good dramatic sense and spontaneity—because the actors must react not only to the situation but to what his partner does, and still keep in character. On Saturday's telecast (5), for example, Larry Blyden was told to play the president of a cigar company and Ross Martin an agency account executive who doesn't smoke. Blyden earned several yocks with his caricature of a back-slapping southern businessman and Martin clicked as a harried adman who winds up choking on a stogie. It was good spontaneous humor—ad libbed, reacting quickly to the audience and demonstrating the adaptability that the commedia dell' arte was noted for.

To prove that the show is unrehearsed the cast created conversation pieces from opening lines suggested by the studio audience. And for variety they did a pair of contrasts, one team doing a scene of a man discovering a gal in his hotel room as it might be handled in a U. S. film and a second team taking it a la British pix. However, additional variation might be provided by using three and four persons in the sketches, or throwing in a monolog instead of using two characters in all acts.

Although the stanza is fresh and appealing, there's lots of room for spruceing up. At present everything is played for laughs while the introduction of some straight drama would add change of pace and a further challenge to the group's stagecraft. And the tendency to fall into broomide interpretations and stock dialects should be nipped. Additionally, emcee Nelson Olmsted needs a smoother approach and the audience, which was at times unruly, should be curbed.

Bril.

PAUL WHITEMAN REVUE
With Junie Keegan, Eddie Albert, Allyn McLerie, Charles Laughton, guests; 30-piece orch, Enchanters Quintet
Producer: Tony Stanford
Director: William H. Brown, Jr.
Choreographer: Valerie Bettis
Writer: George Faulkner
30 Mins.; Sun., 7 p. m.
GOODYEAR RUBBER
ABC-TV, from New York
(Young & Rubicam)

ABC has a big-league musical entry in this new Paul Whiteman-emceed video revue—once the kinks are removed. There aren't enough of the later to stand in the way of what potentially is a bright little package. Goodyear has latched on to an entertaining chunk of TV show business. If it doesn't sell tires, the fault won't rest so much with Whiteman and the revue's major components, as it will on a brace of dull, uninspired commercials.

There's no disputing who copped the top laurels on last Sunday night's initial entry. It was the integration of Valerie Bettis' talents as choreographer with some good, solid camera treatment against a studio background of one of the slickest settings yet devised for video.

Tele has seldom before accomplished such stage depth and approximation of an added dimension as in the two Whiteman production numbers, "Valencia" and "Harp Fantasy." To all intents it could have been the whole 20th-Fox or Metro lot put at ABC's disposal, so effective was the sweep of the camera. Particularly in the "Harp Fantasy," Miss Bettis and the camera crew indicated the full potential in translating the dance to the TV stage.

Whiteman himself is projected more or less unobtrusively confining himself for the most part to the intro of personalities. But more important is the unmistakable Pops trademark as the keystone of the program—the full-blown orchestral sweep in the traditional Whiteman idiom that undercurrents the musical sequences.

Spotlighted on the initial stanza were Eddie Albert and Allyn McLerie, doing the "Old Fashioned Walk" number from their "Miss Liberty" Broadway musical (a pleasant interlude) and Charles Laughton in a reading from Thomas Wolfe on the virtues and glories of October. It was Grade A Laughton but was completely out of tempo with the remainder of the program. The average viewer must have got the impression he was watching a couple of other shows.

Junie Keegan, one of Pops discoveries on his Teen Time TV show, is getting a buildup on this Goodyear showcase. She can not only sing, but knows all the facial tricks for the closeup camera treatment. Moppet rates the attention she's getting.

There was a midway bit by the Enchanters quintet (one boy and a gal). It was one of the few dull interludes.

Rose.

HERB SHRINER
Producer: Robert Mann
Director: Alex Leftwich
Writers: Shriner, Norman Barash, Carroll Moore
5 Mins.; Mon.-thru-Sat. (except Wed.), 7:55 p.m.
PHILIP MORRIS
CBS, from N. Y.
(Biow)

Herb Shriner's homey humor has been especially effective in theatres and legit shows where his routines have run into lengthy monologs. Now given five times weekly in concentrated doses of about three and a half minutes on a five-minute show, Shriner can be a capsule treat. He has the problem of capturing the audience from the start. Once he does that he can sustain interest for the remainder of the stanza. It's a comparatively tough assignment which leaves no margin for initial error.

Shriner, who replaces "Ruthie on the Telephone," got to his audience in quick enough time on his preem (Mon.). His type of humor is not only easy on the delivery, but easy to take. He's a Will Rogerish type of personality, having an open-faced affability and a homespun and frequently drawling delivery. He has previously displayed his ability to make humor out of the day's headlines and in conjunction with his fairly big material library he can go on giving amusing interludes ad infinitum.

The show is one of the least expensively produced in video. There's only one performer; he works in front of a curtain with only a chair for a prop. The concentration is rightfully on Shriner. The Philip Morris commercials by necessity are brief and come off okay.

Jose.

Public Service Seen at Its Best In Ford Sponsorship of UN Men at Work

WE, THE PEOPLE
With Dan Seymour; guests: Oscar Bradley orch
Producer: James Sheldon
30 Mins.; Fri., 8:30 p.m.
GULF OIL
NBC-TV, from New York
(Young & Rubicam)

Simulcasting, it's agreed, is one good answer to the problem of cracking the high TV nut. But unfortunately in most cases the combination of radio and video is impaled on a dilemma—either the listeners miss part of the visual action or the viewer gets a static, tired picture. Producer of "We, the People," however, manages to do justice to both media.

This is accomplished in several ways. On the show caught Friday (4) when the series switched from CBS to NBC, before the interview with a detective a typical problem was enacted. It made as good listening as it did viewing. Then as the criminologist spoke, film clips of police headquarters were screened, avoiding monotony of tele-a-tete shots. Vidpix also dressed up the chat with a florist who donated a park to the city, and the parade of 13 of his kids before the camera added to the video stanza's eye appeal without detracting from the ear appeal for the larger AM audience.

The technique of flash cards (out of the camera's range) to give guests their lines works well, although at times the feeling of sincerity is diminished. This was particularly true in a sequence with Elaine Carrington and three of her leading soaper heroines. The gab of the professional actresses didn't ring true, and this was further underlined by the scripting's florid and extravagant language. By contrast, the simple speech of the immigrant florist registered honestly.

A good lineup of personalities included Jane Pickens, who sang "Summer Day" from the musical play "Regina"; Roland Young, who stepped out of character to do a Laughtonesque Capt. Bligh, with an amusing twist finale; and Linda Christian, who told how she became Mrs. Tyrone Power. Emcee Dan Seymour handles the interviewing easily and makes his commercial pitch with conviction.

Bril.

THEATRE OF ROMANCE
With Ruth Ford, Richard Hylton, Malcom Keen, others
Producer-director: Robert Stevens
Adapted by Halsted Welles from story by Alexandre Dumas
Sets: Henry May
30 Mins.; Thursday, 8:30 p.m.
Sustaining
CBS-TV, N. Y.

CBS-TV has had considerable success in nailing sponsors for its house-built dramatic shows heretofore and "Theatre of Romance" should follow right in line, judging by the preem program last Thursday night (3). For its teeoff the series used a freely adapted version of Dumas classic, "Camille," ably produced and directed by Robert Stevens, noted heretofore for the "Suspense" series on the same web. Show also had plenty of marquee lure in a cast headed up by Ruth Ford. That Thursday night at 8:30 slotting immediately precedes the Ed Wynn show and, with Wynn building steadily, that adjacency also should help tag a bankroller.

Story was rewritten in modern dress for the show by Halsted Welles, with its time moved up the Flapper '20s and its locale shifted to Princeton Univ. Since the drama had to be capsuled into a half-hour format, the new setting achieved a credible quality that might have been missed on a longer show. In switching the time and background, however, the production lost part of the sentimental romance inherent in the original. It was somewhat jarring, for example, to see the lovelorn Armand Duval as a Princeton undergraduate, even though his name was changed to one more fitting the personality.

Miss Ford played the title role and effected a fine characterization of the ill-fated girl whose one big love was stymied by her boyfriend's wealthy father until it was too late. She handled the famous dying scene on her chaise lounge admirably, together with Richard Hylton as the boy. Latter turned in a neat performance throughout, as did Malcom Keen as the hard-hearted father.

Stevens' production and direction carried his usual stamp of quality and the settings by Henry May backgrounded the adaptation nicely.

Stal.

Ford Motor Co., in its sponsorship, as a public service gesture, of CBS' video pickup of the United Nations Assembly in action, has already reaped the benefits of a Page 1 spread in newspapers around the country. That in itself practically transcends the total $100,000 tab the Ford family is shelling out of its institutional pocket for the five-days-a-week series of UN programming.

But beyond that, the goodwill engendered cannot be estimated in dollars-and-cents values. Wisely, the Ford sponsorship is introduced with a fine reserve. Beyond a mere mention of the Ford tag there is no attempt to inject even the slightest note of commercialism.

But the Ford coin has made possible a noteworthy public service accomplishment in the realm of education. For the telecasting of UN Men At Work makes a reality of the United Nations and its working toward world peace to those tens of thousands to whom

UNITED NATIONS SESSIONS
With Lyman Bryson, Larry LeSeuer, Ben Cohen
Producer: Robert Bendick
Director: Frank Schaffner
Supervisor: Ed Chester
15 Hours Weekly, Mon.-thru-Fri.
FORD MOTOR CO.
CBS-TV, from Lake Success
(Kenyon & Eckhardt)

it was just words. As pointed out on Monday's (7) initial videocast by Ben Cohen, the UN's top information specialist, Lake Success is inaccessible even to most New Yorkers, to spread its day-by-day workings over the CBS coaxial route is the greatest promotional lift that UN and Peace have yet achieved.

Thanks to Ford's willingness to pick up the tab, Columbia has been able to give the UN pickups a painstaking, careful projection. There is never the suggestion of the dignity or the seriousness of the discussions being destroyed by the intrusion of the cameras or the commentator.

CBS, too, has chosen wisely in assigning Lyman Bryson and Larry LeSeuer for the supplementary explanations. Bryson consumes a minimum of time to detail to the viewer the program in progress, while LeSeuer very ably interprets and backgrounds the UN protocol and designates the identity of the delegates holding forth.

Thus there's a neat dovetailing and coordination of the actual UN session and the necessary commentary. It not only breaks up the long speeches but heightens the interest in the program without overshadowing the session itself.

Technical problems, from a sound standpoint, have been neatly hurdled, particularly on the juxtaposition of the speaker's voice and the translator's, for while the camera is panned on the foreign delegate, permitting for a pickup of his histrionics, the voice of the translator is tuned in at exactly the correct volume.

Monday (7) morning pickup was from the conference room with the various secretaries of the political committee representing the 59 member nations. The subject under discussion was the African colonies. It was fortunate that the "curtain raiser" on the series permitted for the pickup of one colorful and dramatic speaker—the delegate from Peru. Unfortunately, such hilips cannot be programmed into each session.

Rose.

DOROTHY CARLESS
Producer: Ken Later
Director: Jerry Freedman
15 Mins.; Sat., 7:45 p.m.
WOR-TV, New York

These quarter-hour chirping sessions of video vocalists demand looks, personality, pleasant pipes and the right time of night. On the first three counts, Dorothy Carless, the WOR-TV entry in the field, scores well. On the fourth, a late shedding near signoff time would probably draw better than her present dinner-hour spot.

Miss Carless is blonde and wears decollete, off-the-shoulder gowns from a 57th St. couturier. However, her cool con use better grooming and more diffused lighting might soften the lines of her face and aid the romantic mood she creates. Her personality is easygoing and relaxed as she gives informal, chatty intros. Tunes are mostly pops, with emphasis on the dreamy ballad.

Productionwise, camera work is clean and simple.

Bril.

Sponsored Public Service Shows May Grow Into a Full-Blown TV Trend

Major networks, which have attempted to steer clear of sponsors on most of their public service shows in radio, are evidencing no such compunctions in television. Reason is the basically simple one of economy, since even the smallest video forum program costs several times more than a similar show on AM. Where the webs accepting bankrollers for such programs might have been leery of public reaction, results to date have shown neither viewers nor the trade complaining, so long as the commercial plugs are not inconsistent with the program.

Pacing the nets in this line of programming so far is CBS. With Household Finance now sponsoring "People's Platform" and Ford Motors signed only last week to bankroll daily pickups of the United Nations General Assembly, web pacted with the United Fruit Co. to pick up the tab for its election coverage last night (Tues.) via BBD&O. (Schaefer Beer was signed at the same time to sponsor the election coverage on CBS radio.) While the Presidential election returns were sponsored last year on several TV stations, this marks the first time that CBS has had a bankroller for such a show.

Schaefer late yesterday (Tues.) signed to bankroll the Election returns also on NBC-TV. Agency on that account is also B.B.D.&O.

Shift in thinking started with the "Platform" program. One of the first radio shows to be converted by CBS to video, it was on the air for over a year as a sustainer, during which time it reached into a comfortable rating spot. HFC, as a result, picked up the price tag and the fact the show has lost none of its rating indicates that viewers have no aversion to a sponsor on a program that is not designed for straight entertainment. On the UN pick ups, Ford will have no product pitches but will get an opening and closing identification.

Sponsorship of religious programs, as such, are still verboten by the webs and indie stations. Anticipated FCC frown on selling such shows, it's believed, will keep them sustaining.

KLAC Becomes Second L.A. Station Going In For Daytime Telensing

Hollywood, Nov. 8.

KLAC-TV moved into daytime telensing yesterday (7). Don Fedderson, station's general manager, has set up a 1 to 5:45 p.m. Monday-through-Friday schedule. Entire afternoon period will be a single program with Al Jarvis emceeing. Telensing is in addition to station's regular night schedule.

Move gives west coast its second daytime station. KFI-TV, having gone into afternoon telensing last March. No other outlet has intimated that it will venture into the daylight field, although KFI's Bill Ryan said last week that he would move to morning beaming during the early part of next year.

Announcement of KLAC-TV's new schedule will give station a 56-hour week. This figure tops all west coast tele stations hitting over KFI's 42-hour per week, previous high. Fedderson stated that outlet has established a rate card lower than any in this area. New scale calls for $13 for 15 seconds, $16 for 30 seconds, $19 for one minute and $25 for two minutes. There will be no quarter-hour segments sold.

Operation will be a simple and cheap affair. Station execs estimate it will cost only $265 per week to put the outlet on for 56 hours and 45 minutes. There will be only one camera on the program. Industry figures show its cost $8 an hour to run a single camera, which brings weekly figure to $280. KLAC will need one additional engineer which figures at $45 per week, thus the $265 total.

Huhn to WFIL-TV

Philadelphia, Nov. 8.

Austin O. Huhn has joined the production staff at WFIL-TV. Huhn, former production supervisor of WPIX, New York, has been a writer-producer-director of video shows for the last five years.

CHI 'CIRCUS' SWELLS TO FULL-SCALE INVASION

Chicago, Nov. 8.

A Daily News promotion idea that started with ABC-TV's "Super Circus" has blossomed into a full-scale invasion of Chicago by barge that observers here are likening to Cleopatra's Nile excursions.

Present plans call for a full-scale variety show Nov. 19 aboard a Daily News barge that will proceed up the Chicago River, giving a complete program en route. Besides the "Super Circus" cast, there'll be variety acts, celebs and Santa Claus entertaining both banks of the river. Stunt ties in with annual State street Christmas season parade.

News is plugging show in cooperation with WENR-TV, which is running a kids contest on its "Larry on Location" strip, as well as spot plugs on other programs.

Tele's Advantage Over Other Advertising Is Cited by Chi Sponsors

Chicago, Nov. 8.

Promotion managers of two well-heeled local TV sponsors, with plenty of listener response to back up their claims, are sending out siren calls to retail advertisers to get on the TV bandwagon before it's too late.

Phil Credon, of Hines Lumber Co., which bankrolls "Walt's Workshop" on WNBQ, pointed out that TV is more of a selling than advertising proposition, because of the demonstration tie-in. He claimed that in 20 years of advertising, he'd "never seen anything like the response" that Hines was getting on its TV show, which beams locally on a 30-minute p.m. basis.

He pointed up an average response of 600-700 viewer inquiries per week, with a flat 35% average thanking Hines for their advertising. The same thing, he said, is unheard of in black-and-white ads.

Larry Sizer, of Marshall Field & Co., which picks up an annual tab on "Uncle Mistletoe," local screener on WENR-TV, warned agencies and stations to keep treating local sponsors well, despite the allure of network showcasing, because retailers "are good customers and pay cash on the barrelhead."

He submitted figures on "Uncle Mistletoe" which have "astonished" the sponsor. A Kindness Club started last year, with an anticipated membership of 3,000, has climbed to 20,000 plus. A contest started this year with prizes for the best letters from moppets has already drawn 10,811 replies.

Sizer also spotlighted TV as the "perfect medium for department stores' advertisers." He said that it's a good medium now for women shoppers because it demonstrates "four musts to women—silhouette, drape, fabric and feel," and, as soon as the color factor is added, the medium will be 100% effective because it'll add the factor of color.

CHI COUNCIL MAY NOT REPEAT TV CONFERENCE

Chicago, Nov. 8.

Chicago Television Council is currently mulling the possibility of dropping the idea of a repeat performance of the national TV conference staged last spring. CTC officers, sparked by proxy George Harvey, WGN-TV sales manager, have been trying to arouse a member response to go ahead with plans, but the last get-together Wednesday (2) produced apathy.

Harvey disclosed that last spring's successful meeting has drawn continuing inquiries from all parts of the country as to a 1950 repeat, but it's known that he won't proceed with plans until he gets a 100% backing from the Council members, something he hasn't accomplished to date.

San Antonio — Bill Yancey has been appointed art director for WCAI-TV. He comes here from WBAP-TV, Fort Worth, where he was assistant art director.

Cincy's Politico Splurge

Cincinnati, Nov. 8.

In one of three special public telecasts devoted to Cincy's municipal election by WLW-T, all 18 councilmanic candidates were spotted separately for 30 seconds during a 15-minute program emceed by Peter Grant, chief of Crosley's newscasters.

Another pre-election stanza permitted discussion of issues by leaders of the rival parties, Mayor Albert D. Cash for the Charterites and Gordon Scherer for the Republicans.

Final program in the series (tonight) brings viewers election returns from headquarters of official counting.

Bid for Patent On TV Programs Cues Problems

Washington, Nov. 8.

Filing of the first application last week for registration with the Patent Office of service marks or patterns used in a television program raised some novel questions as to video's right to protection under the Lanham Trademark Act.

Problem was presented with request by WBAP-TV in Fort Worth for registry of title of a TV film program called "See-Saw-Zoo," including fanciful designs of human and animal characters appearing in the series.

In a brief filed with the application by Harry P. Warner, of the Washington firm of Segal, Smith & Hennessey, counsel for WBAP-TV, it is contended that program titles and other distinctive marks or symbols of video advertising qualifies for registration, contrary to doubts expressed by W. J. Derenberg, trademark counsel for the Patent Office. Derenberg holds the view that unless the meaning of a service mark is restricted to a trademark or trade name, limited monopolies would develop in symbols and titles registered, with the result that such phrases would be withdrawn from commercial circulation.

Warner's brief admits that this view "has some merit," but points out that "there are well-recognized features of the radio and television industries, protected by the doctrine of unfair competition, which are part and parcel of the industries' custom and trade. Thus program titles, character names, and unique calls have been furnished protection by the law of unfair competition."

On the other hand the brief declares, the symbols used in television advertising introduce a new element of law which has no background of meaning or experience compared with those used in radio. The fear that registration of these video symbols would result "in a registered service mark on all advertising," it asserts, "is clearly beyond the scope of the trademark, patent and copyright laws."

BOOTH PLANS 535G TELEVISION OUTLAY

Detroit, Nov. 8.

Booth Radio and Television Stations, Inc., will spend $535,000 in the next three years in setting up television stations in Detroit, Flint and Saginaw, it was announced Saturday (5) by John L. Booth, president.

At present the Booth chain includes WJLB-AM and FM, Detroit, WBBC, Flint. It's new station, WSGW, Saginaw, is scheduled to begin regular operations next spring.

At the same time television plans were made Booth announced the appointment of Robert W. Phillips as general manager of WSGW. Phillips formerly was an executive of WSAM, the Saginaw Broadcasting Co.

WRGB's 10th Anni

Schenectady, Nov. 8.

WRGB is celebrating its 10th anniversary this week. The General Electric station is believed to hold the record for the American video outlet with the longest period of uninterrupted operation. During this time many firsts have been established.

Anniversary is particularly apt because WRGB has just installed complete new equipment.

From the Production Centres

IN NEW YORK CITY . . .

Roy Battersby, of the NBC press dept., resigning to go with public relations counselors Hill & Knowlton. . . **Readers Digest** January issue to highlight an article by **George Kent** on **Ira Hirschman** and his FM station WABF. . . **Bill Packer** resigning from CBS press dept. Goes to Europe for a year on a Fellowship award. . . **Howard Meighan** in from the Coast for a CBS quickie and to move his family to L.A. . . **Jimmy James'** new ad veepee post at Corning Glass further evidence of continuing trend of radioites into other spheres of biz, such as **Vic Ratner** going to Macy's, **Bob Burnley** back to Ludlow printing biz in Chi, etc. . . **Edward J. Rohn**, ex-Warwick & Legler, added to AM sales staff of Edward Petry Co. . . Scripter **Sylvia C. Berger** trotting around with tape recorder at Bellevue hospital for a documentary show on old folks whose children can't care for them.

Tom Slater, Rothrauff & Ryan time buyer, interviewed on Roberts & Carr waxed show, "From Parkersburg to N. Y." Slater hails from that W. Va. city. . . **Walter Kaner** now handling publicity for WVNJ, Newark, as well as WWRL. . . Daughter, **Doris Wendy**, born to the **Norman Obers** on Wednesday (2). Father is WCBS promotion writer. . . ABC scripter **Ira Marion** and the Mrs. left Friday (4) for three-week vacation. First stop: Washington. . . WJZ baritone **Johnny Thompson** opened last week in Penthouse club. . . ABC sportscaster **Don Dunphy** to be toastmaster at Buffalo A. C. Nov. 14. . . **Sandy Rickert** added to "Romance of Helen Trent". . . **Katherine Emmet** and **Florence Williams** new to "David Harum". . . **Ethel Browning** joins "Lorenzo Jones". . . WNEW announcer **Lonny Starr** passing out cigars for new daughter **Janet Leilani**. . . "Winner Take All Home Quiz Book," based on the CBS stanza, has been published by Crown. . . Muzak-Associated Program Service veepee **Andrew M. Wiswell** father Thursday (3) of a son, **Andy, Jr.** . . **Walter Gruber** added to Compton AM-TV staff. . . WHOM's **Gene Pope, Jr.**, and scripter and star of the indie's "10 Commandments" praised by **Cardinal Spellman** in an audience Friday (4). . . **Kathryn Day**, **Arthur Godfrey** "Talent Scouts" winner, has snared weekly series on WWRL. . . **Ruth Miller**, of Compton radio copy dept., now Mrs. Anthony Maretta. . . **Jo Stafford** to guest on Carnation show Dec. 5. . . **Richard Simon**, who played one of the redheads in "Life With Father," has joined WOR as continuity clearance assistant. . . Great increase in ownership of FM sets in metropolitan New York is the reason behind WOR-FM's doubling its broadcast time to 79 hours a week, according to WOR engineering veepee **J. R. Poppele**. Station recently removed its FM transmitter from Manhattan to its TV tower in N. J. . . **Mike Dann**, NBC trade editor, set Dec. 2 for nuptials with **Joanne Himmel**.

Pete Maddux, WOR sales veepee, father of a boy, Compton, born Thursday (3). . . **Vinton Freedley, Jr.**, BBD&O account exec, handing out Lucky Strikes to announce birth of his third son Saturday (5). . . **H. G. Lawrence** added to WQXR as assistant recorded music director. . . **Joe Postar** of WPJB, the Providence Journal station, in Gotham doing stories on AM and TV.

IN HOLLYWOOD . . .

John Masterson came back to town from N. Y. with a radio deal for **Anna Roosevelt**. It all went well until she was told it would necessitate her moving east. At that she balked and is studying other offers—but with a Hollywood origination. . . Two Hollywood shows move east this month for varying periods. . . **Jimmy Durante** will be at the N. Y. Copa for six weeks and **Dorothy Kirsten** will do "Light Up Time" with **Frank Sinatra** when she's not singing at Met opera. . . **Bill Fineschriber** passing a couple of weeks here lining up new shows for Mutual. . . **David Ziskind** is AFRA's new counsel, succeeding **William Berger**, who is the legal eagle for Screen Actors Guild. . . **Cy Howard** and his head writer on "My Friend Irma," **Parke Levy**, have worked up a new comedy show which passed muster with **Bill Paley** and **Harry Ackerman** and soon gets an airing. . . **Homer Canfield** took a rattler east for program discussions at NBC's home office. . . MCA's **Taft Schreiber** and NBC's **Sid Strotz** are very much under the rose in their dealings on what is guessed as involving **Martin and Lewis** on "Hollywood Calling". . . **Ade Samish** around for takeoff of **Fanny Brice** show for Tuna. . . **Lloyd Yoder**, NBC's headman in Denver, in town with the missus.

IN CHICAGO . . .

Don McNeill's Diary pushing the 100,000 mark at $1 per copy. . . WBBM airing **Dick LaSalle** orch from Blackstone Hotel three times weekly. . . **Bill Fineshriber**, Mutual program topper, in from New York for biz meeting. . . WMOR launching once-weekly educational show, aired from Telenews theatre. First broadcast Nov. 14. . . **Dee Coe** hustling up civic response in Gary, Ind., on behalf of YWCA, now in planning stage. . . **Ray Berry**, harmonica-guitar player, is new addition to regular WLS talent staff. . . WGN's "Windy City" show hosting **Johnson Sisters**, femme barbershop quartet champs. . . ABC's Breakfast Club to air from Hines vet hospital Nov. 10. . . Editors of Indiana State Prison newssheet have requested a pic of WBBM news ed **Julian Bentley** for their readers. . . **Arnold Carlson**, Mutual account exec, heading south for late vacation. . . **Art Nielsen** reports Kaster, Farrell, Chesley & Clifford have inked for his Radio Index service. . . Chi Daily News columnist **Tony Weitzel** teeing off on five-minute p.m. strip over WBBM Nov. 14. . . WLS talent **Dolph Hewitt**, and **Karl & Harty** staged parts for Off-the-Street club. . . WBBM visitors are singer **Danny O'Neil** and opera star **Vivian della Chiesa**. . . **John Mason Brown** guested by critic **Emmett Dedmon** on WJJD. . . **Frank S. Hicks, Jr.**, new announcer at WHBF, Rock Island, Ill., after stretch with KYSM, Mankato, Minn.

'Chick' Kelly's Sales Spot

Philadelphia, Nov. 8.

John J. "Chick" Kelly, WCAU and WCAU-TV publicity director for the last two years, has been named to the television sales staff, working under veepee Alex Rosenman.

Robert N. Pryor, WCAU promotion director, will take on the publicity chores. Robert K. Klaus, former managing editor of TV Digest, joins the stations publicity staff, and Robert Ives will handle the promotion work.

MARS' 'HOWDY' PICKUP

Chicago, Nov. 8.

Mars has reaffirmed its faith in the junior candy market by renewing its 15-minute Monday segment of the "Howdy Doody" show on NBC-TV through Grant agency.

Pickup from Dec. 5 is good for 26 weeks, and will be effective for the entire net.

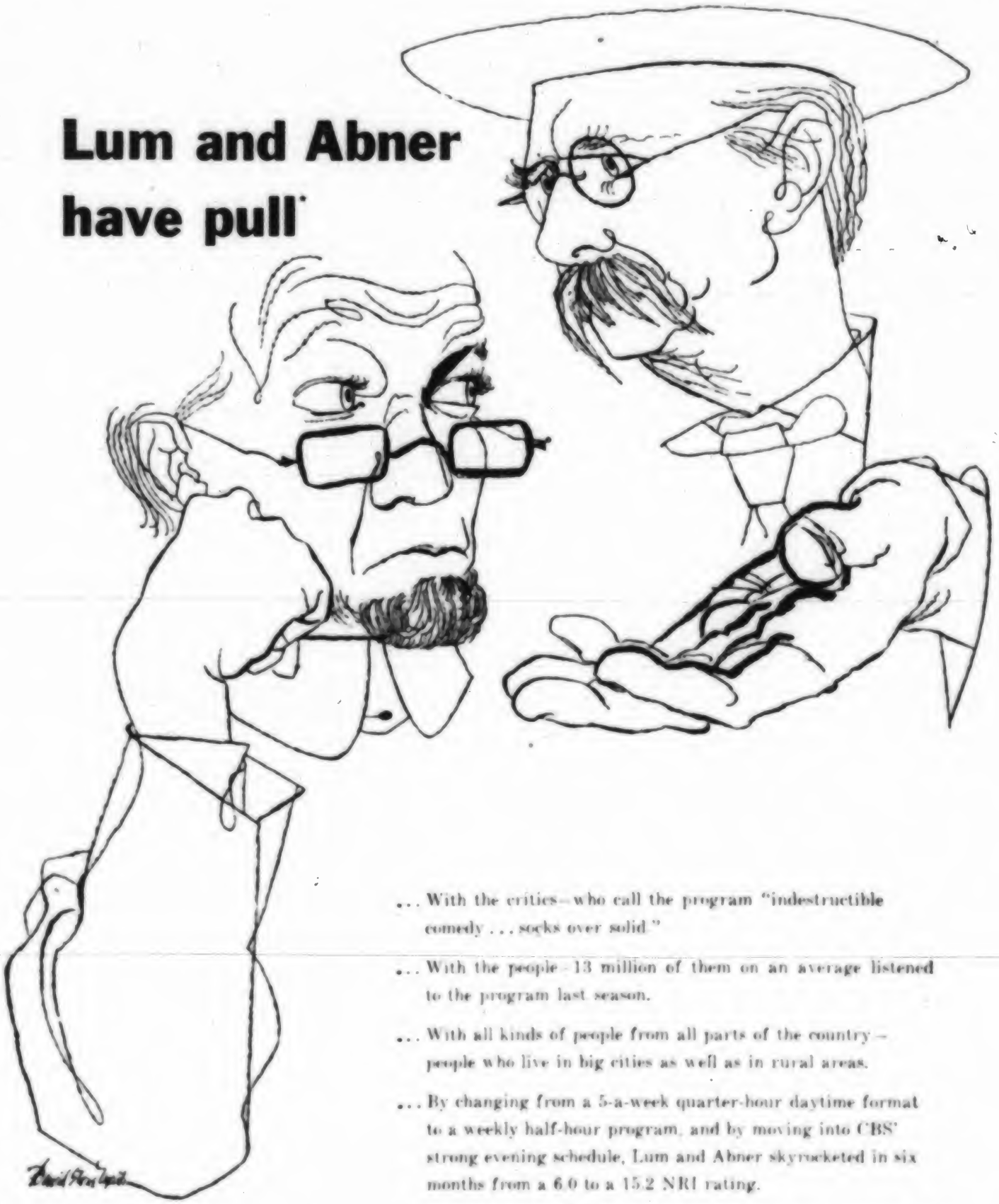
PHILA. BULLETIN STAFF FEATURED ON WCAU-TV

Philadelphia, Nov. 8.

The Evening Bulletin and WCAU-TV have worked out an arrangement to present the newspaper's featured writers and artists daily on the video station's "Studio A" variety show. Station is assured of a guest with something to say for each broadcast and the Bulletin gets a showcase to display its news gathering talent.

Bob Russell emcees the "Studio A" programs and interviews the press personalities. Typical week brought paper's gossip columnist, cartoonist, fashion editor and sports editor. Station has found that public enjoys seeing the people whose items they read regularly and the news segment has proved brighter and different. Talent pool on hugo daily, such as the Bulletin, is almost limitless.

Lum and Abner have pull*



... With the critics—who call the program "indestructible comedy . . . socks over solid."

... With the people—13 million of them on an average listened to the program last season.

... With all kinds of people from all parts of the country—people who live in big cities as well as in rural areas.

... By changing from a 5-a-week quarter-hour daytime format to a weekly half-hour program, and by moving into CBS' strong evening schedule, Lum and Abner skyrocketed in six months from a 6.0 to a 15.2 NRI rating.

... And now Lum and Abner can pull mightily for a sponsor—as they take the CBS air again on Wednesday nights following Groucho Marx, Bing Crosby and Burns and Allen. For now, like Irma, like Godfrey, like Our Miss Brooks—they're a payoff comedy package from CBS.

*They have or would pull that
an Arkansas town,
two mountains and a State highway
changed their names,
and seven pairs of twins
were christened Lum and Abner.

CBS PACKAGE PROGRAMS

Sen. Johnson

Continued from page 24

is that we will set up general standards and let the art develop. If this is done, he added, he would like to see it handled so that more than one system can qualify.

Feels There's Enough Progress

Johnson feels there has been enough progress in color to offer it to public. Pointing to the great strides made in radio from its relatively crude state at its inception, he sees no reason why television, through the art of color, should not enjoy equal advancement. He fears no degradation of video through authorization of color at this time. "I don't think any broadcaster is going to broadcast worse images than they do now," he observed.

How would the Senator feel if the Commission decided after the present hearings that it is too soon for standards? "I would be keenly disappointed if they didn't set up standards at the end of this hearing," he said.

Suppose the Commission decided to call off the hearings and look at the situation again a few years later, he was asked. "I don't believe the Commission is going to do it," he replied. "I would be terribly opposed to calling off the hearings if Dr. (Edward U.) Condon said color is ready." Dr. Condon, director of the Bureau of Standards, heads a non-industry committee appointed at Johnson's behest to investigate the status of color.

The Senator said he has "lots of confidence" in the Commission. While the hearings have brought out "an awful lot of chaff and very little wheat," he remarked, "I think the Commission is making every effort to get the facts."

But despite the "words" and "arguments" which the color issue has provoked, Johnson said he thought the Commission "is warranted in going ahead and setting up standards." The side-by-side comparative demonstrations scheduled for February of the three proposed systems (RCA, CBS and Color Television, Inc.), the Senator believes, will be "most valuable" in providing a basis for action.

Johnson feels that "general standards" can be adopted in such a way to "let the people decide which is the best picture." He reiterated: "I'm convinced we're ready for standards."

As to the merits of the various color systems, Johnson said compatibility "would be awfully nice if we could have it. Personally, I think we can have it but I don't think color should be barred simply because we don't have compatibility."

Speaking "from a layman's viewpoint," he thought CBS "has a wonderful picture ... good fidelity." The RCA picture, he thought, "isn't as good" but holds promise and has compatibility. The Color Tele system, he said he was told, "gives great promise."

Johnson sluffed off a statement attributed to him in a weekly news letter and given wide publicity in the manufacturing industry which implied that he had favored the RCA compatibility system. "I was quoted correctly," he said, "but it was given a different connotation than was warranted and the industry seized on it." His feeling about compatibility, he explained, is that "anything that would lessen the impact of color (on present set owners) would be desirable."

In view of the extended hearings on color, the Senator said he didn't believe the TV freeze can be lifted "much before next fall." The present schedule will hardly permit the Commission to take up the UHF allocation problem before April or May, he thought, and this phase of the proceedings may take several months.

This delay in lifting the freeze is "a serious matter," he recognized, "but there just aren't enough VHF channels to give the country a nationwide television system."

Off 'n On

Continued from page 24

have RCA and CBS colorcasting the same programs so reception could be minutely compared. RCA said its different lighting requirements would prevent cameras of both processes shooting the same subjects. So RCA will show a juggler in one part of the studio while CBS shows a wrestling match in another. Or the same subjects will be colorvised in sequence by each system.

An effort to call off the demonstrations originally scheduled for Nov. 14 was made by Du Mont, which will show its black and white (from monochrome transmissions) alongside of black and white reception of color pictures. Since the Commission has set up a later comparative test in February to include the Color Television, Inc., system, Du Mont could see no point in this month's tests, especially with Color Tele not being prepared to participate.

Besides, Du Mont claimed, neither RCA nor CBS would have adequate equipment on hand and there would be difficulties in meeting studio problems. Its arguments were reinforced by RCA which advised the Commission it had sent most of its receivers back to Princeton for checking and would have only two direct view sets for display. RCA, however, did not ask for a postponement.

In urging cancellation, Du Mont claimed that the inadequacy of equipment would result only in "an expensive and unconvincing repetition of the comparative demonstrations upon which the Commission acted more than two years ago."

Neither RCA nor CBS replied to the Du Mont petition. The additional week granted by the Commission for the participants to be ready was accepted nonchalantly by parties to the proceedings who have become accustomed to delays.

Winter Sports

Continued from page 24

Rover games on either radio or TV for the last seven years, will do the play-by-play. Sunset Stores, repped by the Arnold Cohan ad agency, recently upped its weekly TV sports budget from $600 to $6,000.

WPIX also will carry the St. Francis College games, originating from the Second Corps Artillery Armory in Brooklyn beginning Dec. 2. Last game in the series will be played in March. Local Chevrolet Dealers, through the Campbell-Ewald ad agency, will bankroll the pickup of the pro tennis matches by WOR-TV tonight (Wed.) from the Westchester County Center, White Plains. Fans will get what might be their only chance this year to see Jack Kramer, Pancho Gonzales, Frank Parker and Pancho Segura in action.

With the exception of the Friday night fights from the Garden, meanwhile, the rest of that arena's fall and winter sports schedule is still up for TV sale. Spokesmen for several of the webs declared this week they have no objection to the prices being asked by the Garden and, as a result, are shopping for single events that might be available for Saturday nights or other times when no network commercial show is scheduled.

Berle

Continued from page 25

vaudeo show is concerned is impractical for tele. For one thing, he said, the steady increase in time charges, coupled with the talent and production nut on the show, might soon make the once-weekly cost prohibitive, even though the time rate boost is based on an increase in set circulation and a consequent decrease in the cost-per-thousand viewers.

In addition, Stewart pointed out, it's possible that Berle might "burn himself out" by appearing on TV too often, which is another reason for going to the twice-monthly schedule. And just as important, he said, it's been found that the advertising impact on video is so much greater than on AM that the alternate week system might be just as effective as going once a week on radio—"particularly with a show that gets the audience we do." In fact, Stewart said, it might be found possible to air a video show only once every three weeks, since there is no reason why an audience can't acquire the habit of tuning in on that basis.

In confirming the twice-monthly reports, Stewart matched other rumors that had the Berle show continuing as a weekly series but trimming to a half-hour version. It would be impossible to do such a program in a half hour's time, he said.

CBS: Study

Continued from page 25

ably is still recognized as something this side of a "miracle." No one around CBS will tip just how the trick was turned, although some in high quarters are inclined to attribute a lot of it to the administrative talents of Jack Van Volkenberg.

In fact, far from being astounded by the accomplishment, CBS execs take the position that, if it weren't for the FCC freeze on new stations, the operational picture would be even more bullish today, not only for CBS, but industry-wide.

The freeze has been particularly harmful to Columbia, which has suffered loss of some lucrative accounts because of its inability to deliver facilities.

M'wkee Baseball

Continued from page 25

department store and Miller High Life Brewing Co.

The verbal request pointed out there were many set owners squawking about too much time devoted to baseball, but reminded that there "were few network programs lost to Milwaukee audience" because daylight saving time fed New York-originated programs to this audience before 8 p.m., the usual starting time of the Brewers' night games.

The inquiry asked for three alternative votes—complete baseball coverage, partial or no baseball. Results mailed in from viewers, 3,381 of them, gave 45%, wanting partial coverage, 32% asking for no change and 23%, requesting no coverage at all.

NBC's Split

Continued from page 25

both AM and for the web's owned-and-operated stations, including six in radio and five in TV.

Network, as presently set up, has Niles Trammell as board chairman, with McConnell and exec veepee Charles R. Denny overseeing the AM-TV operations. With Weaver as top man in the video department, the chief execs in the other two branches of the web are still to be named.

Accent on Hollywood

In addition to Blackburn's shift to Hollywood and Wile's takeover of the top production job, the new video setup has Carleton D. Smith continuing as operations chief and George H. Frey, now eastern sales chief for radio and TV, becoming director of sales for TV only. Blackburn, by virtue of his ad agency background, has important talent and agency contacts in Hollywood. His new assignment indicates the web will put increased emphasis on Hollywood as a TV program center via the kinescope recording process, with the first step being the development of suitable TV packages for some of NBC's top radio talent on the Coast.

Breakdown of the individual TV departments has the following reporting to Smith: controller, headed by J. R. Myers; film syndication, Russ Johnston; production services, Fred Shawn; stations relations, Sheldon B. Hickox, Jr., and technical operations, Robert E. Shelby. Departments to be supervised directly by Wile include new program development, under Fred Coe; talent, Carl Stanton; program production, under producers Richard Berger, Bill Garden, George McGarrett, Vic McLeod, Roger Muir and Ernest Walling, and continuity acceptance.

Under Frey will be grouped time sales, with Edward Hitz, former assistant network sales chief, as eastern sales manager; Eugene Hogue, now on the Chicago sales staff, as midwestern sales chief, and program sales, headed up by Robert W. Sarnoff, until now national manager of program production. All appointments are effective immediately.

Fort Worth—A new quarter-hour sports show to be heard daily over KFJZ will feature Bobby Bragen, manager of the Fort Worth "Cats" of the Texas League turned sports commentator. Show will be known as the "Bobby Bragen Show" and will feature the latest inside info in the sports world.

Quick FCC Okay on KWIK Sale to ILGWU Is Urged; Trustee Angle Involved

Washington, Nov. 8.

The FCC was asked yesterday (7) to cancel hearings scheduled for next week on the assignment of KWIK, Burbank, Cal., to Leslie S. Bowden, trustee in bankruptcy, and make possible prompt transfer of the 250-watt station to the International Ladies Garment Workers Union. Bowden has an application pending to sell the outlet to Union Broadcasting Co. of Cal., owned by ILGWU, for $40,000.

In petitions filed by Marcus Cohn, counsel, Bowden said the full Commission should decide "the narrow legal question" of whether a license should be assigned to a trustee in bankruptcy. He presented lengthy arguments why the license of a bankrupt station should be assigned to him, and suggested that any questions of law be settled in oral argument. Continued operation of the station by the court while FCC invokes the extended hearing procedure would not be in the interest of creditors or listeners, he contended.

Bowden also requested the Commission to dismiss a pending application to replace an expired construction permit for KWIK-FM, which ILGWU doesn't want, as it already has an FM station (KFMV) in nearby Hollywood. ILGWU wants the AM station in order to increase its audience in the Los Angeles area.

Urging prompt action on his petitions, Bowden pointed out he is "only a conduit" for the purpose of transferring the outlet to an organization qualified to continue the operation in the public interest.

FILM COSTUMING IS VIDEO SUBJECT

Hollywood, Nov. 8.

Hal McAlpin Productions will roll a series of one, five and 15-minute television reels for Max Berman & Sons, theatrical costumers.

Teevee pix will dramatize the history of armor and costumes in the Berman collection and show step-by-step process of making costumes for motion picture use. Film to be featured in the video treatment is Metro's "Kim," for which Berman is supplying costumes.

Paley

Continued from page 25

was CBS-installed manager Harry Witt. Following him out were Bob Forward, program director, and his aide, Charles Bulotti, late of KTSL. Omar Johnson, Times financial vet and right bower of Chandler, is running the works. Bob Purcell, late announcer, was named as program head. CBS is making a berth in its television operations for Witt.

Paley No Like

Paley has long been unhappy with his KTTV deal, it is said, because of the net's minority interest in the station. Without having any voice in the operation, Columbia must stand 49% of the losses, said to be around $[illegible] a month. KTTV is incorporated at $[illegible]. Say the second guessers, CBS would have made a much tougher deal on an affiliation setup rather than a minority interest.

Anthony is reported eager to unload KFI-TV because of staggering losses and the high cost of competing with the network stations. He's also faced with a splash of red on his radio station KFI, for 22 years an affiliate of NBC. Latter will take over KMPC from G. A. Richards the minute FCC okays the transfer. Anthony's Packard dealership is also said to be causing him some concern.

Both Paley and Anthony refused to confirm the negotiations, but those close to the picture say that Anthony's recent trip to New York was for the purpose of finding a buyer for KFI-TV. Failing to strike a deal for the Anthony station, it is believed that Paley might yet get together with Dorothy Schiff on a takeover of KLAC-TV. It's strictly a matter of price here—and second choice. Paley, it is said by intimates, wants his own L. A. station and no partners.

Xmas
Gift Subscription

Enclosed find check or m.o. for $ ...... Send Variety for

TO

one year
two years

NAME ....

ADDRESS ....

CITY .... ZONE ...... STATE ......

FROM

Indicate if gift card desired ☐

NAME ....

ADDRESS ....

CITY .... ZONE ...... STATE ......

One Year—$10.00 Two Years—$18.00
Canada and Foreign—$1 Additional per Year

VARIETY Inc.
154 West 46th Street New York 19, N. Y.

HITCH YOUR ANTENNA TO THE STARS

Pulse points to star-studded WCAU — in Philadelphia.

For instance: Pulse showed WCAU with 136 daytime quarter-hour *firsts* in May-June*. Next station, 55. Pulse showed WCAU with 107 evening quarter-hour *firsts*. Next station, 33. Total: WCAU — 243. Next station — 88.

And again: Of the 10 most popular evening programs in May-June, Pulse showed WCAU with 7. And of the 10 most popular daytime programs, WCAU had 9.

All this, remember, is way back in May-June. Ancient history. For now WCAU, along with the CBS network, is carrying such *additional stellar talent* as: Edgar Bergen, Bing Crosby, Burns & Allen, Groucho Marx, Red Skelton — plus last year's favorites, Jack Benny, Amos 'n' Andy, Lux Radio Theatre, Arthur Godfrey and My Friend Irma. Now what's WCAU's Pulse going to be? It's going to reach an all-time high.

Just hitch your antenna to the stars!

** May-June figures used to show regular programs rather than summer replacements. July-August Pulse equally flattering to WCAU.*

WCAU

CBS AFFILIATE

AM TV FM

The Philadelphia Bulletin Stations

Television Reviews

Continued from page 27

There were no charts, maps or other graphic devices which could explain the news.

On the credit side are race results, weather reports, plugs for WOR-TV shows and sports coverage and an attempt at departmentalization. Audio background consists of "potted palm" musical transcriptions, which is out of place when a diningroom ensemble plays behind a wrestling item or an earthquake report. *Bril.*

DOWN IN THE VALLEY
With Margaret Gerneth, Wes Dalton, Edward Attarian, Joseph Davis, John Carroll, Detroit Opera Society chorus (60)
Producer: John Pivel
Musical directors: Valter Poole, Haig Yaghjian
Directors: Peter Strand, Ed Sancher
35 Mins.; Sat., 10 p.m. (Nov. 5)
Sustaining
WXYZ-TV, Detroit

A rich field for television entertainment using local talent was tapped by WXYZ-TV when it presented Kurt Weill's modern American folk opera "Down in the Valley." Everyone was so pleased with the initial production that WXYZ and Detroit Opera Society officials are studying the possibility of a series of folk opera presentations.

The enormous job of wedging a cast of 65 onto a video screen originally had been assigned to four cameras, but only three were used in the actual production. They just barely managed to encompass the group. Tighest fit was the 60-voice chorus with a pan-closeup by a second camera necessary before the voices were given recognizable faces.

A conscious effort to underlight the production to point up its tragic mood was a little too well done and the artistic touch probably was lost on viewers squinting to get a better look at the performers.

Aside from the lighting faults the opera provided top TV entertainment. It uncovered a bright future star in Wes Dalton, a 21-year-old Wayne University student with a rich tenor voice, that televised excellently, plus acting ability. Dalton, who played the unfortunate Brack Weaver, was a tremendous success and should easily find a niche for himself in light opera and musical comedy. He's got what it takes and more than Detroit can offer.

The cameras were not so kind with Margaret Gerneth, who portrayed Jennie Parsons. Her lyric soprano was adequate but she would be wise to shun video.

The basso, Edward Attarian, who played the villain, Thomas Bouche, and Joseph Davis, the narrator, were excellent in all respects. *Tew.*

CARTOONS BY DAHL
With Francis Dahl
Producer: Al Hartigan
10 Mins.; Weds., 7:10 p.m.
BOSTON & MAINE RAILROAD
WBZ-TV, Boston

Francis Dahl, Hub cartoonist whose daily stint in The Herald is one of the top features in the city, debuted on video auspiciously in the first crack at it. With a background of chalktalks, Dahl had plenty of presence and a startling facility with a crayon and needs only additional time to work out a more secure line of chatter.

Limited more or less to railroad subjects on this B. & M. sponsored slot, Dahl opened with rapidly executed sketches of locomotives, the guy that pounds wheels at station stops, his familiar Mr. and Mrs. Boston commuter, Casey Jones, etc. the cameras using only a long and a closeup shot. Long shot took in the cartoonist, the photo background of a railroad yard and the easel set up with sketch boards, moving up to watch his quick sketching on the boards. Only has a 10-minute spot, but did a lot of drawing, which is his strong point.

Future shows on a once-a-week shot will probably find Dahl more in the vein with his running commentary. He has a wryly humorous look, which helps, and delivers easily and dryly. A more imaginative production might help, but for a first shot it came off well. *Elie.*

JUDY CANOVA

AMERICA'S NO. 1 COMEDIENNE

WM. H. KING

Exclusive Management

2025 N. Argyle Ave.
Hollywood 28, Calif.

Tele Followup

Continued from page 26

written sketch, which formed the basis of one of the questions. One trouble with the program and one which should be corrected is the length of that middle commercial. It seemed unfair to the audience to screen that animated plug and then to try converting it to entertainment by basing some additional questions on it. Show marked its birthday by having an attendant bring out a single-candle cake before signoff.

Milton Berle found his accustomed pace on Tuesday's (1) show with a batch of good talent and okay sketch material. The varied factors integrated themselves nicely with fine all-around results.

High point of the show was the finale introduced by a VARIETY headline proclaiming that video was bringing back vaudeville. This bit was excellently done and productive of good entertainment in a nostalgic vein. Al Gordon did a cute bit of his dog act, the Stagg McMann Trio registered with harmonica work, and Gloria Le Roy passed muster with her comedy contortion dancing. Big moments of the scene were the turns by Pat Rooney, Sr. doing "Daughter of Rosie O'Grady" and joined in the same terp by Pat, Jr. and finally Berle. Comic also joined a Ted Lewis impression with Ben Blue for top results.

The names of the show, Dane Clark and Ben Blue, also did well in their own sections. Clark and Berle did a lively talking sequence in which a gangster takeover of the show was given. Blue's Russian dance is always a comedy hit on any occasion. Chandra Kaly Dancers gave the show an artistic facet with their Java Jive and Johnson & Owen provided a good opener with their parallel bar work.

CBS-TV's "Silver Theatre" emerged slightly tarnished Monday night (7) because of a disjointed story that never quite jelled into the romantic format that's supposed to form the basis of this dramatic series. One-acter by Felix Jackson, titled "Patient Unknown," had an inherently interesting story line and a neat twist ending, but its production was marred by what seemed like out-of-order sequencing, particularly one film clip which apparently had no connection with story because of lack of explanation.

Cast, topped by Felicia Montealegre and John Baragrey, both of whom established their reps almost solely in video, was good. Miss Montealegre, as a downcast neurotic gal, was particularly impressive in the opening hospital scene, and Baragrey, who possesses one of the smoothest voices heard on TV, gave a good reading to his role as the medico who succeeded in rehabilitating the patient through his own misfortunes. Production and direction by Young & Rubicam staffer Frank Telford was okay.

See Red

Continued from page 21

cudgels for "NAB and You," completely bypassed the television issue. There wasn't a peep from him on the radio projection as he gave a clearcut 45-minute recital of how the parent industry has been tackling its problems for survival.

Some were wondering whether Miller skirted the issue "accidentally on purpose" since he was invading "TV home territory" and whether certain authoritative and well-placed elements had advised the procedure.

Otherwise, the NAB meeting came off with undramatic concentration on current problem besetting the sound broadcasters. These included a wholesale kick-around of BMB's status, the necessity for increasing radio's share of the advertising dollar, the status of employer-employee relations, and the inevitable resolutions and cocktail parties.

AM vs. TV

Continued from page 21

contest if there ever was one on what I love to refer to as a gridiron. The game was carried on radio by WWJ and by two other major Detroit stations which I'll designate as Station A and Station B. (We researchers always talk like that; we never, never say Station Q or Station W.) Station C had another bigtime game, and, of course, among those present was "Scattering." The big game was also on television, over WWJ-TV.

Remember that we have in Metropolitan Detroit some 1,300,000 radios and about 125,000 TV sets. The survey showed:

First	WWJ
Second	Station A
Third	WWJ-TV

How do you like that?

I might add that the survey covered over 1,200 calls. Unlike Hooper, Gallup, et al., I like my surveys to be broad in the beam, those skinny guys fool hell out of you. For my dough, that "scientific sample" theory is a lot of hooey, or am I wrong in thinking that Tom Dewey is NOT President of the U. S.

We face the finale of 1949 and the turn of the year with buoyant confidence. Maybe everything we make on the Oranges we'll make on the Bananas. After all, look at United Fruit Co.!

Clipp

Continued from page 27

families, during the year of 1948, was increased by 1,300,000—the equivalent of more than 6,000,000 persons.

"There was a tendency in the industry to overlook the importance of such an audience increase in dealing with current and potential advertisers," Clipp said.

"Radio is not yet ready, if indeed it will ever be, to assume an inferiority complex about its selling power. Despite the increase in radio circulation since the war, there has not been a comparable rate increase. Per dollar expended, radio is, a high-powered, low cost medium of advertising and that fact needs some new industry-wide shouting."

Clipp said it was probably "now or never" for the establishment of definitive and equitable selling standards. "Perhaps radio's public relations with its bread and butter needs better illustrations of its low cost for value received."

"But there was no maybe about it," he added. "That radio must prove to the stag line that she is still a beauty, or else she will make Cinderella move over as a poor relation."

Clients Break

Continued from page 21

commercials according to the BAB report, resembles a pendulum's swing. Once new products become established and some backers return more heavily to station breaks, other advertisers will follow suit.

Additional reasons for the boom in participating spots, according to J. Walter Thompson time-buyer Lenora Nelson, are the fact that choice availabilities for station breaks are already taken up and the tremendous pulling power of the participating plug integrated into local shows.

On the other hand, several advertisers have found a great sales potential in the small time segments, such as time signals. One such bankroller is Bulova Watch Co., which years ago practically cornered the market in time signals and has long-term contracts. The policy, which has paid off in big good sales, is also being followed in TV.

Transit Radio

Continued from page 22

survey completed last week after the radio service to riders had been furnished for more than a year by KXOK and Transit Radio, Inc. The survey shows that 737 operators, with experience driving radio—equipped vehicles, were polled out of a total of 2,000. According to a report of the G. Myron Gwinner Co., St. Louis, 75% of the operators are definitely in favor, 10% object and 15% have no opinion.

Another angle of the survey showed that 65% of the operators said that the radio has helped their relations with passengers, 19% reported refusals of passengers to ride on buses not radio equipped; 84% said the radio did not interfere with the operation of the buses in the operators' opinion; 77% of the passengers enjoy FM radio, 15% are indifferent and only 8% have various reasons for objecting. A year ago a similar survey was made during the early stages of Transit Radio here and at that time 84% of the operators felt that radio would make their jobs more pleasant, and 93% felt that the standard of broadcasts was good enough to have the radios installed on all St. Louis vehicles.

Growth

Continued from page 23

periods, one-minute announcements and station breaks. In each category the rate for the highest-cost station, average rate for network affiliates and average rate for non-network stations are given.

Steepest Costs in N. Y.

In N. Y., which has the steepest costs, the 30-minute rate on the highest-cost station is $432, on the average web outlet $389.25 and on the average indie $108.87. Station breaks in N. Y. range from $108 on the dearest station and $95.75 on the average network station to $14.82 on the average indie.

All rates quoted are for daytime, but formulas are given for estimating costs in other time classifications. Nighttime rates are 72% more than daytime, while early a. m. is 15% cheaper and late evening 20% cheaper, on the average.

Purpose of the book is to hypo use of spot radio by agencies and sponsors who haven't staffs large enough to estimate costs for themselves. It points out, for example, that a backer can buy 15 minutes daytime in 150 markets of 100,000 and over for $7,979 (without deducting frequency discounts). That figure is for the highest-cost station in each of the 150 markets, but using average-cost network stations would bring it down to $5,931 and using average non-network stations, down to $3,010.

The book also gives formulas, computed from large samples, for estimating frequency discounts. On program periods, discounts are approximately 4½% for 13 times, 14½% for 52 times and 27½% for 260 times. Discounts on one-minute spots are 3½% for 13 times, 13% for 52 times and 22½% for 260 times. For the average station, the hourly rate is 250% of the 15-minute rate, while the 10-minute and five-minute rates are 80% and 55% respectively.

FLORENCE ROBINSON CITED FOR TV STINT

Legit-radio actress Florence Robinson, making her television debut Oct. 24 on the "Silver Theatre" series, won the sponsor's first monthly award for the best supporting performance on the show. She'll appear in a brief spot on next Monday night's (14) stanza to receive gift of 102 pieces of International sterling. Also, on the basis of the initial TV stint, she was cast for the comedy lead in tonight's (Wed.) "Kraft Theatre" show. Choice of best supporting performance was made by Sonya Stein, video critic of the Washington Post.

Situation of Miss Robinson registering in a comedy bit is a repeat of her experience as a then-unknown in legit, scoring a hit in a small role in the Broadway production of Lawrence Riley's "Personal Appearance," in 1934.

Berle's D.C. Current Dip; Philly Loves Him; 'Viewer Diary' Rates 'Em

Washington, Nov. 8.

Milton Berle's Texaco show, top program on video, has higher ratings in Philadelphia and Baltimore than in New York and scores lowest in Washington, according to a survey released last week by American Research Bureau, radio and TV audience measurement firm.

Based on "viewer diaries" kept by 500 homes in each city during the week of Oct. 16, ARB rated the Berle show at 77.6 in Philly, 73.2 in Balto, 68 in N. Y. and 64.1 in the Capital.

In each of the cities except Washington, Godfrey's "Talent Scouts" ranked second with 62.9 in Philly, 57.7 in Balto and 51.2 in N. Y. "Toast of the Town," which barely squeezed out Godfrey for second notch in D. C., ranked third in N. Y. and Balto and fourth in Philly.

Other programs among the first 10 in popularity in all four cities are "Stop the Music" and "Godfrey and his Friends," which were found in either fourth or fifth place in N. Y., Philly, and Balto and fourth and sixth places respectively in Washington. One program, "The Goldbergs," ranked fourth in N. Y. with 43.5 but failed to score among the first 10 in the other three cities.

Other programs found among the first 10 only in N. Y. are "Studio One" and "Children's Hour."

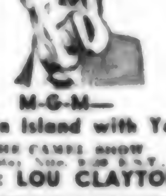
Rated eighth in Philly but not among the first 10 in the other cities is "TV Teen Club" with a score of 48.1.

FEMME SERIES DUE VIA SPORTS SHORTS SETUP

E. M. Glucksman's All-American News, which produces "Top Views in Sports" for release by United Artists Television, starts a new weekly series for the same distrib about Jan. 1. It will be called "Women in the News," featuring Adelaide Hawley as editor and commentator. She has for many years been editor-narrator on women's subjects for 20th-Fox's newsreel and has done other radio and TV fashion shows.

Glucksman and David E. (Skip) Weshner, who is associated with him, plan a third reel later in the year. They're keeping mum on the subject, but figure the only way to profits is via a maximum of similar series in order to keep overhead at a minimum on cameramen and staff.

The sports reel has been made possible by the fact that Glucksman for some time has been turning out a special newsreel for Negro theatres and has been able to employ the same staff for his TV output. Sports compilation costs about $1,600 a week to make because of this circumstance and has just started to break even after 17 weeks. It has proved the most saleable items on the UA slate and is sponsored in most territories.



M-G-M—
"On an Island with You"
THE CAMEL SHOW
Every Friday, Nite, 9:30 E.S.T., NBC
Mgt.: LOU CLAYTON

CHICAGO SUN-TIMES'
COMIC CAPERS
59th Week—WBKB
AMERICAN NATIONAL VIDEO PRODUCTIONS, INC.
17 N. Wabash, Chicago
Phone: Financial 6-0285

NEW FACES WANTED

Television opportunity. New film company needs singers, dancers, actors, actresses, instrumentalists. Must be non or semi-professional. We are interested in new faces only. Send picture and details to

Box V 5613, Variety
154 W. 46th St., N. Y. 19, N. Y.

Inside Television

New idea in television film commercials, which transplants directly a w.k. magazine advertisement to the TV screen, has been produced by Screen Gems, Inc., for Hamilton Watches. Indie vidfilm production outfit, headed up by Ralph Cohn and Jules Bricken, has turned out two five-minute spots using Hamilton's "Peggy and Jim" ads, dealing with the exchange of Christmas gifts between a husband and a wife.

Starring in the title roles are Harvey Stephens of the "South Pacific" Broadway cast and Warner player Jeanne Shepherd. Each of the films constitutes an entertainment show but also represents a full-length plug for the sponsor. Only sponsor mention, though, is a closing announcement. B.B.D.&O. agency is allotting the films on video outlets throughout the country as part of Hamilton's pre-Christmas advertising.

Problem of television programming for a national retail chain store, which has seen several outfits give up on video after the first cycle, has apparently been solved by the Bond Clothes stores. As set up by Allan Black, TV chief for the Cayton ad agency, the solution consisted of a low-budget weekly five-minute film show grooved exclusively for male viewers—"Sports Highlights of the Week."

To insure the maximum audience, Bond bought time on NBC-TV Friday nights immediately following the Chesebrough-sponsored "Greatest Fights of the Century," which in turn trails the Gillette-bankrolled boxing matches. To make certain of local store identification in each city, the address of the local Bond outlet is flashed on the screen immediately after the close of each week's show, with the announcer presenting the information verbally as well.

Teleparencies, Coast servicer of TV backgrounds, branched out last week with the incorporation of a New York outfit to take care of eastern clients. Company will establish a Gotham lab for processing of photographic slides as well as library of foreign and domestic scenes for subscribers' use. Both units will be manned by film industry personnel.

Donna Fargo is prexy of the newly formed corporation, while Mitzi Mayfair is serving as veepee and treasurer. The latter's husband, Charles Hendelson, producer of ABC-TV's "Stop the Music," was elected to the board of directors as executive of the New York operation.

Despite the recent television swing towards live studio production, audiences will apparently still go for feature film oldies of quality. Situation was pointed up last week in Chicago, when the 13 pictures being syndicated by the N. Y. Daily News' WPIX under the title of "Courtesy Feature Films" copped a 43.7 Hooperating for WGN-TV. Film show nosed out both "Kraft TV Theatre" and "Stop the Music" in the rating parade.

Series, combining both American and British-produced oldies, is now carried by 15 stations in different parts of the country. WPIX itself has not started to air them yet, preferring to wait until it can find a sponsor to pick up its tab of $22,000 for the total package. Titles include David O. Selznick's "Star Is Born" and "Young in Heart," along with such British productions as "Pygmalion" and "Major Barbara."

Film on Disabled Vets Released by Aggie Dept.

Minneapolis, Nov. 8.

U. S. Veterans Administration this week is releasing nationally a pic it made with Department of Agriculture film specialists showing how paralyzed and speechless war veterans can learn to walk and talk again.

Picture was produced at the Minneapolis Veterans hospital, with Philip Rudd, of Virginia, Minn., who served in recent World War

MILO BOULTON'S WPAT SPONSORSHIP

Paterson, N. J., Nov. 8.

After only a week on the air as a sustainer, WPAT's "Barging Around with Boulton," hour-long show featuring Milo Boulton, was bought this week by Acme Markets, New Jersey retail food chain. Outfit assumed sponsorship yesterday (Mon.) on a full 52-week deal of the show which is carried Monday through Friday from 11 a.m. to noon. Deal was set by Herman Bess, newly-appointed veepee in charge of sales and programming for WPAT, indie station here.

Boulton series was one of two new shows teeing off last week under Bess' station reorganization policy, the other being Joe Cummiskey's "Sports Extra." Bess also pacted this week with the Hoffman & Boyle Furniture Co. to pick up the tab on "Music a la Mood," classical music program aired across-the-board in the 1 to 1:30 p.m. slot, and signed for heavy spot placements by Ford Motors, the N. Y. Times, A. & P. food chain and the D. L. & W. railroad.

Detroit's 110,000 Sets

Detroit, Nov. 8.

There are 110,000 TV sets in use in the Detroit area, according to an extensive survey conducted by Len Kamins, WXYZ-TV sales manager.

Figures reported were those of distributors' actual sales, Kamins said. Many distributors also reported they were without stock and, in some cases, deliveries to retailers will not be made until late this month.

WHEN'S GRANT SHOWCASE

Syracuse, Nov. 8.

W. T. Grant Co. takes over sponsorship of a new television show titled "What's New at Grant's" on WHEN, Syracuse's only video station, starting Friday (11). Quarter-hour program will feature Jean M. Slade, WHEN'S women's director.

Miss Slade will discuss new products and special TV values, along with household hints and demonstrations.

Tele Chatter

New York

Franklin Pulaski taking over the Chinese villain role on DuMont's "Captain Video," starting Friday (11) . . . **Richard Goode** resigned as NBC-TV director . . . **Dale Evans**, WOR announcer, has moved to WOR-TV to supervise film and slide inserts and station breaks.

Barry Wood and **Gil Fates**, both vet CBS-TV producers, have been handed new assignments by the web. Wood henceforth becomes production supervisor of all CBS-TV musical shows, while Fates takes over as supervisor on all the web's daytime programs . . . **Alfred Hearn Davis** inked by Roberts & Carr Productions to script a new whodunit series for video . . . **Lyman Bryson**, CBS counselor on public affairs, and the web's United Nations' correspondent, **Larry Lesueur**, have been assigned the commentary and interview assignments on that web's pickups of the UN General Assembly meetings, which are bankrolled by Ford Motors . . . **Howard L. Cordery**, former exec producer for Nasht Productions, has joined the Marschalk & Pratt ad agency's video department . . . Telenews-INS newsreel has set its daily reel for WSAZ-TV, Huntington, W. Va., and WKTV, Utica, N. Y., and both the daily and weekly reels on KOTV, Tulsa, and WOAI-TV, San Antonio . . . CBS newscaster **Edward R. Murrow** guests on CBS-TV's "Chuck Wagon" Friday (9). **Evelyn Lawson**, former DuMont publicity chief, named head of the Cromwell ad agency's new TV department . . . **Melville Burke** has taken over the direction reins on NBC-TV's "Colgate Theatre." **Carl King** signed by Tele-Art Films as narrator for a series of fairy tales for video . . . **Bob Emery**, conductor of DuMont's "Small Fry Club," setting out on a personal appearance tour of TV stations, theatres and stores in N. Y., Boston and Chicago. First two dates are the Loew's 72d Street theatre and the Loew's Washington Heights, both in N. Y. . . . **Betty Hargan** has become assistant to **Alice Burrows** on the latter's "Needle Shop" over WABD . . . **Phillips H. Lord's** "Black Robe," previously aired Monday nights on NBC-TV, shifts to Fridays in the 9:30 to 10 p.m. slot, Nov. 18, and the following week changes over to Fridays at 9, which will be its permanent time . . . **Bob Hope**, who has a DuMont franchise in California, named honorary prexy of the National Television Dealers Assn. . . . NBC is querying Who made off with the video set on **Tom Knode's** desk?

Chicago

Manager **Art Ward** moving his Honey Dreamers quartet to New York on permanent basis . . . WGN-TV changing title of Continental Clothing show from "Date Night" to "Treasure Hunt" to avoid duplicating N. Y. show . . . Midwest Stores, Chi co-op grocery chain, bankrolling "Shopping Is Fun" show on WBKB starting Nov. 11. Half-hour program is produced by **Larry Kurtze**. **Bernie Howard** producing TV spots for Community Motors through Leo Bottz agency . . . Local winners in NBC-TV promotion contest were WTMJ-TV, Milwaukee, and WNBQ . . . "Martin Kane" show was one boosted . . . WGN-TV going after real life impact on its "Cross Question" program having Cook County States Attorney John Boyle, and Ill. Bar Assn. prez Albert Jenner taking parts in courtroom drama . . . "Majority Rules," WENR-TV panel quiz, moving to Mon. night from its present Fri. location.

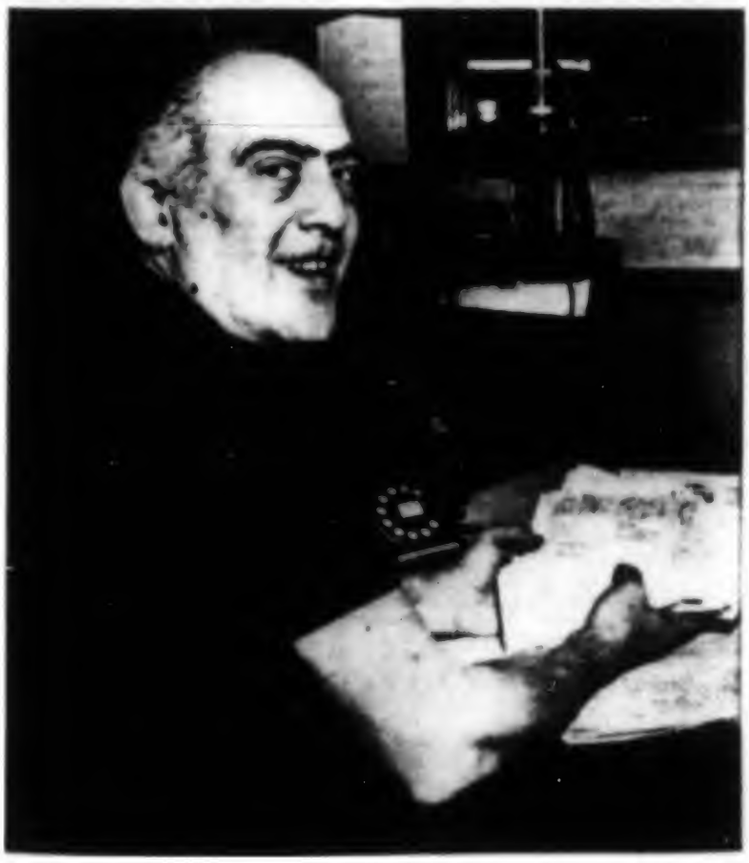
Show Biz Show

Hollywood, Nov. 8.

Teevee Films is packaging a new live layout, "The Show Must Go On." Program will be produced by Cay Forester with Frank McDonald directing. Al Manheimer and Fredrick Kohner will script the series.

"Show," a situation comedy about showbiz, will be cinemascoped at KLAC-TV Thursday (10). Layout will be a 30-minute, once weekly series which will be peddled for $10,000 per episode.

they laughed when he sat down at the microphone



YES, THEY LAUGHED, the majority of 36,000,000 people in 430 counties in 18 states laughed as "Big Joe" Rosenfield sat down at a WOR microphone and talked to them. They cried, too.

Sure, call it "corn". That's what the "trade" terms it, but that's not the answer. "Big Joe's" a phenomenon—another personality in WOR's long list of people who have made WOR the station that it is—one of America's great stations.

You see, "Big Joe's" idea is this . . .

. . . help people to help others. The thing's that simple. And that's the secret of Joe's success—on WOR.

Success? Yes, listen:

WOR's "Big Joe" gets approximately 200 letters a day in response to his afternoon and evening shows on WOR.

His drawled S.O.S.'s have prompted WOR listeners to wrap and send 15,000 packs of playing cards for people who need them; not to mention 2,000 books, 8,500 phonograph records and 3,500,000 foreign stamps for veterans. And he's been on the station for only 6 months!

Gentlemen, "Big Joe's" got IT—define it as you wish—and that IT can can be bought on WOR for small money to create BIG results. Our address is

—that great station at 1440 Broadway in New York

WOR

Diskers Accused of High-Pressure Tactics on 'Mule'; Autry Buys Title

Some of the record companies participating in the "Mule Train" sweepstakes are accusing one another of using unethical tactics in pushing through individual recordings of the tune to dealer counters. There are accusations of block-selling, i.e., refusing to service dealers with current hits owned by a label unless the dealer also takes some of its "Mule" sides, shipping on consignment, and even of tearing down rival advertising streamers.

Meanwhile, the two-week old difference of opinion in New York among music publishers over whether the song will be a copy-seller is being answered. Title appeared this week as No. 8 on the Music Dealers' Service bestseller list and No. 3 on the Homeyer list from Boston. Also, "Mule" got a rack order from the INT outfit serviced through MDS last week.

Autry's 20,000 Tune Buy

Hollywood, Nov. 8.

Gene Autry has bought the title of the "Mule Train" song for $20,000. He will apply it to a Columbia picture he was to have begun work on yesterday (Tuesday). Autry thus racks up title rights to two of the outstanding song titles of the past six months. He had previously bought "Riders in the Sky" from Morris Music.

Autry's acquisition of the "Mule" tag came after Abe Lyman, producer of Vaughn Monroe's "Singin' Guns" (Rep) was given ample opportunity to purchase rights for that film. Lyman was given an option on the tune last week by Disney's Fred Raphael and failed to exercise it. Autry was in Boston at the time, and when Lyman's hold expired he immediately closed a deal and started west by air.

MURROW'S 'HEAR IT' IN COL.'S VOLUME 2

Columbia Records is preparing to release Volume II of Edward R. Murrow's "I Can Hear It Now." New edition will include recorded segments of outstanding news events from V-J Day through the Bikini atom bomb test, Howard Hughes' testimony before the Congressional committee delving into his airplane contracts with the Government, etc.

Murrow's initial edition of "I Can Hear It" was Columbia's largest selling album (now over 200,000 copies) until the score of "Kiss Me Kate" and "South Pacific" came along. Initial album included the late FDR's war declaration to Congress following Pearl Harbor, Lou Gehrig's farewell speech at Yankee Stadium, description of the Hindenburg Zeppelin disaster, etc.

Disk Jockey Review

MARTHA BROOKS & VERN COOK
30 Mins.; Mon. to Fri., 9:15 a.m.
PARTICIPATION
WGY, Schenectady

WGY split a wife-and-husband team, Martha and David Brooks (Kroman), and merged a disk jockey with the former in a realignment of its early-morning schedule. "Martha and Vern" provide a background of entertainment for a series of spot announcements, transcribed and live. The raft of plugs are naturally manna to the General Electric station, but they do little, if anything, to raise the level of broadcasting fare.

New show eludes precise classification; it is a combination of recipe listings, chatter, acting and musical commentary. Program has moments, but all-over effect is uneven and draggy. Needs either a cut in time or an addition in preparation, there being too much fluffing and hesitation by veteran mikers. Both should modulate their voices; Cook needs to sand down the hardness of an old Southern accent.

Martha contributes a fairly amusing telephone characterization of Anita, "Miss Hole in the Head," with Brooklynese overtones. The "Homo Sapiens" sketches might be built up. Also dramatizations of minor incidents in lives of listeners—duo offers to do these. A Columbus Day skit registered in spots. Cook handles expertly, if a trifle lengthily, the introduction to musical transcriptions. *Jaco.*

'Clark's Encores' To Help Build Estate

Columbia Records is issuing an album titled "Buddy Clark's Encores" to help build his estate. It will be followed in a few months by the memorial album to be made by CRC's top name artists for the same purpose. Dinah Shore, Frank Sinatra, Doris Day, Eddy Duchin, et al., will participate in the latter.

"Encore" album contains all of the hit disks Clark made for Columbia in the past few years, including "Peg O' My Heart," "Love Somebody" (made with Doris Day, who has given up her royalty cut to Clark's estate); "Linda" and "I'll Dance at Your Wedding" (with Ray Noble).

Columbia is putting a heavy exploitation campaign behind the album, in which CRC distributors and salesmen will take part.

Frank Dailey Back To Name Bands for Xmas Period With Lawrence

Frank Dailey will resume a name band policy at his Meadowbrook, Cedar Grove, N. J., over the holidays. He has signed Elliot Lawrence's orchestra for the three week period between Dec. 14 and Jan. 2, the first combination of that calibre he has used since reopening his suburban dance spot in August.

Reason for buying Lawrence is obvious. At the time he'll work Meadowbrook most of northern New Jersey's college students will be home for the holidays, and Lawrence is a college fave.

Dailey has used a policy since opening that calls for a non-name band six days and a name act on weekends. However, the latter idea doesn't stretch too far since there aren't enough singers with b. o. power to cover a week-in, week-out policy. To bolster lighter names, Dailey has been adding acts. Tommy Ryan's band is current.

Paul Whiteman
recalls
A Few Other Anniversaries
• • •
one of the bright editorial features
in the upcoming
44th Anniversary Number
of
VARIETY

Discrepancy On Payola Trial Bd.

There seems to be some discrepancy between the statements of executives and council members of the Music Publishers Contact Employees union over the appointment of a "secret" trial board to weigh payola evidence and dispense justice.

MPCE advised members by letter over the weekend that a trial board had been set up and was ready for action. At the same time, council members stated that such could not be the case since potential-member names had only been discussed and request for their services were to be forwarded.

MPCE hopes that an undercover board, apparently to be changed after each case, would rectify the growing payola evil because its members would not be afraid to smack down violators for fear of reprisals in the event their own bosses were involved.

Trial board is to be composed of three independent music publishers and three professional managers.

Children's Songs, Inc., chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

Topical Record Corp. chartered to make recordings and be talent agent.

Jocks, Jukes and Disks

By BERNIE WOODS

Nelson Eddy "Mule Train" (Columbia): Eddy's "Mule" is also fairly good although it's hard to picture him as a pop artist on this type of tune. Backed by a chorus, however, he works a very acceptable version. Columbia also has the tune by Burl Ives. His is a hurriedly made cutting. It's indicative he was not fully familiar with the melody. Yet, as a folk singer doing a folk tune, he's okay.

Hugo Winterhalter—"You're All I Want for Xmas"-"Blue Xmas" (Columbia): Winterhalter, Columbia musical director, has made some really good recordings. This pairing, with a choir, is among his best. "You're All I Want," a second-year holiday song, is exceptionally well made, and both jocks and jukes will find its strong. It's based on a smooth dancebeat, the choir and lush strings coloring it smartly. "Blue Xmas" is nicely sliced, too, in the same arranging style, but it's not as hefty a melody.

Charlie Spivak — "There's No Tomorrow"-"Mad About You" (London): Spivak's second disk for London carries a good cutting of "Tomorrow," the new pop based on "O Sole Mio." Leader's trumpet gets it going on a ballad beat and carries to a smooth vocal by the Stardreamers. Backing, a standard, is good, too, but it's marked by an undistinguished vocal by Tommy Lynn.

Fran Warren—"My Love Loves Me"-"This Is Where Love Walks Out" (Victor): Not particularly appealing sides, though Miss Warren does them well enough. "My Love" is from the new Paramount film, "The Heiress." It's a ballad that may have been blunted on this recording by the dirge-like background. Flipover makes little impression one way or the other; it's a pop.

Guy Lombardo — "Chicago"-"Dardenella" (Decca): Rash of standards such as these two are due to 20th-Fox's "Oh, You Beautiful Doll" film. Lombardo's cuttings may not become top hits, but disk jockeys and many jukes will use them. Especially the brightly-bounced "Chicago," vocalled by the Trio, a good side. "Dardenella," done instrumentally, is smart, too, featuring a two-piano deal.

Jeanette Davis—"You're All I Want for Xmas"-"Merry Xmas Polka" (Harmony): "You're All I Want" is the type of melody that seems to bring out the best in performers—and performances. Miss Davis, a standby on the Arthur Godfrey shows, used it to make the best disking she's ever turned out. Backed by a chorus and good arranging, it's solid. "Polka" is smart, too, based on a lively polka beat, using the chorus, it sells nicely.

Peter Lind Hayes—"Disk Jockey Blues"-"Blue Ribbon Gal" (Decca): Hayes' first Decca disks in many months. As with the last by him, they evidence the guy's personality. "Disk Jockey Blues" is best, a cute novelty which allows his comedy vocal-apings to be exercised. Backing is fair.

Edmundo Ros Orchestra—"Wedding Samba"-"Too Much Tempo in My Rumba Beat" (London): "Samba" is one of the best Latin-beat items in moons, mainly because it's based on a compilation of melodies such as the p.d. underpinning for "And the Angels Sing," "Wedding March," etc. Ros' band plays it solidly and he handles the vocal. It's a possibility that disk jockey attention could bring out. "Beat" is fair.

Platter Pointers

Major recording companies apparently busy promoting their "Mule Train" sides, or fearful of bucking it; at any rate few fresh disks hit daylight this week. Most top-name "dance bands" could take lessons from **Jan Garber** on how to lay down a dance beat, such as the bounce he applies to "I Love My Baby," a good side, incidentally. Capitol and **Pee Wee Hunt** hoping for another "13th Street Rag" in new "Tiger Rag" side . . . **Tex Williams'** cutting of "Crocodile Tears," a hillbilly disk, one of the best in that style . . . **Milt Herth's Trio** did an excellent job on "Loch Lomond" (Coral) . . . National label drew a good new blues bunch in the **Blenders**; their "Come Back Baby Blues" is a good side . . . **Tommy Dorsey's** band is superfine on "Hollywood Hat," an instrumental, backed by a novelty, "Shake That Tree," vocalled by **Jack Duffy**, which disk jocks figure to use often . . . Victor handed **Bill Lawrence** a bit too much song in "Why Was I Born," backed by an equally unimpressive version of "Festival of Roses" . . . **Elliot Lawrence's** orchestra works brightly on "Your Life Is My Life"-"Got You Right Where I Want You," both from the U. of Pennsylvania's Mask and Wig Show, "Adamant Eve," but the tunes aren't strong . . . Decca reissued the original **Mike Farley-Ed Riley** recording of "Music Goes Round and Round" . . . **Smoky Lanson**, new London artist, making some good things, his "Did You Ever See a Dream Walking" an example.

Standout hillbilly, western, race, polka, jazz, etc.: **Jimmy Wakely**, "I Don't Know Why I Love You" (Capitol) . . . **"Whoopee" John Wilfahrt**, "Bouncing Tony Polka" (Decca) . . . **Merle Travis, Eddie Kirk, Tennessee Ernie, Cliffie Stone Ore.**, "Blues Stay Away From Me" (Capitol) . . . **Statesman Quartet**, "Satan's Boogie" (Capitol) . . . **Wayne Raney**, "Red Ball to Natchez"-"I'm Square Dab from the Country" (King) . . . **Julia Lee**, "Blues for Someone" (Capitol).

Royalty Suit vs. Tempo

Tempo Music, Inc., only paid $4,000 in royalties on the tune "Flamingo," although the writers were entitled to $16,000, Mortimer Singer charged in a N. Y. Federal court suit filed last week. It's also claimed that the publisher failed to exploit the song properly in order to secure the greatest returns and, in addition, did not make statements at six-month intervals as originally agreed.

"Flamingo" was authored in 1941 by Edmund Anderson and Theodore Grouya. Latter subsequently assigned his rights to Singer. Anderson, incidentally, was brought in as a co-plaintiff without his consent when he refused to participate in the action.

Rackmil to Coast

Milton R. Rackmil, president of Decca Records, leaves for the Coast today (Wednesday) on a business jaunt. He'll be west a week to 10 days.

It's possible Rackmil and Dave Kapp, Decca's v.p. in charge of artists and repertoire, will return east together. Kapp has been in Hollywood a month.

VARIETY 10 Best Sellers on Coin-Machines — Week of Nov. 5

1. I CAN DREAM CAN'T I (8) (Chappell)	Andrews Sisters	Decca
2. THAT LUCKY OLD SUN (10) (Robbins)	Frankie Laine	Mercury
	Vaughn Monroe	Victor
3. MULE TRAIN (1) (Disney)	Frankie Laine	Mercury
	Bing Crosby	Decca
4. ROOM FULL OF ROSES (16) (Hill & Range)	Sammy Kaye	Victor
	Dick Haymes	Decca
5. SOMEDAY (11) (Duchess)	Vaughn Monroe	Victor
	Mills Bros.	Decca
6. DON'T CRY JOE (3) (Witmark)	Frank Sinatra	Columbia
	Gordon Jenkins	Decca
7. YOU'RE BREAKING MY HEART (13) (Algonquin)	Vic Damone	Mercury
8. I NEVER SEE MAGGIE ALONE (4) (Bourne)	Kenny Roberts	Coral
9. JEALOUS HEART (9) (Acuff-Rose)	Al Morgan	London
10. MAYBE IT'S BECAUSE (11) (Triangle)	Dick Haymes	Decca
	Connie Haines	Coral

Second Group

SLIPPIN AROUND (Peer-Int.)	Whiting-Wakely	Capitol
	Ernest Tubb	Decca
DREAMER'S HOLIDAY (Shapiro-B)	Perry Como	Victor
	E. Wilson-Jenkins	Decca
YOU'RE SO UNDERSTANDING (6) (Barron-Pemora)	Evelyn Knight	Decca
	Blue Barron	M-G-M
HOP SCOTCH POLKA (Cromwell)	Art Mooney	M-G-M
	Guy Lombardo	Decca
GOT LOVELY BUNCH COCOANUTS (Cromwell)	Freddy Martin	Victor
	Primo Scala	London
WHISPERING HOPE (Hanover)	Stafford-MacRae	Capitol
IF I EVER LOVE AGAIN (Paxton)	Frank Sinatra	Columbia
	Jo Stafford	Capitol
CIRCUS (Massey)	Tony Martin	Victor
	Bill Farrell	M-G-M
GIVE ME YOUR HAND (Laurel)	Perry Como	Victor
LAST MILE HOME (Leeds)	Bing Crosby	Decca
	Jo Stafford	Capitol
LET'S TAKE OLD FASHIONED WALK (6) (Berlin)	Sinatra-Day	Columbia
	Perry Como	Victor
SOME ENCHANTED EVENING (22) (Williamson)	Perry Como	Victor
	Frank Sinatra	Columbia
SOMEHOW (Algonquin)	Billy Eckstine	M-G-M
HOW IT LIES (Morris)	Bing Crosby	Decca
	Kay Starr	Capitol
NOW THAT I NEED YOU (Famous)	Doris Day	Columbia
	Frankie Laine	Mercury
THERE'S NO TOMORROW (Paxton)	Tony Martin	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Counter-Proposal on Pay Scale Worked on by Vidfilmers for AFM

Members of the Television Film Producers Assn. are working on a counter-proposal to be submitted to the American Federation of Musicians covering the scale for musicians employed in video film production. Group has set up a committee which has digested the "memorandum" handed them two weeks ago by James C. Petrillo, AFM president, and while they are not in agreement with the AFM's ideas on scale and are working on their own, the primary thoughts of the committee are involved with Petrillo's royalty demands for individual showings of the films.

Internal conflict is over whether a royalty payment should be borne by producers at the source or by video stations each time a film is used. It's agreed that whichever way it is planned the sponsor of a program using the film would eventually absorb it. But there are complications.

If a producer is to tack on the tap at the source it would necessarily increase his rental quotations to the advertiser, possibly to a prohibitive point. Without it, the producer can work on a lower budget. If the station pays the royalty, on the other hand, the price of air-time would be forced up and the station operator would take the rap with advertisers or agencies.

Some members of the committee are of the opinion that their burden would be eased if all film were taxed — including kinescoping. That would equalize things somewhat by not spotlighting the increases in cost of film made specifically for video, since all film would be on a similar level. It's felt by others, however, that taxing kinescoping would increase the cost of the live shows from which the copies were made, thus tending to hamper live-show progress.

Pitt Disk Jock Spotted On Another Station's Top Airer in Unusual Setup

Pittsburgh, Nov. 8.

Unusual situation in radio here has a well-known disk jockey on one station being featured on top program of another. That came about recently when at at the last minute Al Nobel, who spins platters on KQV and has been one of that outfit's topflight draws, was picked to m.c. the Wilkens (jewelry) "Amateur Hour" on WCAE. Show returned to the air Oct. 30 at 6, following a layoff during the baseball season.

Last year Dave Tyson, a WCAE staffer, had the Wilkens job, but he pulled out of the assignment, and sponsor had several other irons in the fire before settling on Nobel. Post was offered first to Long Thompson, who handled the tyro program in 1947-48, and later to Ollie O'Toole, onetime WWSW announcer, who left here some time ago to go with Horace Heidt. Besides his daily "Juke Box" show on KQV and now the weekly "Amateur Hour," Nobel also jobs around, fronting a dance band. He used to be a vocalist with Hal McIntyre.

PHILLY'S KYW SLATING FEMME DISK JOCKEY

Philadelphia, Nov. 8.

KYW here announced it was looking for a femme disker and received 1,300 queries, 900 of which filled out the applications required. Only stipulation required was that the prospective lady platter-spinner be within the age limits of 19 to 53. After hundreds of auditions, station finally got the contestants down to 12, and eventually settled on Marjorie Wieting, 26-year-old Collingswood, N. J., housewife and mother of two moppets.

A former model, Mrs. Wieting is a pianist, trained at the New England Conservatory of Music, with further studies at the American Academy of Dramatic Arts, in New York. Her stint begins Monday (14) with a 12 midnight to 1 a. m. airer, six days a week.

Have You Seen Any Good 'Gators Lately?

Hollywood, Nov. 8.

Trick promotion ideas for recordings reached the height of something or other last week when Capitol Records placed an order for 20 live baby alligators with a local animal farm. They were to go out to as many topname disk jockeys as a reminder of Tex Williams' "Crocodile Tears" recording.

Stunt almost collapsed, however, when Herb Montel, partner with Jack Johnstone in publishing the song, went to pick up the 'gators. He found the 20 set aside for him were all four-footers, not the 12-inch babies he expected. He pondered quickly and contacted a New Orleans "farm" for smaller ones unlikely to make a meal out of a disk-spinner's arm.

Disney to Operate Publishing Setup In Britain, France

Walt Disney Music, new publishing firm set up by the cartoonist to handle songs stemming from his films, will have its own operations in England and France also. A deal is nearing completion with Louis Dreyfus, head of the Chappell interests in London, under which he will establish a Walt Disney, Ltd., in England and a similar outfit in France. Dreyfus already has such an arrangement with Irving Berlin.

Disney deal, however, is said to call for Dreyfus to finance the operations, with Chappell, Ltd., as selling agent for the Disney firm. Disney will retain ownership of all copyrights shuttled into the operation, not only from Disney cartoons, but also the occasional pop tunes that might come up.

Arrangement will begin with Disney's current "Mule Train," from Vaughn Monroe's "Singin' Guns" picture. Disney also has the score of "Cinderella," which will be released soon.

CBS Uses Lombardo Time to Laud Monroe 'As Top Money Band'

Guy Lombardo and CBS got into a tangle Thursday (3) night over the network's insertion of a plug for Vaughn Monroe's Saturday Camel program into one of his CBS sustaining shots from the Roosevelt hotel, N. Y. Lombardo at first insisted that CBS pull the wire out of the spot, but later changed his mind.

Lombardo didn't mind the brief plug for Monroe on his sustainer, but he hit the ceiling when the script labelled Monroe's outfit as the biggest b.o. band in the U. S. on the basis of all polls. He burned so that he stepped up to the mike at the completion of the broadcast and reminded listeners of his own two Saturday evening broadcasts "on another network."

Leader took the attitude that labelling Monroe's outfit as the top band in the country, on his program, was poor taste.

What Next?

Top bands and singers have been trying everything unusual to gain attention on records. Top singers have tried hillbilly, western and all sorts of melodies and tempos on the pop public. Freddy Martin recorded a side for RCA Victor last week, however, that furthers the hunt for the unique.

Martin's strictly pop ballad styled outfit cut a tune in regular 6-8 march tempo. It's titled "Hometown Band," published by Leeds Music, and Victor will get it out as soon as possible. Andrews Sisters plan doing it for Decca, too.

WSLS Disc Jockey Jim Walsh

who apparently has made a study of discography, barks back to the year when Variety was founded and dwells on

The Record Business 44 Years Ago

. . .

one of the many editorial features in the forthcoming

44th Anniversary Number of VARIETY

Col. L.P. Sales In 20% Increase

Columbia Records issued a third-quarter royalty statement to music publishers last week which contained interesting figures. Company disbursed an overall amount of cash that was approximately 9% higher than the previous (second) three-month period, but the breakdown on 78 rpm and 33 rpm platters showed a greater variance.

The 78 rpm sale was only 8% higher than the previous quarter. On the other hand, LP Microgroove returns jumped approximately 20%. Overall, the report showed that during the 90 days, more than one-third (about 35%) of all Columbia sales were accounted for by LP platters.

Recently, when RCA-Victor filed its third-quarter statement to music pubs, approximately 7% of the coin remitted sprang from sales of its 45 rpm platters. RCA states that that percentage has gone up appreciably since.

In Columbia's case a majority of the LP sales were due to the "South Pacific," "Kiss Me Kate" and "Miss Liberty" albums (even though 78 disks of those albums outsold the LP versions). These are pop items, of course, with the company's Masterworks label responsible for the rest of the sales. Columbia's seven-inch pop LP sales are negligible. Victor's 45 sales cover both pop and Red Seal, and the balance is said to be on the pop side.

Decca Turns Up 427G Profit 1st 9 Mos., !23G Off Same Period of '48

Earnings of Decca Records for the first nine months of this year were approximately $123,000 lower than the corresponding period of '48, during which time the recording industry was hamstrung by the American Federation of Musicians ban on new recording. Company turned out a statement listing earnings of $427,600 after setting aside $262,000 for taxes, which means distribution of 55c a share to 776,650 capital stock holders. Figures for '48 were $550,900 in profit and a 71c per share earning.

Decca's initial quarter of this year was in the black. So was the third quarter, ended Sept. 30. But the intervening three-month period saw Decca, as did all major labels, dip into the red.

'12th St. Rag' Spurts On British Sheet Sales

"12th Street Rag" climbed onto the British sheet-music bestseller list last week, duplicating the successful revival period the standard tune went through in the U. S. earlier this year. And the same disk, Capitol's cutting by Pee Wee Hunt, caused the spurt in sheet sales in England just as it did here.

Hunt's platter is claimed to be the most successful recording Capitol has so far released in England, via British Decca, with which Cap has a marketing arrangement. Record has sold over 400,000 copies, a high-water mark in England.

Nancy Reed, former vocalist with Skitch Henderson, seriously injured May 11 in an auto crash while on one-nighters, is around New York again but with casts on right arm and leg.

Leibell's Verdict Nixing Collections From Theatres Enters ASCAP TV Talks

N. Y. Federal court Judge Vincent L. Leibell's decision of last year, which barred the American Society of Composers, Authors and Publishers from collecting performance fees from theatres, for showing films on which a synchronization fee was paid by the producer, is entering into the Society's per-program television contract discussions. Negotiators for the per-program video group have raised the question of whether ASCAP has the right to collect video performance fees on the telecasting of films in which ASCAP music is used. On a per-use deal with the Society they would have to pay for every such film.

ASCAP feels that there is no conflicting with the Leibell decision by indie video programming of pictures including ASCAP music. Firstly, Leibell's opinion barred ASCAP's theatre collections because theatre operators had no choice but to pay or go out of business. ASCAP points out that tele operators do not have to use film to stay in business. Too, the Society feels that since the blanket-license negotiators agreed to a clause covering the projection of films incorporating ASCAP tunes, the per-program deal should be similar. This clause states that ASCAP is to be paid for all films unless performance fees have been collected at the source by "others than ASCAP." In other words, ASCAP is to be paid unless writers or publishers are paid directly for performance rights.

Though the film angle is a cause of the per-program stymie, the money angle is also a major factor. How soon the situation will be resolved is anybody's guess.

ASCAP last week called a special board meeting to extend the per-program deadline another two weeks, to Nov. 30. This was an abrupt about-face from the attitude

(Continued on page 40)

'Dreamer's Holiday' Key To S-B 'Parade' Beef

Shapiro-Bernstein is the latest music publisher to join the hue and cry against claimed inequities of the survey which produces the tune-standings on the Lucky Strike "Hit Parade." For a year or more there had been no serious beefs about the "Parade" listings, until several months ago, when "Huckleback," a record, sheet-music and performance hit, was almost totally ignored by the program.

S-B is threatening to start legal action against American Tobacco over its song, "Dreamer's Holiday," which the firm feels merits a place on the broadcast via current best-seller record and music charts, over at least three of the songs used by "Parade" Saturday (5).

Railways, Hit By Coal Strike, Nip Band Promotions

Coal and steel strikes which have been hamstringing band grosses in the midwestern industrial areas have within the past week or 10 days shot out tentacles that have further cut business. New snarl is in the form of the railroads, which have reduced freight operations due to the lack of coal and also the lack of freight because of the manufacturing lull. And the effects are being felt in band-promotion towns that aren't within the strike area but are along rails that go into the territory.

For example, Norfolk promoters have run into a biz slump. There are dozens of other promoters inside and outside the strike area who are in some cases cancelling bands booked or being very wary about buying. They'll promote a dance, wait awhile and see what happens, and then may or may not schedule another.

Bookings that are being honored by promoters in the affected areas have been very spotty, losing propositions in the majority of cases.

Situation making it tough for the band business is also the cause of the relapse of the recording and sheet music market. Pennsylvania, West Virginia, Ohio, etc., represent the heaviest buying sector in these fields. Whereas the disk and music industries started out in mid-August on a brisk climb back toward cheerful figures, both were cut down by the strikes.

Kenton Postpones Start of Concerts Due To Business Conditions

Hollywood, Nov. 8.

Stan Kenton has postponed the start of a concert series with a new 40-piece orchestra due to current business conditions. Kenton feels the time is not ripe to set out on a tour during a time when the public has demonstrated an aversion to paying $3 and more per seat for a concert performance by a name band. How long the tour will be deferred isn't known.

Kenton was to have organized a new band to play dates that he would promote himself. Leader has been busy during recent weeks lining up halls and ballrooms across country large enough to provide an opportunity to snag an income that would underwrite the cost of such a big band and still provide a profit. He had lined up a fair number of such dates.

Spitalny Albany Concert

Albany, Nov. 8.

Phil Spitalny's orchestra will play a one-night concert at the Palace theatre Dec. 6 for the Albany Variety Club Heart Fund.

It will be the unit's first appearance here since 1945, when it did a week's stand. Date will be on reserved-seat plan.

Melchior Helps Casual P.A. Stunt Redound To Nat'l Break for Kobblers

Operatic and film Lauritz Melchior and the Korn Kobblers drew national publicity last week out of a press stunt originally designed only to drum up local trade for the Kobblers' opening at Iceland, New York. As a result, they may be paired for a shot on Gulf Oil's "We The People" radio and TV program. And rival press agents are green with envy.

Kobblers started the whole thing innocently enough by hiring a truck to run them up and down Broadway at dinner time, while they banged away at the kitchen utensils with which they make music. That was to be the whole stunt. But a N. Y. cop broke up the parading by giving them a ticket for making "unnecessary noise."

Kobblers record for M-G-M Records, and the latter's press gang saw possibilities in the summons. They got Melchior, another M-G-M artist to go to court with the Kobblers when the summons was returnable. Melchior testified that what the Kobblers played actually was music, despite the "instruments" they use. His appearance and comments put the story on UP and INS wires, drew the attention of radio commentators, a picture story on WPIX, N. Y. news programs, and set up the "People" deal.

DORSEY BROS. MUSIC SLATED TO RESUME

Dorsey Bros. Music is being reactivated after more than a year of limbo. Mack Clark, brother of the late Buddy Clark, Columbia Records singer, will run the firm.

Dorsey Bros. is now owned solely by Tommy Dorsey. He bought there Jimmy Dorsey's holdings in the firm some time ago. T. D. also operates the Embassy catalog, but that, too, has been inactive for some time.

Ballen, Schwartz Split

Philadelphia, Nov. 8.

Leonard Schwartz, New York office manager for Ballen Records, has severed relations with the firm.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING NOV. 5

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N.Y. Paul Brenner—WAAT	Chi. Ernie Simon—WJJD	L.A. Al Jarvis—KLAC	Phil. Jan Andree—WWSW	Milwaukee Tom Shanahan—WEMP	Dallas Johnny Murray—KLIF	Boston Bob Clayton—WHDH	D.C. Eddie Gallagher—WTOP	Miami Hal Murray—WMIE	Phil. Bob Horn—WPEN	Cincy Rex Dale—WCKY	Omaha Stirling Walker—KOWH	Rochester Mort Neuhaus—WHAM	Atl. City Fred Haggerty—WPPG	San Ant. Charles Brill—KTSA	Syracuse Elliott Grove—WSYR	Louisville Del Ray—WKYW	Ind. Easy Gwynn—WIBC	Lawrence Dean Slack—WCCN	Memphis Bill Gordon—WHBQ	K.C. Bob Kennedy—WHB	Port. Ore. Sammy Taylor—KWJJ	N. O. Larry Wilson—WNOE	Denver Ray Perkins—KFEL	TOTAL POINTS
1	1	11	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP	4	1	5	3	4	3	6	1	1	1	4				2	3	1		2	3	5	2	2	1	166
2	3	13	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP	2		1	1	5		2	2	5	6	3	8		3	3		3		1			6			134
3	5	7	Gordon Jenkins	Decca	Don't Cry, Joe	Harms Inc	ASCAP			4			2		7	2	2		6			4	1	6		3	6	8		1		91
4	6	7	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP					1	8		3	7	4	7	3	4	2	6	5	10			7					76
5	7	8	M. Whiting-J. Wakely	Capitol	Slippin' Around	Peer-Inter	BMI			7	5					4	5	2	2										1	3	3	67
6	9	15	Al Morgan	London	Jealous Heart	Acuff-Rose	BMI		4	9	8					6			1		1		6		5	9	2				6	64
7	2	24	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI			10		6			4	3				1			2			8		2		10	2	62
8	4	15	Vaughn Monroe	Victor	Someday	Duchess	BMI		2			8				8					4	5	4			4		4	3		8	60
9	8	5	Fran Warren	Victor	Envy	Encore	BMI		9	3	4						3			5	6											36
10A	21	19	D. Haymes-Tattlers	Decca	Maybe It's Because	BVC	ASCAP		6						6						10			5				1				27
10B	46	4	Freddie Martin	Victor	A Lovely Bunch of Coconuts	Cornell	ASCAP			6			9	1						9				8		6						27
12	11	9	Buddy Clark	Columbia	You're Breaking My Heart	Algonquin	BMI												7		7			2					8		5	26
13A	12	7	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP	6			7		6		5					7												24
13B	14	8	Frank Sinatra	Columbia	Don't Cry, Joe	Harms Inc	ASCAP	3	5																8				4			24
15A	22	3	Doris Day	Columbia	Canadian Capers	Remick	ASCAP			8			1	4																		20
15B	33	9	Ink Spots	Decca	You're Breaking My Heart	Algonquin	BMI															1					1					20
15C		10	Doris Day	Columbia	Now That I Need You	Famous	ASCAP		8										4		9			7							7	20
18	9	11	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP																		1	10	5					17
19	25	3	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP	5						5	8																	15
20	17	2	Vic Damone	Mercury	Why Was I Born	T B Harms	ASCAP	1														7										14
21A	25	3	Jack Teter	London	Johnson Rag	Miller	ASCAP							3												7						12
21B	33	10	Dinah Shore	Columbia	A Long and Sleepless Night	Miller	ASCAP								10								7						9	6		12
21C	13	15	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP																						5	5		12
24A		2	Bill Farrell	M-G-M	You've Changed	Melody	ASCAP			6							6															10
24B		12	Vic Damone	Mercury	My Bolero	Shapiro-B	ASCAP					10	4			10	10															10
24C		2	Charlie Spivak	London	Don't Cry, Joe	Harms Inc	ASCAP											1														10
24D		10	Connie Haines	Coral	Maybe It's Because	BVC	ASCAP																9		3							10
28A		1	Juanita Hall	Victor	Don't Cry, Joe	Harms Inc	ASCAP				2																					9
28B	33	10	Art Mooney	M-G-M	Hop Scotch Polka	Cromwell	ASCAP				9													4								9
28C		1	Bing Crosby	Decca	Mule Train	Disney	ASCAP					2																				9
28D	39	3	Bing Crosby	Decca	You're All I Want for Xmas	Porgie	BMI													2												9
28E		5	Jerry Wayne	Columbia	Room Full of Roses	Hill-Range	BMI																		2							9
28F		1	Frankie Laine	Mercury	Mule Train	Disney	ASCAP			2																						9
34A		3	Bill Lawrence	Victor	Jealous Heart	Acuff-Rose	BMI											5													9	8
34B		1	Gene Autry	Columbia	Have I Told You Lately?	Duchess	BMI					3																				8
34C		1	Buddy Clark	Columbia	Merry Christmas Wealth	Remick	ASCAP													3												8
34D		1	J. A. Talley-K. Smith		Birds and Bees	DeKalb	BMI																					3				8
38A		3	Guy Lombardo	Decca	Hop Scotch Polka	Cromwell	ASCAP								9					6												7
38B	50	7	Kay Kyser	Columbia	Dime a Dozen	Morris	ASCAP																				4					7
38C		2	Sammy Kaye	Victor	Dime a Dozen	Morris	ASCAP																							4		7
41A		4	Jo Stafford	Capitol	The Last Mile Home	Leeds	ASCAP					7															9					6
41B		1	Eddie Miller	Rainbow	She Wore a Yellow Ribbon	Regent	ASCAP							7			9															6
41C		2	Dean Martin	Capitol	That Lucky Old Sun	Robbins	ASCAP												5													6
41D	39	2	Vaughn Monroe	Victor	Vieni Su	Algonquin	BMI														5											6
45A		2	Dennis Day	Victor	That I Do	Encore	BMI	10															8									4
45B	25	3	Art Mooney	M-G-M	Toot, Toot, Tootsie Goodbye	Feist	ASCAP						7																			4
45C		2	Five Scamps	Columbia	Fine Like Wine	BVC	ASCAP																					7				4
48A	44	2	Teddy Phillips	London	Charlie My Boy	Bourne	ASCAP							8																		3
48B	33	3	Benny Strong	Capitol	I Never See Maggie Alone	Bourne	ASCAP									9											10					3
48C		1	Sammy Kaye	Victor	Hawaiian Sunset	Republican	BMI															8										3
51A	23	2	Tony Martin	Victor	Toot, Toot, Tootsie Goodbye	Feist	ASCAP											9														2
51B		8	Evelyn Knight	Decca	You're So Understanding	Barton-Pem	BMI																					9				2

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"Kiss Me Kate" show-stopper signs with RCA Victor!

LISA KIRK

When Lisa Kirk sings "Always True To You Darling In My Fashion," her Kiss Me Kate audiences yell for more—they really do—every night! Her terrific style and personality come over with the same captivating sizzle on her premiere RCA Victor waxing! Every groove of her "Charley, My Boy" is loaded with SELL . . . go with it to the top!

CHARLEY, MY BOY and SHAME ON YOU

This oldie's hot again! *Perfect for Lisa!*

RCA Victor 20-3591 (47-3090*)

OVER 1½ MILLION "45" RECORDS POUR OUT EVERY MONTH!

The swing to "45" grows bigger and bigger! Factories working 3 shifts still can't meet the demand. People are buying over 50,000 automatic "45" changers every month—for more than any other changer. Vastly increased "45" production coming up in 1950!

THIS WEEK'S RELEASE!

(Both 45 rpm and 78 rpm. Numbers marked * are 45 rpm.)

POPULAR

My Love Loves Me	FRAN WARREN
This Is Where Love Walks Out	20-3587 (47-3086*)
Shake That Tree	TOMMY DORSEY
Hollywood Hat	20-3588 (47-3087*)
It Happened At The Festival of Roses	BILL LAWRENCE
Why Was I Born?	20-3589 (47-3088*)

POP-SPECIALTY

Wooden Soldier Polka	JOE BIVIANO
Kindergarten Polka	25-1139 (51-0030*)

COUNTRY AND WESTERN

When The Ice Worm Nests Again	MONTANA SLIM
Shackles and Chains	21-0136 (48-0139*)
Hide Me, Rock of Ages	HARMONEERS QUARTET
Jesus Is Coming Again	21-0137 (48-0140*)

BLUES

A Lie Is Dangerous	JAZZ GILLUM
Gonna Be Some Shootin'	22-0051 (50-0035*)

DEALERS! Are you ringing up those extra profits with RCA Victor's new Multi-Play Needle? Counter displays, mats, and national advertising add up to easy sales.

The stars who make the hits are on . . . **RCA VICTOR Records**

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

Day after day, more thousands join the giant swing to "45" with this amazing changer buy! Keep a FULL stock of RCA Victor "45's"! Demand goes up, up, up!

World's fastest automatic changer . . . only $12.95

Plays thru any set!

DECCA data

Bing's Greatest!

MULE TRAIN

Coupled with

DEAR HEARTS AND GENTLE PEOPLE

with Jud Conlon's Rhythmaires

★

Both Sung by

BING CROSBY

with Perry Botkin's String Band

★

DECCA 24798

DECCA RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 5

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio Co.)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1		FRANKIE LAINE (Mercury) "Mule Train"	1	1	1	8		1	5		1	2	9	70
2A	1	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	2	3	5	3		9	1	1	2	4		69
2B	2	ANDREWS SIS (Decca) "I Can Dream, Can't I"	3	2	2	1	1	10	3	10	6	6	8	69
3	3	GORDON JENKINS (Decca) "Don't Cry, Joe"	4	5		7	2	8		4	7	3	5	54
4	4	M. WHITING-J. WAKELY (Capitol) "Slippin' Around"	7	4			4		8	6		1	1	46
5	6	VIC DAMONE (Mercury) "You're Breaking My Heart"	8		3				2	2				29
6	7	J. STAFFORD-G. MacRAE (Capitol) "Whispering Hope"	9				3	4	7				6	26
7A	12	PERRY COMO (Victor) "Dreamer's Holiday"	6	6	6		9		9	7		9		25
7B	5	AL MORGAN (London) "Jealous Heart"	10	8	4	10						5	4	25
8	8	VAUGHN MONROE (Victor) "Someday"		9					4	3				17
9	14	FREDDIE MARTIN (Victor) "A Lovely Bunch of Coconuts"				2		6						14
10A	14	BUDDY CLARK (Columbia) "Dreamer's Holiday"						2						9
10B	16	VAUGHN MONROE (Victor) "That Lucky Old Sun"											2	9
11A		FRANKIE CARLE (Columbia) "Why, Oh, Why"						3						8
11B	16	INK SPOTS (Decca) "You're Breaking My Heart"									3			8
11C	18	BUDDY CLARK (Columbia) "You're Breaking My Heart"											3	8
12A		TONY MARTIN (Victor) "There's No Tomorrow"				4								7
12B		MILLS BROS. (Decca) "Someday"									4			7
13A	13	FRANKIE LAINE (Mercury) "Now That I Need You"	5											6
13B	10	JACK TETER (London) "Johnson Rag"				5								6
13C	9	D. HAYMES-TATTLERS (Decca) "Maybe It's Because"					5							6
13D	17	KENNY ROBERTS (Coral) "I Never See Maggie Alone"						5						6
13E		SAMMY KAYE (Victor) "Room Full of Roses"								5				6
13F		EDDIE HOWARD (Mercury) "Crocodile Tears"									5			6

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC	JOLSON SINGS AGAIN	MISS LIBERTY	MIDNIGHT KISS	KISS ME, KATE
Broadway Cast	Al Jolson	Broadway Cast	Mario Lanza	Broadway Cast
Columbia	Decca	Columbia	Victor	Columbia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	5	180	London	2	31
Decca	5	144	Columbia	3	25
Victor	6	78	Coral	1	6
Capitol	2	72			

Band Reviews

VAUGHN MONROE ORCH. (21)
With Cece Blake, Moon Maids, Moon Men (4)
Statler hotel, New York

Vaughn Monroe's huge combination of musicians and singers is the strongest patron bait the Statler's Cafe Rouge has had in a long time. And this date is an important one, not so much to Monroe as it is to the band business, at least as far as New York is concerned. For if Monroe does not appreciably boost the dinner and supper business the Statler has been luring lately, then no name can do it. And thus the name band business gets a fresh black eye.

Monroe, however, will in all likelihood give the Cafe Rouge what it needs. While has to a wazed reputation—built entirely on the swath cut by his own voice on RCA-Victor records—he puts on a bandstand show that is a show. Customers drawn by his solo rep will be highly entertained by a versatile combination of brass, saxes, strings and seemingly endless array of vocal combinations, surrounding, supporting or independent of the leader's own vocalistics.

Monroe is a smart showman in avoiding reliance on himself. Any voice can become tiresome when it must become the peg for three hours, rather than three disked minutes, of satisfying customers. Judiciously stirred into the concoctions of the Moon Maids, a femme quartet, the Moon Men, a group made up of two male singers and two singing musicians, and occasional solos by CeCe Blake, Monroe's own solo work is therefore rarer and more appreciated.

Monroe's musical backing has improved nicely since the last time he was in N. Y. It's now much more than just adequate support. And it's ideal; seems to cover a lot of ground in pops and standards. All in all, Monroe's combination is a solid buy. Wood

WARNEY RUHL ORCH. (9)
With Lynn Burns
Muehlebach Hotel, K. C.

Terrace Grill, dinner room of the Muehlebach, has Warney Ruhl in for his second stanza in town, his first being about a year ago in the same room. Ruhl crew is out of the territory north of Chicago, and somewhat a newcomer around here. With the George Arnold ice revue currently in the Grill, Ruhl has a double assignment—furnishing the rhythms for dancers and backing the ice show. On both counts outfit is filling the bill nicely.

Ruhl has been around the hotel and club bandstands for several years, and his outfit is worked into a seasoned unit, being long on the rhythms for the more mature terpsts who frequent these spots. Portfolio is long on old faves, with Ruhl calling up a Latin tune now and then and throwing in a Dixieland arrangement occasionally for novelty.

Instrumentation is essentially tenor, with three reeds, pair of trumpets, piano, drums and string bass. Outfit is strong in the vocal department, featuring Lynn Burns, blonde looker, on the ballads and sweeter tunes, and with seven side men who warble. Dale Jones takes several solo innings on rhythm and novelty tunes, and works in the Rubltones Trio with Miss Burns and Jack Hennings. Others of the crew take a turn at chirping now and then, and arrangements (by Ruhl) include generous sprinkling of glee club work. Quin.

DECCA data

The Record All America's Raving About!

I CAN DREAM CAN'T I?

Coupled with

"The Wedding of Lili Marlene"

●

Sung by the

ANDREWS SISTERS

with

GORDON JENKINS

and His Orchestra

●

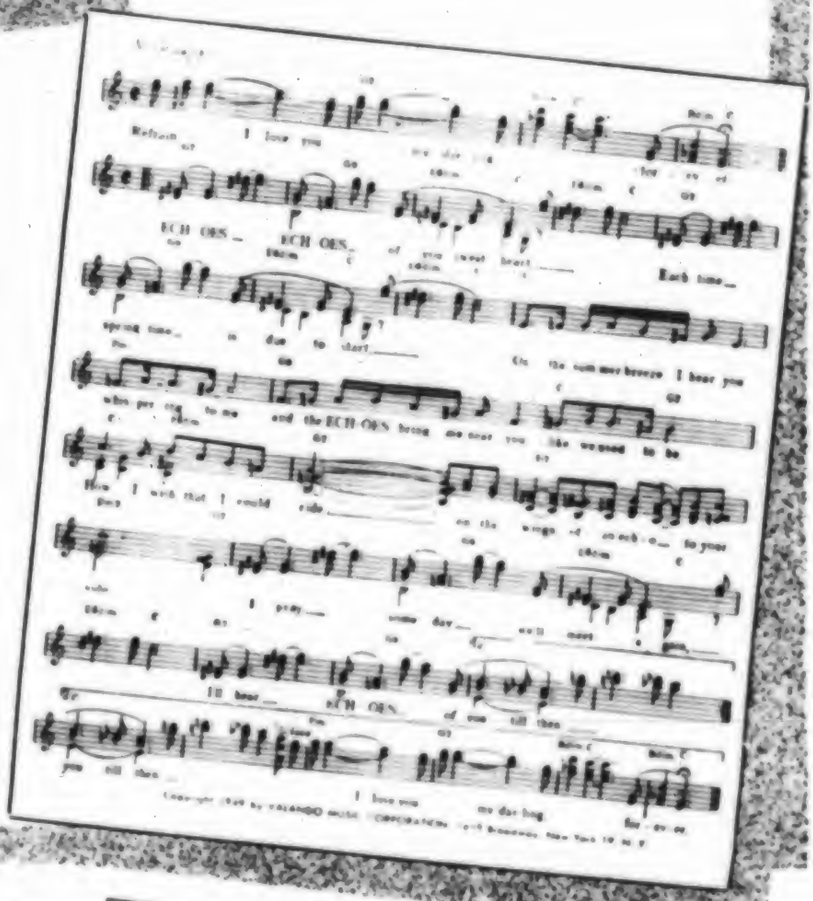
DECCA 24705

DECCA RECORDS

Benjamin and Weiss

COME UP WITH 2 NEW HITS!

ECHOES

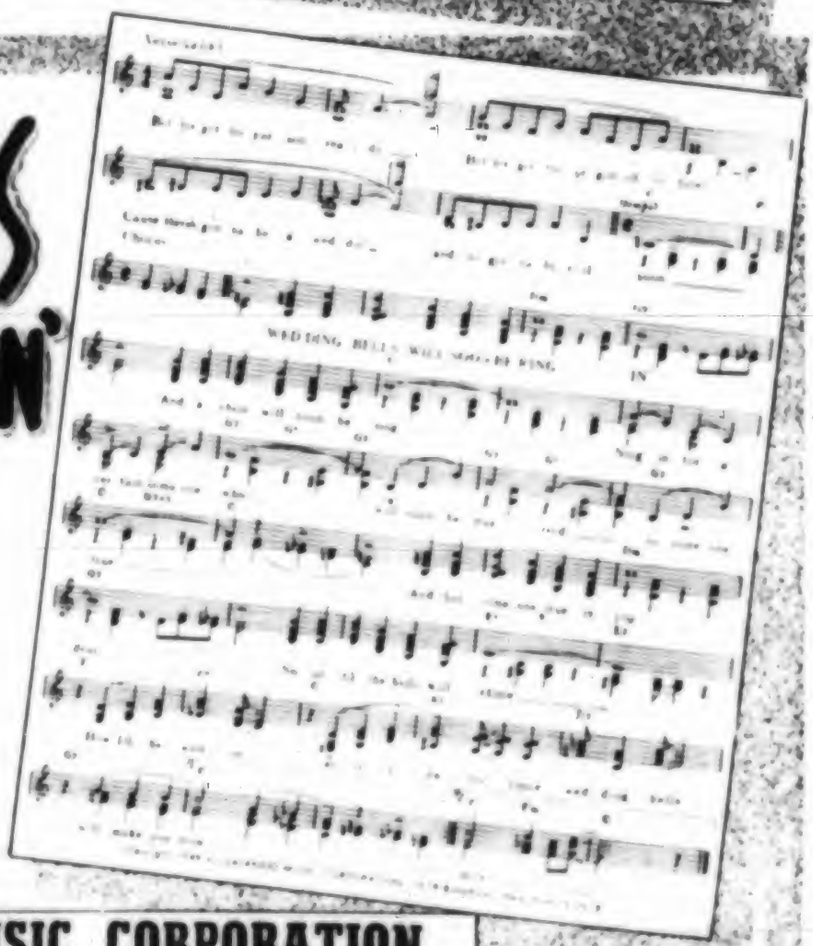


Recorded by:

INK SPOTS---Decca
SAMMY KAYE---Victor
GRACIE FIELDS---London
JO STAFFORD-GORDON MAC RAE Capitol
JOHNNIE JOHNSTON---MGM

And...

WEDDING BELLS WILL SOON BE RINGIN'



Recorded by:

DICK JURGENS---Columbia
GEORGE PAXTON---MGM
SAM BROWNE---London
JIMMY SAUNDERS---Signature-Hi-Tone
LARRY FOTINE---Decca
MAIN ST. STRING BAND---Bluebird

VALANDO MUSIC CORPORATION

1619 Broadway, New York 19, N. Y.

CHICAGO HOLLYWOOD

'RH' Logging System

Richard Himber's new development in logging broadcast perform ances lists tunes in the survey based on four major network schedules They are compiled on the basis of 1 point for sustaining instrumental 2 points for sustaining vocals 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Oct. 28 to Nov. 3, 1949

First Group

Songs	Publishers
A Dreamer's Holiday	Shapiro
Ain't She Sweet	Advanced
Be Goody Good Good To Me	United
Dime a Dozen	Morris
Don't Cry Joe	Harms
Envy	Encore
Hush Little Darlin'	Michael
I Can Dream Can't I	Chappell
I Never See Maggie Alone	Bourne
It's a Great Feeling—†"It's a Great Feeling"	Remick
Jealous Heart	Acuff-Rose
Last Mile Home	Leeds
Let's Take Old-Fashioned Walk—*"Miss Liberty"	Berlin
Make Believe	Triangle
Maybe It's Because	BVC
My Bolero	Shapiro
Now That I Need You—†"Red, Hot and Blue"	Famous
Room Full of Roses	Hill & Range
She Wore a Yellow Ribbon—†"She Wore a Yellow Ribbon"	Regent
Slippin' Around	Peer
Someday	Duchess
Story of Annie Laurie	Santly-Joy
That Lucky Old Sun	Robbins
There's Yes Yes In Your Eyes	Witmark
Toot Toot Tootsie—†"Jolson Sings Again"	Feist
Wishing Star	BMI
Younger Than Springtime—*"South Pacific"	Williamson
You're Always There	BVC
You're Breaking My Heart	Algonquin
You Told a Lie	Bourne

Second Group

A Thousand Violins—†"The Great Lover"	Famous
A Wonderful Guy—*"South Pacific"	Williamson
Bali Ha'i—*"South Pacific"	Williamson
Blue For a Boy, Pink For a Girl	Al Gallico
Dear Hearts and Gentle People	Morris
Fiddle Dee Dee—†"It's a Great Feeling"	Harms
Georgia On My Mind	Melody Lane
Hawaiian Sunset	Republic
Hop Scotch Polka	Cromwell
It's a Wonderful Life	Lombardo
Katrina—†"Ichabod and Mr. Toad"	Melrose
Let's Harmonize	Oxford
Meadows of Heaven	Laurel
Mule Train	Disney
My Own, My Only, My All—†"My Friend Irma"	Famous
River Seine	Robbins
Rudolph the Red-Nosed Reindeer	St. Nicholas
Some Enchanted Evening—*"South Pacific"	Williamson
Song of Surrender—†"Song of Surrender"	Paramount
Through Long and Sleepless Night—†"Come To the Stable"	Miller

Tops of the Tops

Retail Disk Best Seller
"Mule Train"

Retail Sheet Music Seller
"That Lucky Old Sun"

"Most Requested" Disk
"That Lucky Old Sun"

Seller on Coin Machines
"I Can Dream, Can't I"

Best British Seller
"I Don't See Me In Your Eyes"

MUSIC BOURNE TO LIVE
I NEVER SEE MAGGIE ALONE
KENNY ROBERTS
Coral No. 60012
BOURNE, Inc.

Buffalo Town Casino Brings Back Cugie

Buffalo, Nov. 8.

Xavier Cugat's orchestra did so well at the Town Casino here four weeks ago on a seven-day run that the spot is bringing the band back just before Xmas in hopes of bolstering a normally slow period. Repeat run will be for two weeks, opening Dec. 12 and running to Xmas.

Cugat is getting the same money he drew four weeks ago, with a bonus possibility if business is good.

Goodman as Guest With Philly Symph

Philadelphia, Nov. 8.

Benny Goodman will appear with the Philadelphia Orch at a Pension Fund concert this season. The clarinettist will be heard in an all-classical program, which Alexander Hilsberg will conduct.

Three concerts in all will be given for the fund. The other pair will feature Eugene Ormandy and a soloist (to be named) in a Wagnerian program.

LOUIS ARMSTRONG
and His ALL STARS
CONCLUDING SENSATIONAL EUROPEAN TOUR
Nov. 3-4—Salle Pleyel, Paris; 5-6—Theatre Champs Elysees, Paris; 7—Lyons; 8—Marseilles; 9—Bordeaux
Exclusive DECCA Recording Artists
Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave. PL 9-4600 | Chicago 203 No. Wabash | Hollywood 9191 Sunset Blvd.

Best British Sheet Sellers

(Week ending Oct. 29)
London, Nov. 1.

I Don't See Me	Connelly
Forever and Ever	F. D. & H.
Confidentially	New World
Breaking Heart	Sterling
Careless Hands	Morris
Wedding Samba	Leeds
Buy Killarney	P. Maurice
Angelus Ringing	Southern
Echo Told Me Lie	Sterling
Leicester Square Rag	Norris
Again	F. D. & H.
Riders in the Sky	Morris

Second 12

Rose in Garden Weeds	B. & C.
Too-Whit, Too-Whoo	Reid
Our Love Story	Carolin
Mon. Tues. Wed.	Dash
Baby Its Cold	Morris
Shawl Galway Grey	Connelly
Kiss in Your Eyes	Bosworth
12th Street Rag	Chappell
"A" You're Adorable	Connelly
Am I Wasting Time	Wright
Windmill Song	Keith Prowse
Everywhere You Go	Sterling

NBC Allows Philco TV Plugs for LP's In Turnabout Attitude

All major record manufacturers using the 33 rpm Microgroove Long Playing system were named clearly by the Philco Playhouse on NBC's television network Sunday (6). It's the first program on which the 33 rpm labels were cited on a commercial plugging phonographs. In the past, though NBC and Philco deny it, NBC seemed to have a hand in barring mention of the 33s by the set-manufacturer. When 33 disks were mentioned, at the beginning of the Playhouse series last year, no label was cited, and records used for demonstration had white labels. Later, the Columbia label was used and shown to viewers.

NBC, of course, is a part of the overall RCA system, which developed and is plugging the 45 rpm records in opposition to the LP's. Sunday night's occurrence, during which Columbia, Capitol, Mercury and other users of the 33 system were identified by slides, while a Decca disk was spun on a demonstration machine, has caused speculation. Some music and disk men believe it might further be indication that RCA intends joining the 33 parade with its Red Seal (classical) series within a few months, as has been repeatedly rumored.

Ross Coral V.P.

Michael Ross, general manager of Coral Records, was named veepee of the company last week. He retains his current duties. Coral is the Decca subsidiary label.

Ross' moveup to a veepee spot follows Sydney N. Goldberg's designation last week as a veepee of Decca Distributing Corp.

ASCAP-TV

(Continued from page 35)

of two weeks ago, when the board granted a two-week extension to Nov. 15 and stated that it would be the last, that a deal would be made or a legal tangle would ensue.

Meanwhile, as long as the per program pact remains unsettled, the blanket deal, signed three weeks ago, can't be finalized. Before the latter can be accomplished, ASCAP requires a three-year extension of the two-year assignment of rights originally secured from writer and publisher members. And some of the more important writers are said to be refusing to sign extensions of three years, to match the five-year term of the agreed-upon blanket deal, unless the per program contract is also cleaned up.

Another angle for ASCAP to think about is the coin terms of the blanket deal. If the Society does not have assignment extensions from 80% of the writer and publisher rank and file, and 100% of the board members, by Dec. 31 next, there can be penalties. Firstly, the Society will collect only 75% of the agreed-upon terms of the blanket license (10% above current AM radio scales), while the remaining 25% is put into escrow until that time (including retroactive money to last Jan. 1). Secondly, television can cancel the contract by 30 days notice and negotiations would then have to begin all over again.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers To Date
Eddy Duchin*	Waldorf (400; $2)	5	2,200	12,550
Guy Lombardo	Roosevelt (400; $1.50-$2)	6	2,325	13,325
Vaughn Monroe	Statler (450; $1.50-$2)	0	†1,850	1,850
Don McGrane*	New Yorker (400; $1-$1.50)	6	1,000	6,675

†4 days.

* New Yorker has "Salute to Cole Porter" show. Waldorf, Peter Lind Hayes-Mary Healy (opened Friday (28).

Chicago

Bill Bennett (Swiss Chalet, Bismarck, 250; $2 min.-$1 cover). Jack Owens ("Breakfast Club") leveling off at 1,750 tabs.

Dick LaSalle (Mayfair Room, Blackstone, 350; $3.50 min.-$1 cover). Phil Regan keeping activity at neat 3,500 covers.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice Show and Masters fine 3,630 covers.

Eddie O'Neal (Empire Room, Palmer House, 500; $2.50 min.-$1 cover). Nancy Donovan and Clifford guest with Julie Wilson at supper show; 2,936 tabs.

Bill Snyder (College Inn, Sherman, 500; $3.50 min.). "College Inn Story" opened Tues. (1); nifty 4,000 covers.

Griff Williams (Marine Room, Edgewater, 700; $1.20 cover). Holding at 3,000 covers.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900; $1.50). With Carl Brisson. First week, 3,750 covers.

Henry King (Biltmore, 900; $1.50). Eighth week, 2,800 covers.

Eddie Oliver (Beverly Hills, 300; $4 min.). Some 900 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Aragon; $1-$1.15 adm.). Carlyn's first week aided by Xavier Cugat one-nighter, Nov. 3. Boff 17,400 admissions.

Cee Davidson (Chez Paree, 500; $3.50 min.-$1 cover). Martha Raye pulled out Thurs. (3). Jan Murray finishing final two weeks; 2,800 covers.

Jan Garber (Trianon; $1-$1.15 adm.). First week for Garber at 14,000 admissions.

Buddy Moreno (Blackhawk, 500; $2.50 min.-50c cover). "Whiffinpoof Revue," fairish 1,800 covers.

(Los Angeles)

Harry Owens-Sterling Young (Aragon, Santa Monica). Ninth weekend for Owens; third week for Young. Lower 9,000 admissions.

Tex Beneke (Palladium B., Hollywood). Third week, okay 10,200 admissions.

Satchmo Package

(Continued from page 1)

accompanied the group for the Italian run and was well received.

Between concerts in Rome, Armstrong and his orchestra found time to star in a picture. Film, "Botta e Risposta," was produced by Dino De Laurentis and directed by Mario Soldati, all scenes concerning Armstrong and band being shot in the three available days. A concert in Florence had to be cancelled, however, to allow final scenes to be shot.

Pic also will star Josephine Baker and Maurice Chevalier, plus an Italian cast. While in Rome, Armstrong received many other film offers, some of which he's considering, with a future visit to Europe a possibility.

Sellouts in Paris

Paris, Nov. 8.

Louis Armstrong band got a rousing reception in Paris, at Salle Pleyel, with a sellout for the four Paris performances, Nov. 3 and 4 at Salle Pleyel, Nov. 5 and 6 at Champs Elysees theatre. Three more concerts are to be given in provincial Lyons, Marseilles and Bordeaux before the band hops back home.

The whole European tour, under management of Pierre Tallerie, representing Joe Glaser, who remained home, has been extremely successful, evidencing the potentiality of heavy grosses provided the draw of the offering is sufficient.

Reception given the band, especially by the teenagers, was tremendous, and made at a time the police wonder if there was a riot under way. Even the bebop supporters, to whom Armstrong had referred rather disparagingly in a speech he made at the Anglo-American press luncheon on the day of the first concert, as guest of honor, joined in the thunderous applause that greeted every number.

Tour in France was sponsored by the Hot Jam Club de France, headed by Hugues Panassie, with Jack Boulogne financing the deal.

4 Rome SRO Concerts

Rome, Nov. 8.

Adriana Theatre in Old Rome, which seats about 2,500 persons, was filled to capacity Oct. 25-26 for four concerts (twice nightly) at a 3,000-500 lire price scale (about $5 to 75c) for Louis Armstrong's concerts.

Armstrong has not been in Italy since 1934.

Duke Ellington will in-person with his orchestra at Proctor's theatre, Schenectady, Nov. 15-17.

'Lost in Stars' Album Recorded by Decca

Decca Records cut its "Lost in the Stars" album Monday (7) at 20th-Fox film studios in New York. It's the first original-cast cutting Decca has done in months. Albums will be marketed in time for part of the Xmas business.

"Stars," current Broadway musical hit adapted from the book, "Cry, the Beloved Country," has a score by Kurt Weill and Maxwell Anderson.

Alexander Granted Exam of Morris Agcy.

A motion to examine the defendant before trial was granted Willard Alexander last week in his $53,115.37 suit against the William Morris agency. Judge James B. M. McNally, who granted the motion, also directed the Morris office to produce pertinent books, papers and records for examination tomorrow (Thurs.).

The court did not act on the Morris office's application to examine Alexander.

FRANK WALKER
the Showman's friend
WELCOMES YOU TO THE
ALEXANDRIA HOTEL
5th at Spring St. LOS ANGELES
War or peace, we always found accommodations for our friends in show business. And now—as always—you'll receive traditional Frank Walker service... plus a special theatrical care!
ALL ROOMS HAVE RADIO AND BATH
DRIVE-IN GARAGE

It's Music By
JESSE GREER
Program Today Yesterday's
ONCE IN A LIFETIME
(Robbins Music)

GLENN H. McCARTHY
SHELL BUILDING
HOUSTON 2, TEXAS

November 3, 1949

Mr. Tommy Dorsey
The Shamrock
Houston, Texas

Dear Mr. Dorsey:

It surely is a pleasure to have you, your band and floor show appear at The Shamrock.

I, personally, think you have given us a great show, and the record-breaking crowds we have had since you opened indicate that the Houston public feels the same.

This letter is to express my sincere thanks and congratulations.

Sincerely yours,

Glenn H. McCarthy

Glenn H. McCarthy

ES

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY

By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1935—Continued

The night club business was definitely improved and the trend in this type of entertainment went Gallic.

Nearly $5,000,000,000 were appropriated for work relief. The public debt stood at $28,700,000,000, or $225.71 per capita.

James J. Braddock won a 15 round decision and the heavyweight title from Max Baer in New York.

Everybody talked about the G-men.

Hats like inverted peach baskets were the latest thing.

Will Rogers and Wiley Post were killed when Post's plane crashed in a fog near Point Barrow, Alaska.

Leading box office films included "Mutiny on the Bounty" (Clark Gable, Charles Laughton and Franchot Tone), "Top Hat" (Fred Astaire and Ginger Rogers), "David Copperfield" (Freddie Bartholomew, W. C. Fields and Lionel Barrymore), "Lives of a Bengal Lancer" (Gary Cooper), "China Seas" (Clark Gable, Jean Harlow and Wallace Beery), "Curly Top" (Shirley Temple), and "G Men" (James Cagney, Margaret Lindsay, Ann Dvorak and Robert Armstrong).

On the stage appeared "At Home Abroad," "Boy Meets Girl," "The Children's Hour," "Dead End," "Jubilee," "Porgy and Bess," "Three Men on a Horse," "Victoria Regina" and Billy Rose's spectacular "Jumbo."

New York City was practically unchallenged as the music center of the world. During the year such operatic personalities as Lawrence Tibbett, Grace Moore, Rosa Ponselle, Fritz Kreisler and Lily Pons appeared on N. Y. City's concert stages.

The outstanding example of radio showmanship during the year was Major Bowes' "Amateur Hour."

Gershwin's "Porgy and Bess" premiered.

U. S. Social Security act passed and Sinclair Lewis' "It Can't Happen Here" the best seller.

Quezon becomes President of Philippines and German Jews lose their citizenship.

Lindbergh murderer executed and Japan withdraws from the League of Nations.

1936

All My Life (film: Laughing Irish Eyes). Sidney Mitchell, m., Sam H. Stept. Cleveland: Sam Fox Pub. Co., cop. 1936.

Bojangles of Harlem (film: Swing Time). Dorothy Fields, m., Jerome Kern. Chappell & Co., Inc., cop. 1936 by Jerome Kern.

Bye Bye Baby. w., Walter Hirsch, m., Lou Handman. Irving Berlin, Inc., cop. 1936. (Successor Pub. Bourne, Inc.)

Did I Remember (film: Suzy). w., Harold Adamson, m., Walter Donaldson. Leo Feist, Inc., cop. 1936.

I'm An Old Cowhand (film: Rhythm On the Range). w., m., Johnny Mercer. Leo Feist, Inc., cop. 1936.

I'm Putting All My Eggs in One Basket (film: Follow the Fleet). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1936.

I've Got You Under My Skin (film: Born to Dance). w., m., Cole Porter. Chappell & Co., Inc., cop. 1936.

I'll Sing You a Thousand Love Songs (film: Cain and Mabel). w., Al Dubin, m., Harry Warren. Remick Music Corp., cop. 1936.

Is It True What They Say About Dixie? w., m., Irving Caesar, Sammy Lerner and Gerald Marks. Irving Caesar, Inc., cop. 1936.

It's a Sin to Tell a Lie. w., m., Billy Mayhew. Donaldson, Douglas & Gumble, Inc., cop. 1936. (Successor Pub., Bregman, Vocco & Conn.)

It's d'lovely (Red, Hot and Blue). w., m., Cole Porter. Chappell & Co., cop. 1936.

Let's Face the Music and Dance (film: Follow the Fleet). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1936.

Let My Song Fill Your Heart. w., m., Ernest Charles. G. Schirmer, Inc., cop. 1936.

Let Yourself Go (film: Follow the Fleet). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1936.

May I Have the Next Romance With You (film: Head Over Heels in Love). w., Mack Gordon, m., Harry Revel. Leo Feist, Inc., cop. 1936 by The Cinephonic Music Co. Ltd., London.

Me and the Moon. w., Walter Hirsch, m., Lou Handman. Santly-Joy, Inc., cop. 1936.

A Melody From the Sky (film: The Trail of the Lonesome Pine). w., Sidney D. Mitchell, m., Louis Alter. Famous Music Corp., cop. 1936.

Moonlight and Shadows (film: Jungle Princess). w., m., Leo Robin and Frederick Hollander. Popular Melodies, Inc., cop. 1936.

The Night Is Young and You're So Beautiful. w., Billy Rose and Irving Kahal, m., Dana Suesse. Words and Music, Inc., cop. 1936.

No Greater Love see **There Is No Greater Love.**

No Regrets. w., Harry Tobias, m., Roy Ingraham. San Francisco: Sherman, Clay & Co., cop. 1936.

On Your Toes (On Your Toes). w., Lorenz Hart, m., Richard Rodgers. Chappell & Co., Inc., cop. 1936.

The One Rose. w., m., Del Lynn and Lani McIntire. Shapiro, Bernstein & Co., Inc., cop. 1936.

One, Two, Button Your Shoe (film: Pennies From Heaven). w., John Burke, m., Arthur Johnston. Select Music Publications, Inc., cop. 1936. (Successor Pub., Santly-Joy.)

The Organ Grinder's Swing. w., Mitchell Parish and Irving Mills, m., Will Hudson. Exclusive Publications, Inc., cop. 1936.

Pennies From Heaven (film: Pennies From Heaven). w., John Burke, m., Arthur Johnston. Select Music Publications, Inc., cop. 1936. (Successor Pub., Santly-Joy.)

Picture Me Without You (film: Dimples). w., Ted Koehler, m., Jimmy McHugh. Leo Feist, Inc., cop. 1936.

Rainbow On the River (film: Rainbow On the River). w., Paul Francis Webster, m., Louis Alter. Leo Feist, Inc., cop. 1936.

Seal It With a Kiss (film: That Girl From Paris). w., Edward Heyman, m., Arthur Schwartz. Chappell & Co., Inc., cop. 1936.

Shoe Shine Boy. w., Sammy Cahn, m., Saul Chaplin. Mills Music, Inc., cop. 1936.

Sing, Baby, Sing (film: Sing, Baby, Sing). w., Jack Yellen, m., Lew Pollack. Cleveland: Sam Fox Pub. Co., cop. 1936 by Movietone Music Corp.

So Do I (film: Pennies From Heaven). w., John Burke, m., Arthur Johnston. Select Music Pub., Inc., cop. 1936. (Successor Pub., Santly-Joy.)

A Star Fell Out of Heaven. w., Mack Gordon, m., Harry Revel. Crawford Music Corp., cop. 1936.

Stars in My Eyes (film: The King Steps Out). w., Dorothy Fields, m., Fritz Kreisler. Chappell & Co., Inc., cop. 1936 by Chappell & Co., Inc., and Carl Fischer, Inc. (An adaptation of "Who Can Tell," words by William LeBaron, from Kreisler and Jacobi's operetta Apple Blossoms.) T. B. Harms & Francis, Day & Hunter, cop. 1919.

Stompin' at the Savoy. Piano solo, m., Benny Goodman, Chick Webb and Edgar Sampson. Robbins Music Corp., cop. 1936.

Summer Night (film: Sing Me a Love Song). w., Al Dubin, m., Harry Warren. M. Witmark & Sons, cop. 1936.

Take My Heart. w., Joe Young, m., Fred E. Ahlert. Crawford Music Corp., cop. 1936.

There's a Small Hotel (On Your Toes). w., Lorenz Hart, m., Richard Rodgers. Chappell & Co., Inc., cop. 1936.

There Is No Greater Love. w., Marty Symes, m., Isham Jones. Isham Jones Music Corp., cop. 1936, assigned 1944 to World Music, Inc.

The Touch of Your Lips. w., m., Ray Noble. Santly-Joy, Inc., cop. 1936.

Twilight On the Trail. w., Sidney D. Mitchell, m., Louis Alter. Famous Music Corp., cop. 1936.

Twinkle, Twinkle, Little Star (film: Hats Off). w., Herb Magidson, m., Ben Oakland. Popular Melodies, Inc., cop. 1936.

Until the Real Thing Comes Along. w., m., Sammy Cahn, Saul Chaplin and L. E. Freeman. Chappell & Co., Inc., cop. 1936.

Wah-hoo! w., m., Cliff Friend. Crawford Music Corp., cop. 1936.

The Way You Look Tonight (film: Swing Time). w., Dorothy Fields, m., Jerome Kern. Chappell & Co., Inc., cop. 1936 by Jerome Kern.

When Did You Leave Heaven? (film: Sing, Baby Sing). w., Walter Bullock, m., Richard A. Whiting. Robbins Music Corp., cop. 1936.

(Continued Next Week)

FRANKIE LAINE
"LUCKY OLD SUN"
ON MERCURY RECORDS
CURRENTLY
FAIRMONT HOTEL
SAN FRANCISCO

ANNOUNCING!
The HIT Song
From 20th Century-Fox's
"COME TO THE STABLE"
I WANT YOU TO WANT ME
(To Want You)
100% Recorded!
MILLS MUSIC, INC.
1619 Broadway, New York 19, N. Y.

THROUGH A LONG AND SLEEPLESS NIGHT
From 20th Century-Fox's "COME TO THE STABLE"
recorded by

ALAN DALE	Hi-Tone
VIC DAMONE	Mercury
EDDY DUCHIN	Harmony
BILL FARDELL	M-G-M
PEGGY LEE	Capitol
VERA LYNN	London
DINAH SHORE	Columbia
CLAUDE THORNHILL	Victor

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 5

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Lucky Old Sun" (Robbins)	1	1	1	1	1	1	3	3	1	1	1	3	114
2	2	"Breaking My Heart" (Algonquin)	4	9	2	2	2	2	5	2	2	3		1	87
3	6	"Don't Cry, Joe" (Harms, Inc.)	7	2	5		3		1	1	5	7	7	6	68
4	5	"Slippin' Around" (Peer-Inter)	3	3			6	3	4	5	6		9	2	58
5	8	"I Can Dream, Can't I" (Chappell)	2	7	6	3	5			10	10	2	8	4	54
6	7	"Dreamer's Holiday" (Shapiro-B)	5	4	7	10	9		2	8	8	5	2	8	53
7	3	"Room Full of Roses" (Hill-Range)		8	4	6	7	5		4	3	8		5	49
8	4	"Someday" (Duchess)			3	4	4	7	6	6	4				43
9	10	"Jealous Heart" (Acuff-Rose)	10	5	9	5	8	4				6		7	34
10	11	"Long, Sleepless Night" (Miller)	9						10		9	4	4		19
11	10	"Hop Scotch Polka" (Cromwell)	6	6		7		8							17
12	9	"Maybe It's Because" (BVC)		10	8	9	10				7			9	13
13A	13	"Old Fashioned Walk" (Berlin)				8		6							8
13B		"My Bolero" (Shapiro-B)											3		8

On the Upbeat

New York

Louis Armstrong handled like a visiting king by Swedish, Italian and other papers during his European tour. Dozens of sheets carried full pages of pictures, long interviews and reviews . . . Greenberg will publish a book titled, "**Joseph Schillinger**: A Memoir," by his wife, **Frances Schillinger**.

Bob Kornheiser shifted from E. B. Marks staff to George Simon . . . Broadcast Music song "Laughing On the Outside" used in the King Bros. film, "Deadly As a Female" . . . **Bob Burkey** replaces **Bob Chester** orchestra after 14 weeks at Arcadia Ballroom, N. Y. Chester hitting road . . . **Gene Krupa** opens at Bop City Nov. 19 . . . McConkey Agency opening western acts division in N. Y. headed by **Joe Douglas** . . . **Modernaires** vocal group to record children's disks for Columbia Records as well as pop items . . . **Bill Darnell**, Coral singer, into Cross Roads, Washington, D. C., Tuesday (15) . . . **Russ Case** into Paramount theatre, N. Y. Dec. 21, first theatre date in front of a band . . . Mercury Records to issue four sides as **Louis Prima's** first release.

Chicago

Former Chez Paree bandleader **Marty Gould** in town forming a new outfit that will feature voices and strings . . . Piano-playing **Al Morgan** headlines show at Oriental theatre Dec. 1 for two weeks . . . **Wayne King** set for Edgewater Beach hotel Nov. 18 for four weeks . . . **Ny Stern**, formerly assistant to Mercury advertising head **Art Talmadge**, now heading his own firm of record promotion and publicity . . . **Tommy Reed** at Indiana Roof, Indianapolis, for four days, starting Nov. 16 . . . **George Winslow** opened at Peabody hotel, Memphis, Nov. 7 for two weeks . . . **Jan Garber** set for Claridge hotel, Memphis, Nov. 15 to Dec. 1 . . . **Red Ingle** into London Chop House, Detroit, Nov. 17 for 14 days . . . Orch leader **Eddie O'Neal**, currently at Empire Room, Palmer House, up and around after intestinal flu . . . **Dick Jurgens** slated for Xmas dancing at Aragon ballroom, starting Dec. 25 . . . **Teddy Phillips** returns to Karnes ballrooms here, Nov. 15 to Dec. 24 . . . **Buddy Moreno** set for one-nighters after leaving Blackhawk restaurant Nov. 28 . . . **Al Trace** wound up one-nighter tour with opening in Evansville, Ind., Friday (4) at Truesdell's for two weeks . . . **Gardner Benedict** held over at Dayton-Biltmore, Dayton, until Dec. 25 . . . **Frankie Carle** opens at Shamrock hotel, Houston, Thurs. (10) for three weeks . . . **Pee Wee Hunt** set for 15 Statler, Winnipeg, Nov. 15 for a week . . . **Honey Dreamers** quintet pulling up stakes in Chi, making N. Y. their headquarters since their offer by New Yorker hotel's "Salute to Cole Porter." Honey Dreamers had been in original "Salutes" at College Inn here.

Hollywood

Frank De Vol's "Classics In Modern" album goes back on Capitol presses for a third pressing . . . **Leighton Noble** orch set for five weeks at Aragon ballroom starting Nov. 15 . . . **Dick Haymes** has etched "The Old Master Painter," **Beasley Smith-Haven Gillespie** tune, for Decca . . . **Connie Haines** doing a foursome of Coral waxings with **Page Cavanaugh Trio** . . . **Joe Howard** and **Will Hough** were honored at Hollywood Roosevelt ASCAP Composers Night.

THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
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The American Love Song
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Season's 1st Major 8-Act Vaude Foldo At Adams, Newark; Back to Pix Policy

Adams theatre, Newark, is slated to drop stageshows next week in favor of a straight pix policy. House's decision is the first major casualty of eight-act vaude bills. Theatre, for years, has been the only theatre in Newark playing stageshows and this year switched from bands to Palace type vaudeville. Several weeks ago, format was changed to include name bands which played for dancing onstage after final shows Friday and Saturday nights. However, it didn't hypo biz.

Failure of stageshows here provides a further strengthening to the theory that the Palace eight-acters are okay in situations which haven't had stageshows in many years. Policy doesn't seem to work out in theatres where patronage has been used to name talent.

Season in Newark started with the RKO Proctor theatre and Adams competing with rival stageshows. Both did comparatively well during that week, but RKO didn't want to buck competition with its vauders and abandoned plans to put house on the "show of the month" route.

Variety Entertainers, Inc., has been chartered to supply entertainers and talent, with offices in New York and with a capital stock of 200 shares, no par value.

QUOTES:
BOSTON DAILY RECORD
OCTOBER 26, 1949

AROUND BOSTON
By GEORGE W. CLARKE

HE'S AS URBANE AS A CHAMPAGNE COCKTAIL, as suave as a pony of Napoleon brandy, and it's a pleasant surprise.

That is Jay Marshall, who will be remembered by most as the briefly-seen magician in "Love Life" at the Shubert and who has come back to his native habitat, so to speak, to add his own particular brand of zest to the new and sparkling show at the Latin Quarter.

He's a handsome fellow, this Marshall, and his humor is both subtle and intelligent, so much so that his tricks seem much better than they really are. And his didoes with the bunny, brought to life with no more equipment than a pair of white kid gloves, is first class. The audience liked him a lot.

And there are five other fine acts on the new bill, starting with Gerri Gale, another local who made good as a ballet dancer, and continuing on through with Walter Dare Wahl, a standard act if ever there was one, Rowena Rollins, whose resemblance to Mrs. Eleanor Roosevelt is hauntingly humorous, the Day Dreamers, four fine young singers, and the slam-bang excitement of the LaVernes, the apache act.

Mgt.: MARK LEDDY, LEON NEWMAN

Alice Lloyd Critically Ill in Eng. Following London Charity Benefit

Alice Lloyd, famed international comedienne, is critically ill at her home, Little Trees, Banstead, Surrey, England, as result of having exceeded herself at a recent London benefit. The 74-year-old star came out of retirement for this charity fete, but the strain was too much for her. Harry McNaughton, of the "It Pays to Be Ignorant" comedy radio-TV show, received word of how critically ill is his aunt from Alice Mac, her daughter. There is another daughter, Tommie, who is married.

The Lloyd sisters—Alice and Marie—were famed international artists as singles. Alice Lloyd made her last American appearance in vaudeville in the early 1930s and did a comeback in England some years later in an oldtimers act with Rose and Daisy, until Rosie died. Marie Lloyd, Jr., daughter of the other w.k. sister, is still active professionally in England.

Alice Lloyd's husband, Tom McNaughton, with his brother Fred, were also a long standard act. The third McNaughton brother, Henry, was chiefly on the managerial end of the British theatre. He is the father of the present Harry McNaughton who, incidentally, is celebrating his 30th year in American show business, having run the gamut of pix, radio, video, musicomedy and legit. In 1919 he came to Broadway with "The Better 'Ole" company.

CLUB CAPRI, CARACAS, PREEMS AMERICAN BILL

Caracas, Ven., Nov. 1.

The Club Capri is slated to bow Thurs. (3) with an American show headed by magico Joan Brandon. Other acts on the initial display are the Flo Brever unit, Make Believers, Juanita Le Benton Skaters, the Stoilers and other turns imported from the U. S. by the Stan Willis agency booking the show.

Layout is also slated to play cafes in Curacao and Aruba.

Golden Dragon, Cleve, Reopening as Latin Qtr.

Cleveland, Nov. 8.

Ted Miclau's new nitery opening here Dec. 1 will be tagged Little Ted's Latin Quarters, with Three Barton Bros. as initial floor show attraction.

Although Lou Walters has franchise on Latin Quarter name in several states, Miclau's attorney discovered it was officially registered only once before in the state of Ohio by an Akron club which folded a couple of seasons ago. To avoid any possible legal entanglements, lawyer re-registered revamped L. Q. moniker for the Clevelander's nitery, which was formerly known as the Golden Dragon Cafe. Miclau acquired lease on spot after former operators went bankrupt.

Donn Arden and **Ron Fletcher**, who produced shows for Bill Miller's Riviera, Ft. Lee, N. J., have been signed to stage the show at the new Desert Inn, Las Vegas, in January.

"Private Car"

By Joe Laurie, Jr.

• • •

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

Barto Asks FBI To Probe Commie Wing in AGVA

Federal Bureau of Investigation is looking into allegedly subversive elements within the American Guild of Variety Artists. Investigation is said to have been made at the behest of AGVA national administrative secretary Dewey Barto during the recent AGVA election campaign, when Barto is reported to have sent the FBI a list of names of AGVA members "suspected of leftist tendencies." Coincidentally, the list comprised members opposed to Barto's administration.

Barto was contacted earlier this year by FBI agents who were investigating Carol Nason, singer, who charged producer-novelist Russell Janney with bias during the trial of the 11 Communists in N. Y. Federal court. Janney was a juror in that case. During discussions on that issue, Barto told investigators that there were elements in the union that needed investigation. During the recent AGVA election, Barto sent his list to the FBI of people whom he suspected of being Communists.

KENT REELECTED PREZ OF ARA FOR 11TH TERM

Bill Kent was reelected president of the Artists Representatives Assn. for the 11th consecutive term at a meeting of the ARA board of governors yesterday (Tues.). Nat Lefkowitz, of the William Morris Agency, Art Weems, of General Artists Corp., and Paul Marr, of Chicago, were named veepees, while Harry Romm, of Music Corp. of America, was elected secretary, and Nat Kalcheim, of the Morris office, treasurer.

Board members elected on Monday (7) comprise Hattie Althoff, Milton Berger, Johnny Dugan, Buddy Howe, Kent, Lefkowitz, Jack Lenny, Leon Newman, Matty Rosen, Weems, Charlie Yates and Dave Fox. Latter was at one time eastern regional director of American Guild of Variety Artists. Board is to be further filled by two nominees from Chicago.

Cafe Society Downtown Upping Talent Budgets

Cafe Society Downtown, N. Y., is going in for heavier talent budgets. Following run of Nellie Lutcher, who opened there last week, spot has booked Art Tatum and Dolly Dawn for the Nov. 24 display and has signed Savannah Churchill and Timmie Rogers for Dec. 8.

Christmas and New Year shows are currently being negotiated.

Vaude Set for Toledo

Toledo will have vaudeville again in the same house that was the city's old Keith's theatre years ago. Now known as the Granada, and operated by Skirball Bros. circuit, Howard Feigley, Skirball chief in Toledo, said the vaude policy will be inaugurated either Nov. 25 or Dec. 2. Three performances will be given daily, one in the afternoon and two in the evening. Four shows daily will be offered Saturdays and Sundays.

Each bill will be augmented by a film attraction.

3-Man Board Running AGVA as Sec'y Dewey Barto Is Relieved of Duties

Chi Commission Mulls Plans for Fair in '50 On R.R. Show Site

Chicago, Nov. 8.

Chi Fair Commission began plans for a 1950 lake-front exposition, using the site of the Railroad Fair of 1948-49 complete with the 7,000-seat grandstand and large buildings erected by the Railroad companies. Group will attempt to raise $1,000,000 to underwrite the show. While plans are still in the making the commission feels that industry and agricultural interests will feature exhibits, with entertainment also to lure tourists.

Fairfax Cone, head of Foote, Cone & Belding ad agency, is being considered for post of program chairman, with Joel Goldblatt of Goldblatt Dept. Store as publicity head. Major Lenox R. Lohr, who staged both the Railroad Fair and the Century of Progress here, will probably head the new fair board.

LUNTZ'S MIAMI BRANCH

Eddie Luntz, N. Y., indie agent, is setting up a branch office in Miami Beach in association with the Central Agency there.

He'll shuttle between N. Y. and Miami until winter season gets under way and will then remain in Miami for the duration.

Dewey Barto was relieved of his duties as national administrative secretary of the American Guild of Variety Artists by the AGVA executive board at a special meeting held yesterday morning (Tues.). A three-man board headed by Henry Dunn, AGVA's treasurer; Gus Van, union's president, and Jackie Bright, a member of the executive board, is temporarily taking over until a permanent successor is named.

Ousting came a week after Barto asked to be relieved of his duties, and resignation was accepted. He was to have served until a new union head was named, but board voted to relieve Barto earlier because of the need of action in several vital situations where a functioning union head was necessary.

Barto on Monday (7) had gone for a two-week vacation. He had asked Jack Irving, midwest regional director of AGVA, to come to New York to take over during his absence. Irving, upon his arrival in New York, declared he was not a candidate for Barto's job.

Meeting was called by Van ostensibly to talk over the situation with the American Federation of Musicians with Barto's resignation as a secondary item under discussion. Latter was necessary because AFM issue, several board members felt, would never be affected with Barto at the helm of the union.

It had been disclosed last week

(Continued on page 44)

AN UNUSUAL ATTRACTION FOR THE BETTER ROOMS

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AGVA Dissidents Suit to Upset Shelvey Ouster Ordered to Trial

The American Guild of Variety Artists last week lost a round in the N. Y. supreme court to dismiss an action to invalidate union's election results of last year. Suit was started in January, 1948, by a group of adherents of Matt Shelvey, ousted AGVA national administrator, after Shelvey withdrew from the suit.

Justice John E. McGeehan declared that the attempt to dismiss the amended complaint, made after the Shelvey case was disposed of, was too important to be dropped inasmuch as the interests of thousands of AGVA members are concerned, and should go to trial.

Case is an extension of the suit brought by Shelvey against AGVA to force it to restore him as the head of the union. Action was dismissed with prejudice because of a mixup in counsel, and amended complaints were entered by a Boston group of 47 who sought to invalidate the 1948 convention and election. AGVA subsequently moved to dismiss the amended complaint. An appeal to the Appellate Division of the N. Y. supreme court is being considered by the union.

'Prof.' Anna Sosenko

Rutherford, N. J., Nov. 8.

First Hildegarde went to college a few months back to receive a citation as "America's most versatile chanteuse," and now her personal manager, Anna Sosenko goes to college, but as a "professor."

Miss Sosenko is lecturing tomorrow (9) to the students in the Business Clinic at Fairleigh Dickinson College on techniques in the promotion and public relations fields.

Disk Jocks Rule the Roost In Philadelphia Niteries

Philadelphia, Nov. 8.

Recording personalities are getting a big play in this disk-wacky area. At least three cafes are specializing in attractions which have followings on the jukes and the platter air shows. The Little Rathskeller, in addition to spotting the Four Tunes combo, is featuring two disk jockeys a week, so patrons may have a chance to see their favorite radio gabbers in the flesh.

At Chubby's, which is across the river in West Collingswood, N. J., is Charley Ventura's orch, in for two weeks Nov. 7. He is followed by Fran Warren, for two weeks Nov. 21, and Bill Farrell, Dec. 5. Lilyann Carol and Jack Leonard will dual at the Jersey spot later in December.

The Showboat has Bull-Moose Jackson in Nov. 7. Mercer Ellington plays his first local date at the big musical bar Nov. 14, with Sticks McGhee, of "Spo-dee-o-dee" fame, as a supporting attraction. Amos Milburn and his orch are skedded for Nov. 21 and Bill Johnson's unit and Larry Darnell dual at the spot Nov. 28.

The Rendezvous opened last week with Pianist Mary Lou Williams and Rose Clooney, formerly of the Clooney Sisters (Tony Pastor's chirpers), now a single. They follow Red Norvo and his combo and Savannah Churchill at the Rendezvous.

Gene Autry's Rodeo Mild 115G, Hub Garden

Boston, Nov. 8.

The Rodeo, long a potent Hub draw, slipped badly here this week on its annual visit to the Boston Garden. The Gene Autry show is figured to be 15 to 20% below last season gross, the take, at $3.60 top, reckoned to be $115,000.

Boston Garden capacity is about 13,000 for the rodeo, but the house drew capacities only in its four matinees and its Fri-Sat evenings. Other nightly shows were way off.

The London Palladium's
Val Parnell
Discourses on
Devaluation, Re-Valuation and Stability in Relation to Any and All Variety Talent
• • •
One of the Many Editorial Features in the Forthcoming
44th Anniversary Number
of
VARIETY

Billy Rose's 'Banjo' Due This Month at Horseshoe

Billy Rose will launch his new Diamond Horseshoe, N. Y., show, around Thanksgiving. Bill, to be staged by John Murray Anderson, with dances by Dick Barstow, will include Gloria LeRoy, Wallen Twins, Rigoletto Bros., Tom King, Danny Alexander, Herb Loe, John Barry, Eddie Franklin, Frank Evans and Harry Meehan.

Rose has been attempting to preem this minstrel production, to be labeled "Banjo on My Knee," for some time, but business with the current layout, "Violins Over Broadway," has been sufficiently strong to warrant further holdovers. It's been running 23 months, longest in the 11-year history of the cafe.

3-Man Board

Continued from page 43

that an agreement between the AFM and AGVA had been affected under the administration of Matt Shelvey, former national administrator, but was breached by Barto shortly after he came into office. This agreement provided that all people who worked in front of a band was under AGVA's jurisdiction. If a musician stepped off the stand to perform in a manner which enhanced his value to the theatre or cafe, he was to belong to AGVA. However, if a musician performed other duties which were only incidental to his value as a musician, he was to belong to AFM exclusively. This was a two-page agreement with copious examples which left no doubt as to who belonged to which union when there was an interlocking jurisdiction. However, this was an informal agreement with neither party permanently bound by its conditions, but under which a peace between both unions was possible.

The executive board voted yesterday to try to affect an agreement as close as possible to the one in effect prior to its breach. Meeting is to be arranged with the AFM in which the talks will continue. An AGVA delegation met with AFM last Tuesday (1), and briefly explored the situation.

Problem of finding a permanent successor to Barto is still to be met. Currently, AGVA representatives throughout the country are to make suggestions for the post. Committee to decide on final selections will be Jackie Bright, of New York; Lois Dunn, Pittsburgh; Jack Edwards, Boston; Jack Gwynne, Chicago, and Harry Mendoza, Los Angeles. The interim committee with Van Dunn and Bright will act until committee makes its choice.

Saranac Lake

By Happy Benway

Saranac, N. Y., Nov. 8.

Sam (RKO) Kelley floored by appendix attack and shot into the general hospital.

A special picture show was given Hallowe'en at the Variety Clubs' hospital. After the show gang partook of sweet cider and doughnuts. Dolly Gallagher, Louise Noll and Daisy McKenna were hostesses for the blowout.

Swiss Chalet and Saranac Inn shuttered for the winter.

The vocational and rehabilitation department has been installed again at the Variety Clubs' hospital with instructors from the Iora Study & Craft Guild.

"We the Patients" surprised Rufus (IATSE) Weathers with a bedside birthday party. Refreshments were served and he received gifts.

Write to those who are ill.

4A's Ban of Music Hall, N.Y., Lines At Benefits Cues Drive to Unionize House

The American Guild of Variety Artists has forced a resolution on Theatre Authority banning those not members of branches of the Associated Actors and Artistes of America from appearing at benefits. While new ukase is pegged at amateur performers, it's also reputedly designed to bar the Radio City Music Hall, N. Y., Rockettes, Glee Club and ballet from working the gratis shows.

Step is construed to be the first step in a renewed attempt to unionize Radio City Music Hall, which is currently operating on a non-AGVA basis.

It's believed that once the principle of its members not working with non-AGVA talent is established, it will be a comparatively simple matter to extend the ban to the Music Hall stage. Latter has resisted an AGVA deal although several attempts have been made.

Ban against MH line at benefits will especially hit promoters of shows at Madison Square Garden, N. Y. There's no other line of comparable size anywhere in New York. When a big splash is needed, benefit committees will have to call on either the Roxy line which currently has eight girls and an equal number of boys or the Latin Quarter line to provide the necessary flash. However, LQ op Lou Walters has been opposed to allowing his talent to appear on benefits unless paid.

Pitt Cafes Drop Couverts To Hypo Waning Biz

Pittsburgh, Nov. 8.

With nitery biz here the worst in years, one of the last spots to hang on to fast-disappearing cover charge has dropped it. Place is Bill Green's, big dancery on the outskirts, where charge has been traditional.

Bath that Green took the week before last with Rudy Vallee was the deciding factor in his decision. Previously charging 75c cover on weekdays and $1 on Saturdays and holidays, he has gone to minimum of $1.50 and $2. Jackie Heller's Carousel also recently reduced its minimum to $2 weekdays and $3 Saturdays, another sign of the times.

Couple of rooms playing name entertainment, Monte Carlo and Triangle Room of Seventh Avenue Hotel, have neither cover nor minimum. Only big downtown spot still clinging to cover is Terrace Room of William Penn Hotel.

AGVA Pulls Talent At L.A. Night Club

Hollywood, Nov. 8.

Eddie Rio, local AGVA chief, has pulled all the acts out of Zucca's Opera House here alleging that the club operators, Joe and Frank Zucca, had used up the bond posted with the union and had gone $426 in the hole on artists salaries.

Matter has also been brought before the Los Angeles Central Labor Council with the possibility that all union personnel may be pulled from the place.

Ballantine, Los Gatos, Set For Xmas at Empire, Lond

The Empire theatre, London, will top its opening bill with two U. S. acts. The Amazing Mr. Ballantine and Los Gatos have been signed to open Christmas Day.

American headliners are being booked out of New York by Sidney Piermont of the Loew Booking office. House will use British ballet dancers and a line with staging to be done by Nat Karson who produced at the Radio City Music Hall, N. Y.

Terpers' Snafued Date

Dance team of Ricardo and Norma will probably read contracts more carefully from here on in. Pair thought they were booked for the Town Casino, Buffalo, to start Oct. 30. They reported to that spot after a short vacation in Central America. They didn't go on, having been AWOL from that spot for six days. Pact called for a Oct. 24 opening.

Boniface Harry Altman is pressing charges with the American Guild of Variety Artists.

Laine Set for Copa, Miami

Frankie Laine has been signed for Copa City, Miami Beach, starting Jan. 31. He's the first attraction set for the spot. Murray Weinger, Copa's managing director, was in New York last week lining up other acts.

Nitery is slated to open for the season in mid-December. Preem show is still to be set.

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Paramount, N. Y.

Paul Weston Orch (21), Jo Stafford, Jackie Green, Peiro Bros. (2); "Chicago Deadline" (Par), reviewed in VARIETY, Aug. 31, '49.

For its 23d anni show, the Broadway flagship of the Paramount circuit is presenting a stage layout that's solid all the way. Although Jo Stafford is the headliner, the other two acts are equally strong in their departments, and Paul Weston's orch lends full backing. There's no special birthday plug being made for the house.

Weston's large aggregation of 21 musicians lays an unusually strong accent on strings with six fiddles in addition to a conventional line-up of five reeds, six brass and four on rhythm. The effect is distinctive, heightened by Weston's elaborate arrangements. Orch only plays a couple of novelty numbers, but backs up the show in firstrate style.

Coming on after two strong turns in the closing spot, Miss Stafford proves her mettle with a brace of sock numbers. She leads off briskly with "I Feel a Song Coming On," segues into "Some Enchanted Evening" and bows off with a moving rendition of an old American folk song. Her encore number is a fast change-of-pace into a hill-billy travesty of "Temptation," one of her record clicks of a few years ago. Miss Stafford has strong aud appeal throughout.

Jackie Green, making his first New York appearance in over five years, comes back with his old routine virtually intact and containing the same solid impact. Starts off moderately with some Irish songs, but really climbs when he opens up with his gallery of impressions. He does the familiar carbons (Barry Fitzgerald, Ink Spots, Jolson, Cantor, Durante, etc.), but his accuracy is standout. He's particularly strong on his Durante stint with which he bows off.

In the opener, the Peiro Bros. demonstrate some of their juggling wizardry. These South American lads perform stunts which justifiably earn the tag of "amazing." They work with long sticks on which they balance other sticks and objects in mid-air in virtual defiance of the laws of gravity. They top off the tricks with some horseplay which, besides being good for laughs, increases the astonishment over their flawless execution. This is a solid item for any situation or medium. *Herm.*

Capitol, Wash.

Washington, Nov. 6

Joey Adams, Peter Lawford, Marion Colby, Jean & Robert Rexer, "That Midnight Kiss" (MG).

What seems at first one of the strangest combos of the season has turned out to be a sure click. Team of Joey Adams and Metro star Peter Lawford has the big Loew house seething with activity and rollicking with a free-for-all spirit that's a boon to F Street spirits. It's a happy inspiration that has offset the earthy Broadway humor of Adams with the romantic well bred appeal of Lawford. It's a temporary teaming between Adams and Lawford. Comic rejoins his usual partners, Tony Canonero and Mark Plant, after his stint with the filmster.

Though it's the Hollywoodite who walks off with the flash of the bobbysoxers oohs and ahs, it's the Adams showmanship and slick timing that puts the show right up front on the vaude varsity. Adams emcees the acts, sets the pace, envelops the crowded auditorium into the family spirit, and keeps things moving at a fast and ribtickling clip. To Lawford's credit, it must be said that he comes better prepared than most touring stars, and unstintingly gives out to please the customers. Format of the act has Adams stooging for his partner, who plays it dumb and British with some deliberately corny jokes. Adams is offstage part of the act, clowning through the aisles, with Lawford entering the spirit and bringing squeals of delight from his juve fans as he sprints amongst them. It's smart showmanship, and gets the maximum of appreciation, though it all boils down to very little in the way of Lawford talent. Hilarious finale, with entire cast spelling the Metro star as he jitterbugs around the stage, actually brings the gal levies down. Latter, the brainstorm of Capitol manager Joel Margolis, could easily be expanded into the season's hit along the vaude circuit.

On the debit side, one wonders what would happen in a Lawford solo, sans the able inanities of Joey Adams. On the credit side, the Metrolite has a pleasing personality which, though helped by his screen rep, does project itself across the footlights on its own. Good looks, plus an air of modesty and a tempered down Britishness, helps.

Adams, consummate comedian though he is, has not always clicked here. Though much of his routine, particularly his gags, are from the Adams-Canonero days, comic has brought them up to date, toned down the "borsht" flavor, and stepped up the general pace of the act. He impresses as less cocky and far more likable than in the past. Maybe he's just gotten the feel of a D. C. audience. At any rate, he gives them what they seem to want, and they respond with enthusiasm.

Marion Colby, chantoosey of "Always Leave 'Em Laughing" show, incidentally, has a plug a minute; contributes some pop tunes, handled in a raucous and effective blues style. Opening with "It's a Good Day," she goes on to a medley of Sammy Fain tunes—"That Old Feeling," "I'll Be Seeing You" and "I Can Dream," then wraps it up with a novelty, "It's Later Than You Think." There's some of the stock Adams ribaldry with the gal, that adds nothing to a first rate show. However, everything clicked with payees at show caught.

Jean & Robert Rexer, team of precision terpers, complete the lineup with an appropriately fast and pleasing opening. *Lowe.*

Fox, St. Louis

St. Louis, Nov. 3.

Mage & Karr, Bert Nagel & Hilza, Maud Hilton, Ming Sing Stars (6), Marguerite Piazza, Gus Van, Joe Schirmer, Russ David Orch; "Easy Living" (RKO).

The nostalgic days of oldtime vaude in St. Louis, when the Columbia theatre was the mecca, were revived by the return of Gus Van, Marguerite Piazza, glamourous songbird, and Joe Schirmer, Russ David band's talented banjoist, who vie for top honors of the current layout.

In opera hat and cane Van pulled all of the stops and wowed the half-filled house with his dialect stories and songs that included "Clancy Lowers the Boom," "Josephine Don't Lean on the Bell," "Waiting for the Robert E. Lee."

Wearing a red evening gown, Miss Piazza had the ducat holders on her side from the tee off, and contribs a wide range of tunes from "Beat Out the Rhythm" a "Bloomer Girl" medley and "Wonderful Guy." Joe Schirmer wins hefty approval for his interp of Chopin's "Minute Waltz" on the guitar and the "Liebestraum" on his banjo. Mage & Karr, tap dance team, have some nifty steps, and the gal, a blonde looker with plenty of s.a., is equally as clever as male partner in a challenge routine.

The brunet with Maud Hilton copped some guffaws with her mispronunciations. Pair also score in a telephone conversation bit. Their patter is swift and fresh. The Six Ming Sing Stars, four diminutive gals and two males, un-cork a line of acro-contorsh stuff that gets solid applause.

Bert Nagel and Hilza, attired as cats, have an act that's perfect for juve audiences. Russ David's tooters click with a medley of Victor Herbert's songs and "Stormy Weather." *Nahu.*

Hippodrome, Balto.

Baltimore, Nov. 6

June & Martin Barrett, Eileen Barton, Jerry Colonna, Dick & Dot Remy, Jan August, Lou Forman House Orch (12); "Strange Bargain" (RKO).

This setup has strong marquee value in names and pays off by way of well sold entertainment also. Jerry Colonna weaves in and out in emcee chore and holds down a spot on his own. Caught here some years ago when he launched his try at a p.a., comic has come a long way in projecting his assorted talents to advantage. Clicks from the teeoff and holds matters together very nicely.

Nifty opener has June and Martin Barrett in smart tappery, after which Eileen Barton takes over for a solid sesh of vocalizing with "You're Breaking My Heart" and a good medley as well as some effective clowning with Colonna which gets results. Has plenty of looks and ample salesmanship to make her spot stand up mightily.

Dick and Dot Remy garner a bundle of laughs with their comedy knockabout, with oversized femme a real sender. Set matters perfectly for Jan August in show-halting sesh at the ivories in which he whacks out classic and boogie woogie to top returns. Drew plenty of recognition on his entrance when caught and comes through with a highly satisfying stanza. Colonna winds up matters with his clowning of vocals and trombone stuff, a perfect clincher for a well selected layout.

Biz okay. *Burn.*

Palace, N. Y.

Wally & Verdyn Stapleton, Frank Paris, Raye Motte & Pedro, Florence Ahn, Coley Worth, Ella Ardelty, Pitchmen (3), Five Harstons, "Mary Ryan, Detective" (Col); reviewed in current issue of VARIETY.

The current bill at the Palace comprises a group of playable if not outstanding turns, but on overall falls to achieve desired results. Rerouting might give it a better pace and showcase individual performers to better advantage. The major fault of lineup is too many sight acts.

The acro turns on this show are the Five Harstons (New Acts) who do well in the closer, Raye Motte & Pedro on the trey, whose hand-to-handing comes off well, and Ella Ardelty, on the flying trapeze. Motte and Pedro's tricks also click, but attempts at spoken comedy are nil. Fortunately, there's little oral work. Pair wind up with the top-mounter drinking a glass of water the hard way, while his head is balanced on the dome of partner. This trick brings them a good salvo. Miss Ardelty is one of the more skilled performers in her field. Her precarious balancing on the swaying bar always wins good audience appreciation.

Openers are Wally and Verdyn Stapleton, not quite fast enough in this position, but their tap terping is pleasant. Frank Paris is a skilled marionet manipulator. His figures show good conception and stanza is routined for maximum applause values.

Coley Worth is disappointing in No. 5. He couldn't get started following Florence Ahn (New Acts), latter the hit of the show. Worth has done well in local theatres, and has some essentially good bits of business and funny routines, but they failed to come off.

The Pitchmen are okay with their instrumental satires. This group knows its way around Broadway houses, having played virtually all the Stem spots with invariably good results. *Jose.*

Palomar, Seattle

Seattle, Nov. 3

"Grandfather's Follies," with Harry Savoy, Vernon & Draper, Floradora Belles (4), Jean Patterson, Nani Darnell, Harmony Quintet, Ray Watkins House Orch; "Meet the Killer" (Ul), "Blondie Hits the Jackpot" (Col).

Sparked by Harry Savoy's sock deadpan clowning and a fast and furious acro-dance by Vernon and Draper, plus a line of girls that are lookers and niftily costumed, this condensed musical adds up to good entertainment, although better timing would add to its appeal.

Opening brings on troupe for comedy bits followed by the male quintet with old-time songs. Vernon is on next to warble "Donkey Serenade," followed by Savoy for some fast patter with one of the girls. Quintet comes back for more songs and are joined by line for "Tell Me Pretty Maiden."

Savoy and Vernon and one of the girls do a blackout skit on a husband returning home after a long absence, with Savoy's ad libbing overcoming the tired situation for a boff display of his tip top clowning. Line follows with a "By the Sea" number with gals shedding old-fashioned bathing suits in a modified striptease.

Vernon and Drake are next with a sock acro and knockabout dance that's standout. Savoy returns for a session of chatter followed by finale.

Flora Duane producer and director of the unit, leads the pit band for the show. Biz fair at first afternoon show. *Reed.*

Orpheum, L. A.

Los Angeles, Nov. 2

Phillips & Evelyn, Hi Hatters (2), Allan Kane, Three D's, Ross Wyse Jr. with Peggy Womack, Liberace, Wally Brown, Lola Montes & Co. (4), Rene Williams House Orch (10) with Herb Kern, "Rusty's Birthday" (Col).

Liberace, representing the plush nitery belt, and Wally Brown, fronting for standard vaudeville, topline this week's well-rounded bill that has only one weak spot.

Making the jump from the Sunset Strip's Circus to downtown Broadway and the Orpheum, Liberace lands on his feet. It's no starched-collar crowd in the downtown sector, but his showmanship values make the plushy turn sell big. He opens fast after a slick light treatment that dresses up sight values of act and runs through a catalog of good show tunes, such as "Slaughter on Tenth Avenue," and a "South Pacific" medley, to take a well-earned encore on "12th Street Rag." Liberace is a showy musician, given to patter, and latter is too much in evidence on his boogie piece when he invites audience participation. Otherwise, it's all topnotch, including his vocals on "I Don't Care."

Brown paces himself through a lot of tomfoolery with gags and songs that kept him on for 17 minutes at show caught. The patter is delivered in his standard tumbling style that gets in a lot of meanings and collects audience approval. He vocals a roundup on show biz experience and then does the slightly racy "Do Your Loving While You're Young" to a big hand.

Phillips & Evelyn, excellent balancing act, get the show off nicely. Next up are the Hi-Hatters, Negro tap team that rates good hand for precision stepping. Allan Kane is the sole weak spot on the bill. His violin playing gets by but his feeble gags make the number three spot very slow. The Three D's, two males and a femme, do a flashy acro stint that earns returns in a fast six minutes. Ross Wyse, Jr., a weepy, rotund comic, works hard with Peggy Womack to grab his share of the laughs.

Closing spot is filled by Lola Montes and her troupe of four. Act lacks the fire expected from a Spanish dance troupe, but fills the position with four dances and a vocal of "Granada." Miss Montes and partners please on "The Fire Dance" and a gypsy number. *Brog.*

Victoria Palace, London

London, Oct. 31

Billy Cotton & Band, Tessie O'Shea, Reg Dixon, 3 Bragazzis, Bela Kremo, Jimmie Wheeler, Cooper Twins, Freddy Bretherton Orch, Line (16).

Although titled "Tess & Bill," this is a straight vaude show, and an inferior one at that. It is sustained only by the vigorous personality of Tessie O'Shea, and the efficient arrangements by Billy Cotton's band.

After an introductory by the 16 Victoria Palace Girls in a precision terp routine, the show tees off with a neat display of comedy acrobatics by the Three Bragazzis with well-timed antics performed in unison. Next is Jimmie Wheeler with corny line that registers so-so. Bela Kremo scores with a slick juggling act. Reg Dixon has a smooth and satisfactory batch of stories, but will have to vary his material if he is to remain for a long period.

Miss O'Shea matches her weight with her vitality, caverting across the stage, prancing around and being thoroughly at home when she gets audience participation in her pop numbers.

Second half opens with another slick routine by the line, followed by the Cooper Twins, who perform their acrobatics in perfect harmony. Otherwise the rest of the show is taken up by the Billy Cotton crew, whose range of light and tuneful numbers is aided by the group of vocalists with Miss O'Shea coming on to help in the comedy numbers. This is the brightest part of the show. *Myro.*

RKO, Boston

Boston, Nov. 4

Church & Hale, Lerma Bros, Old Reid & Ware, Tune Tattlers (4), Dusty Fletcher (2), Manuel & Marita Vever, Ross & Stone, Marcus Troupe (5), "Abandoned" (Ul).

Lineup this stanza adds up to not much more than average with nothing outstanding but good entertainment for family trade.

At opening show, biggest applause was garnered by Dusty Fletcher in No. 5 spot, who does most of his act either lying on the floor or climbing a stepladder. Payees liked his chatter and his trademark "Open the Door, Richard," was always good for chuckles. Bows off with okay terping with unlisted male partner. Church and Hale open with standard tap routine followed by Lerma Bros. who handle puppets neatly. Wild bit of skin-beating by Gene Krupa puppet with solid aid by pit drummer brings stint to sock windup. Comedy acro bit by Oldfield and Ware gets share of laughs via boys getting all tangled up attempting to do tricks.

The Tune Tattlers, three boys and a gal, get fair returns with their vocal and comedy stunts. Pint-sized guy wins yocks for his zanyisms although they were overdone and too much on the cute side. Manuel and Marita Vever with a couple of monkeys trained to play bongos and marracas score okay. Ross and his deadpan partner, Stone, garner nice returns for their comedy bit, lethargic femme's heckling of guy's vocalizing solid with stubholders.

Bill closes with fast stint of juggling by the Marcus Troupe, three gals and two guys, in some competent Indian club throwing. *Ehe.*

Apollo, N. Y.

George Shearing Orch (5), Ruth Brown, Harry Belafonte, George Hudson Orch (14), Russ, Mack & Owen, The Earles (2), Spic & Span, Spider Bruce & Co., "Half Past Midnight" (20th).

Although current layout at the Apollo doesn't keep the customers jumping, it gets their approval. Except for some bouncy numbers by George Hudson's orch, show travels at a pedestrian pace. Topping the bill, George Shearing's combo contribs some lilting arrangements to garner solid response. Comprising piano, bass, vibes, electric guitar and drums, the outfit comes on in the closing frame, teeing off with their theme song, "Bop, Look and Listen." Shearing's warm personality, in addition to the excellent melodic quality of the group, makes the outfit a top attraction. Combo's stint includes renditions of "Conception," "East of the Sun," "You Are Too Beautiful" and "September in the Rain."

In the ace spot, Hudson's crew gives out with a sizzling "Opening Shout," followed by a more sedate offering of "I Can Dream Can't I." Band returns later in the show to offer a risque number titled "She's Got Hips," vocaled by the crew members. Saxer Peanuts Whaling has the audience rocking with his soloing of "Whaling's Blues." Spic & Span, terp couple, offer some frenzied hoofing for fair results.

A yock-drawing ofay acro-balancing trio, Russ, Mack & Owen, provide an entertaining session that gets payees' approval. Act consists of two guys of average height and a midget. In the vocal department Harry Belafonte gives okay piping to "Lean on Me" and "Solitude," but scores heavily with his rendition of "Recognition." Other vocalist on the bill, Ruth Brown, appeared to be straining herself in effecting an individual style of singing that has a tendency to make for unpleasant listening. Nevertheless the audience responded warmly to her warbling of "All of Me," "I'll Get Along," "So Long" and "It's Raining."

Spider Bruce fills the comedy spot with a routine blackout skit that get its full quota of laughs. The Earles, acro-balancing team, are reviewed under New Acts.

Earle, Philly

Philadelphia, Nov. 4

"Grand Ole Opry Gang," starring Roy Acuff, and featuring the Duke of Paducah, Smoky Mountain Boys & Girls, Pap & Jug Band, Brother Oswald, Jimmy Riddle, Helen Harris, Thelma Street, Joe Zinkan, Lonnie Wilson, Tommy Magness, Kentucky Twins, Dot & Smoky, Hal & Velma; "Brimstone" (Rep).

Straight corn for city folks is getting its tryout with mixed results this week at the Earle where the "Grand Ole Opry Gang" is on the stage. Lack of wide audience appeal is the chief disadvantage here for hillbilly fare that apparently rocks them and yocks them in more rural sections.

But despite their seeming casualness and aimless meanderings on and offstage, Roy Acuff and his "Opry" associates are a highly skilled and very professional group of entertainers. Their costuming is an apparel mixture that ranges all the way from the Rockies to the Great Smokies, and the program, while folksy, is flavorsome.

Acuff, known to NBC listeners and juke-box devotees throughout the sticks, emcees the show, sings characteristic numbers and fiddles in the six-piece band. Chatty and amiable, he appears without coat or jacket and addresses the stubholders as "friends" or "neighbors." He also cues the program with such numbers as "Crying Home" and "Wabash Cannonball," keeps the acts moving and helps things no end with his pleasant manner and homey style.

The Duke of Paducah (Whitey Ford) is solid with his homespun humors and is a very good story teller under any setup. "Pap" and his jug band are in there with "A Little Bird Told Me" with "Pap" in sight through most of the proceedings. Dot and Smokey click with "Are You Tired of Me" and "I'll Never Let You Go, Little Darling." Hal and Velma fiddle sing and do bird takeoffs in "One More Time" and "Listen to the Mocking Bird."

Helen Harris draws applause with her yodeling and vocals in "He Taught Me to Yodel" and "Hear the Chime Bells Ring." The Kentucky Twins double in whistling and song on "I'll Take You Back Again" and "I'd Like to Find a New Friend Every Day." Others are Rachel and Brother Oswald, in comedy songs and capers; Joe Zinkans, bass fiddler, and Tommy

(Continued on page 53)

College Inn, Chi
(HOTEL SHERMAN)
Chicago, Nov. 2.

Phyllis Gehrig, Don Weissmuller, Christine Nelson, Cliff Norton, Carmencita Romero, Carmen Albino, Russell Bruce, Frank Carter, Marge Collins, Norman Fields, Ward Garner, Vera Gaye, Eileen Green, Jerry Meydens, Grace Nichols, Tony Parrish, Ken Remo, Ralph Sterling, Frank Wagner, Mary Wimberly, Bill Snyder Orch; $2.50 minimum.

The College Inn Story has departed from the average cafe type of entertainment in every possible way to unveil an intimate, subtle and topnotch musicomedy revue abetted by a crop of fresh and talented youngsters who tell the chronological history of the Inn. The book itself, suggested by Ernest Byfield to Les Weinrott, who wrote and directed it, has heart and humor, documenting College Inn phases of Blues, iceshows, Ben Bernie, swing bands, disk jockeys and the recent "Salute" series. Entire approach gives nostalgia with a smile. Original music by Les Weinrott, musical director Carolyn Gilbert, and orch leader Bill Snyder embellishes the production with its originality and verve.

Opening with a recorded intro by critic Ashton Stevens, who assures patrons that the story is true, after entire company comes in on "The College Inn Song," room's history unfolds from its beginning in 1910. Tony Parrish deftly handles the commentary while Snyder's orch outlines Byfield's and Frank Bering's differences musically via flute and bass, the latter representing the conservative watchful eye of Bering while the flute caricatures Byfield's fancies, enthusiasm and flair for the unusual. Tussle is constantly there, through the Mae Murray era, the roaring '20s with its iceshows, the Isham Jones period and the College interlude.

Dancers Phyllis Gehrig and Don Weissmuller poke fun at the early tango and maxixe, while Carmen Albino, Vera Gaye, Ralph Sterling, Norman Fields, Ken Remo and comedienne Christine Nelson sing songs befitting those periods, from "Crazy Rhythm" to a college alma mater tune. Cliff Norton practically brings the house down as a Chicago business man appealing for funds for the Society for the Preservation of Juvenile Delinquents. Norton's bit capsules the gangster era in hilarious fashion.

Depression lull of the Inn is followed by the Ben Bernie era, with dim lighting and excellent cardboard caricatures of the fiddle trademark and cigar highlighted while cast reviews the famed Celebrity Nights with impersonations of the Astaires, Jolson, Winchell, etc. Eileen Green's torchy "Moanin' Low" as Libby Holman, Carmen Albino's Jolson impresh and Ralph Sterling as the late Buddy Clark garner hefty applause.

Early 1930's finds Marge Collins and Jerry Meydens as models in swimsuits, parading while Parrish's clever commentary tells of the "College Inn Models" interlude. Christine Nelson, as the model of the month, gets raves from onlookers for her wacky comedics while vocaling "I'm the Before, Before the After," a terrific takeoff on models. Gal's a comedienne that wallops with plenty of talent.

Hot band period is carried by the orch through themes of Tommy Dorsey, Benny Goodman, etc., with commentation leading into Swoon Crooner presentation by Ken Remo. Disk jockey shows that followed in the early '40s brings Cliff Norton back for topnotch takeoffs on localites Dave Garroway and Linn Burton, while Vera Gaye gives out with a Sara Vaughan delivery on "Cover the Waterfront."

A reprise of the "Salutes" feature the cast singing and dancing to Porter, Gershwin and Rodgers & Hammerstein, but the payoff of self-kidding comes with an announcement of "Salute to Irving Berlin" with hidden mike spotlightings informing patrons that Berlin said no. The no's finally drown out the intro, giving way to a windup with the entire company of "No Business Like Show Business" and "The College Inn Song."

Aside from a fast-moving production, the excellent cast, with no one featured, rates extra mention for Norton, Miss Nelson and Carmencita Romero's dance group consisting of two lads, two gals and Miss Romero. Their interpretation of Katharine Dunham's group is well-executed and other dance numbers, "Dance Primitive" in the hot band sequence and "It's Too Darn Hot" during the "Salute" reprise, capture heartiest kudos during the 55 minute presentation.

Chief critical point around town seems to be the very local appeal of the revue, since many of the subtleties are recognizable to persons in the trade alone. However, there is enough entertainment to allow for such intimacies without jeopardizing the appeal to customers and if they are unfamiliar with the ups and downs of the College Inn, they'll be in the know after viewing this excellent layout. *Greg.*

Le Ruban Bleu, N. Y.

Michael Brown, Bibi Osterwald, Kirkwood & Goodman, 3 Riffs, Jo Hurt, Norman Paris Trio, Julius Monk; $3 minimum.

The current show, with a single exception, is practically getting to be a stock company—it's been part of the Ruban Bleu scene for so long. Outside of Jo Hurt (New Acts), the rest of the layout is standby, all more or less contributing to an entertainment layout.

Michael Brown, with his cute little self-composed ditties, with himself at the piano for accomp, has an ingratiating manner and continues to improve in the selling department. And some of his lyrics, especially his holdover stuff, are exceptionally clever.

Bibi Osterwald, with her raucous rhythm shouting, is infectious, and she keeps punching all the way. Kirkwood and Goodman, especially the latter, have gained somewhat with experience, but Kirkwood has got to punch more. And the material needs more sock, too.

The 3 Riffs, colored male comedy songsters, click heavily with their satirical material, and the payees went big for them.

The Norman Paris Trio fills the lulls with Paris an especially sock keeper of the keys. *Kahn.*

Coconut Grove, L. A.
(HOTEL AMBASSADOR)
Los Angeles, Nov. 1.

Carl Brisson, Eddie Fitzpatrick Orch; $1.50 cover.

This room and its habitues are a natural for Carl Brisson. Catering to the social set and off the beaten path for the picture mob, the solid citizenry and out-of-towners on the town decorate the tables with black tie and decollete. Bounding on to the floor in white tie and tails, he was in his element and, in a manner of speaking, one of their own. A low gracious bow to the thundering applause and a roguish twinkle in his eye and he was in.

All that he didn't need but it helped. In no time at all he had them eating out of his well manicured hands and his romantic flourishes had the uppercrust femmes reacting emotionally to what would pass in the no-cover boites as swooning. Some of these young bucks who stand transfixed at the microphone and activate their larynx with a melodious trickle could learn a few tricks about showmanly demean from this unmelancholy but durable Dane.

With a miniature mike in hand the fiftyish troubadour, with all the verve and dash of his musicomedy days, skims over the floor with the grace of a ballet dancer and the while filling the room with his stylized singing. He was on for nearly an hour and went through a repertoire of songs mostly in the romantic strain. Just to vary the tempo he hopped up on the piano a la Helen Morgan and pawed the patrons with a naughty French tune. His theme, "White Gardenia," he saved for the last and had to beg off.

Brisson is in for six weeks and should keep the Grove well tenanted and perhaps get a few cuff notes from studio scouts. He must be rated with the best entertainers on the nitery time along with Sophie Tucker, Hildegarde and not too many others. Eddie Fitzpatrick's crew play the dance tunes and back Brisson with creditable results. *Helm.*

Le Coq Rouge, N. Y.

Fritzi Scheff, Eddie Davis Quintet; $3.50 minimum.

The perennial Fritzi Scheff, the "Kiss Me Again" girl of Victor Herbert fame, seemingly goes on and on. Now in her 70s the redheaded Miss Scheff still manages to draw her share of customers.

The lone act here, and slated for a minimum of four weeks, the former star of the Herbert operetta does a varied repertoire of light opera tunes of yesteryear with a soprano that still gets by. Her items comprise such standards as "Kiss in the Dark," the Viennese Fierre song, "Wien, Wien," "Yesterdays" and the like. The audience liked her.

Leading a zingy quintet of his own violin, drums, sax, piano and accordion is Eddie Davis, who goes back many years as a cafe instrumentalist-leader on the New York scene. Maestro is also serving up the accomp for Miss Scheff. *Kahn.*

Cafe Society Downtown
(FOLLOWUP)

Cafe Society's name binge has started with a return engagement for Nellie Lutcher, who played her first N. Y. date at this spot several years ago. She's been a consistent draw in this hospice, and her effectiveness will probably be increased because of a broader base to her renditions.

A lot of the obscurity in her style has been eliminated. There's a more forthright delivery and greater concessions to popular taste. This Negro singer really gives during her 20-minute stint in a manner that rocks the spot. She has more positive values with this new demeanor. Audience faves are still "Real Gone Guy" and "Fine Brown Frame," which she recorded for Capitol and on which she established herself as an entity in the disk biz. It's her third repeat here.

Other singer on the show is Ann Cornell, who is being given a buildup at this spot. This colored girl is showing the benefit of her protracted stand at this cafe. Her styling is still a little hard to follow, but there's sufficient commercialism in her delivery to put her across.

Other performer on the bill is Bernie Hern (New Acts). The Billy Taylor Quartet showbacks excellently. *Jose.*

Mocambo, Hollywood
Hollywood, Nov. 1.

Vic Damone, Harold Stern & Violins (15), Dance Orch (5) with Stern conducting; $3-$4 minimum.

As large a personal triumph as any artist ever scored was that of Vic Damone in his first Coast appearance at the Mocambo. Charlie Morrison's upholstered eatery was loaded with show-folk who stamped, whistled and cheered in a terrific demonstration when the kid unlimbered his larnyx. Dinah Shore, Louis B. Mayer, Dore Schary and Joe Pasternak (to mention a few ringsiders) acted like bobbysoxers at the end of each number Damone delivered.

Backstage, before he came on, Damone had an aggravated case of buck fever. This was his first time in Hollywood and he was really scared. By the time his cue came the patrons were in a gala mood. The place sounded like a boiler factory. Phil Silvers took the mike for a brief introduction. The comedian was in top form, but he couldn't silence the crowd.

Damone did that, however, as soon as he began to sing. With the first few bars of "In the Still of the Night" there was an immediate hush. Damone was in from that instant until he had gone through "I've Got My Eyes On You," "You'd Be So Easy To Love," "So in Love," "These Foolish Things," "Romance Is a Game for Fools," "I Can't Give You Anything But Love, Baby," "I Dream Too Much" and "Just Too Marvelous."

Material he chose was all on the soft and dreamy side, varied only by swingy arrangements of "I Can't Give You Anything But Love" and "Just Too Marvelous." His voice range was immense—from a whispered throatiness to a full-blown baritone with all stops out. His extreme youth and good looks, plus the appealing aspects of his stage-fright, gave a fine quality of romanticism to his love ditties. As a singer he's superb. As an entertainer he can do a lot more with his personality through the use of varied material and styling.

Show is opened by Harold Stern and his crew of fiddlers bowing away at a number of stirring Hungarian melodies. Stern leads the ork for dancing and gives fine backing to Damone. *Dog.*

Bop City, N. Y.

Blue Flames (5), Alice Hall Trio, Herbie Fields & Sextet; admission 90c, minimum at tables $1.50.

Current Bop City show is a rather confined layout devoted entirely to bop and jazz combinations headed by the solid-working Herbie Fields outfit. Originally, the lineup was to have included blues shouter Wynonie Harris, King Records name, but Harris bounced out in a huff after the first show opening night (Thursday) because of an argument over who was to accompany him. Entire grouping is in for only one week. Billy Eckstine due in tomorrow night (Thursday).

Fields outfit, made up of drums, piano, bass, guitar, trombone, trumpet, and the leader's string of reed instruments from straight soprano to baritone sax, is an impressive group. It doesn't confine itself to bop, but runs a gamut from straight jazz through such things as Duke Ellington's ballad, like "Prelude to a Kiss" to a wild "How High the Moon." It performs solidly from a musical viewpoint, and easily tops the bill.

Alice Hall's Trio is built around her unique and exciting bop-accordion work. Supported by drums and bass the pert gal clings fairly closely to standard material, riding high over such things as "I Cover the Waterfront," "Sweet Georgia Brown," "Caravan," etc. She puts on a good show, bouncing all over a small area in front of the mike as she practically knocks herself out.

Blue Flames are a disappointment. They open the show, covering the same sort of material, with a few originals added, as the others on the bill. Their musical performance leaves a lot to be desired and the material they use isn't sufficiently varied to make much of an impression. *Wood.*

Old Roumanian, N. Y.

Johnny Howard, Sadie Banks, Olsen & Joy, Sandra Kiraly, Buster Burnell, Kitty Carr, Line (6), Joe LaPorte Orch (5), D'Aquila Rhumba Band; $1.90 minimum.

Twenty-five years is a long time to be in the nightclub business in New York—or anywhere, for that matter — but that's a feat Jack Silverman has achieved at his Old Roumanian on the lower eastside. The Old Roumanian is really one of the showbiz institutions, with its family-time atmosphere. To put it a little facetiously, there is no doubt that Silverman is in business to stay.

The current show is unpretentious by uptown entertainment and salary standards, but it serves to please the patrons. Johnny Howard, the headlined comic, has been here before and, as always, gets plenty of laughs with his fast patter, some of it, perhaps, a little too blue for family consumption. For this is a place where you bring the wife and kids for chopped liver and mushk steak. Howard, when caught, had a little trouble with a stewed heckling patron, and that undoubtedly contributed to his squelching blue stuff.

Sadie Banks, of course, goes with the lease, with her indigo lyrics. The rest of the layout comprises Sandra Kiraly, who does a capable job at selling her tunes; Olsen and Joy, mixed team of acro hoofers, who also go over; Buster Burnell, young hoofer, and Joe LaPorte's orch (6), along with D'Aquila's rhumba band.

The six chorines have more enterprise than talent, but there's no pretentiousness on that score. They're here strictly for atmosphere and for the Bronx and Brooklyn burghers out for a night. *Kahn.*

Bal Tabarin, S. F.
San Francisco, Nov. 2.

Beatrice Kay, Walton & O'Rourke, Knight Sisters, Al Wallace Orch (9); $1 cover.

The problem of how to beat the budget is niftily solved in this compact show, which delighted a sellout opening night audience tonight (20) and proved that, providing the performers measure up to superior standard, it is possible to satisfy the check-payers without floating a Liberty Bond issue to payroll the talent. The abbreviated bill, sans gal line, frills and folderol, pays off in a great measure because each of the acts gives to the bill.

Bill opens with sparking musical melange by Al Wallace crew and then breezes into acro-dance routine by the Knight Sisters, who turn in better than usual stint for solid returns.

Walton and O'Rourke, puppeteers, offer their usual terrif assortment of novelties (including an Afro-Cuban item which slays the customers), manipulating eight puppets in fast succession. "Love Bug" novelty, in which miniature dolls make round of ringside tables, draws good applause.

Beatrice Kay, draped in a silver gown, comes on with traditional vaude chatter hello, opening with a tepid "This Is It," and follows through with a corned assortment old old timers, including "You Made Me What I Am Today," "Only a Bird in a Gilded Cage," and "I Don't Care," all of which click with payees and warms 'em up for "Put Your Arms Around Me," "Take Me Out to the Ball Game," "Let Me Call You Sweetheart," and "Oceana Roll."

As encores, Miss Kay obliges with "Man in Little White Coat," "Shufflin Along," "Sheboygan," "Slow Boat to China" and "Lonesomest Gal in Town," and "Strawberry Blonde" for a venerable ovation. Accompaniment by Sylvan Green is capable.

Music for show and dancing by Al Wallace orch is on super side, with rhumbas particularly a magnet for dancers. *Ted.*

Cotillion Room, N. Y.
(HOTEL PIERRE)

Myrus, Pierre D'Angelo & Ana, Stanley Melba Orch, Ralph Lane Orch; $3 minimum; $4 weekends.

This swank dine-and-dance spot keeps to its payoff formula for the current layout. The entertainment policy, guided by maestro Stanley Melba, blends into the room's ultra, but informal atmosphere with casual naturalness. This spot rarely books more than two turns but these are usually standout, making for short but sweet floor shows.

Myrus, making one of his recurrent appearances in this room, has a surefire mind-reading routine. His mental telepathic "talents" are executed with superb finesse that both captivates and confounds. He works with an aud participation setup in which the customers are asked to write questions on a card that's folded before being handed to him. Myrus not only discloses the nature of the question but makes some crystal-balling predictions about the future. He handles the customers with diplomatic discretion, always pulling for laughs without embarrassing the person who asks the question. His prophecies may or may not be phony, but the common feeling of the customers, expressed in buzzing whispers each time he picks up a card, is "how does he do it?" Myrus isn't telling.

Opening turn is Pierre D'Angelo with a new partner, Ana, in a ballroomology exhibition (New Acts).

Melba fronts his orch in usual ingratiating style, dishing up straight rhythms for customer dansapation. Ralph Lane's combo alternates with neat chile music for the rhumba fans. *Herm.*

Minnesota Terrace
(HOTEL NICOLLET)
Minneapolis, Nov. 5.

Dorothy Claire, Johnny Morgan, Cecil Golly Orch (12) with Mildred Stanley; $2.50 minimum.

There's much vocal and comedic talent on display in this layout and customers, in consequence, get good entertainment dividends. Making her first Minneapolis appearance, Dorothy Claire proves to be a saucy, snappy song stylist who enhances the value of her numbers with her acting ability. The attractive songstress, who once adorned "Finian's Rainbow," injects intriguing spice, fire and vigor into "Fine and Dandy," "Wonderful Guy" and "Just One of Those Things" to make them all the more listenable. A vocal recital of "what happened to 'Finian's Rainbow' and its cast in France and England" has pleasant comedic overtones. "How Are Things in Glocca Morra?" from "Finian's Rainbow" is an appropriate closer.

Johnny Morgan, who works in a quiet, easy way, sets off almost continuous laughter with his song parodies, patter and clowning. Much of his material and business is familiar, but he handles it with such spontaneity and skill that an illusion of freshness is created for even some of the more ancient stuff. He travesties magic by making a spoon dance in a bottle and leap out of it, and he stirs mirth by burlesquing a symphony orchestra conductor—a bit of clowning that probably could be condensed to advantage. His parody of "Donkey Serenade" is plenty funny, too, and he creates more merriment with amusing impressions of radio comedians.

The Golly orchestra, as usual, plays the show well and maintains its local rep as a topnotch dance aggregation. Room fairly well filled for dinner performance. *Rees.*

Club des Champs Elysees
(PARIS)
Paris, Oct. 25.

Bernard Bros., Constantino Orch (12), Baretz Tango Band (8); no minimum.

The club, which is located under the Champs Elysees theatre, is one of the Paris plush places getting the carriage trade. It used to have a floorshow and now has reopened with just one act, the Bernard Bros., who appear twice nightly. The spot was practically dying, but due to the terrific following of the Bernards, who had previously clicked in Paris at the Lido and the Sa Majeste, it has revived splendidly and doing sock biz.

They have injected some new numbers in their routine, and are packing them in nightly.

Patrons are ushered in under glad-handing of Fernandez. The hands are doing good work with patron hoofing between the Bernards appearances. Latter are under two months' contract but are certain to be held over beyond that period. *Maxi.*

New Acts

PIERRE D'ANGELO & ANA
Ballroom Dancing
12 Mins.
Cotillion Room, N. Y.

Pierre D'Angelo (& ex-Vanya) has teamed up with a new terping vis-a-vis, Ana, for a topnotch ballroomology turn. Although working in one of the most formalized media, the team has a fresh appeal stemming from silkily smooth execution of interesting routines. Ana, a striking brunet looker, is garbed in semi-ballerina style and and an airy dancing style to match. D'Angelo wears the conventional tails and white tie.

Duo has a wide hoofing repertory ranging form dainty minuets to rhumba bounces. They avoid the standard acro stunts in favor of straight technique where they easily get by on their merits. Team also tries some mild comedy byplay with the orch with effective results. They wind strongly with a flowing ballroom number to Kurt Weill's song, "Speak Low." *Herm.*

FEDERICO REY & PILAR GOMEZ
Dance
15 Mins.
Monte Carlo, N. Y.

Federico Rey, who was the dance partner of the late La Argentinita, one of the greatest flamenco dancers of this era, and Pilar Gomez, sister of the late dancer, have been doing a Castillian dance turn for some time in theatres and cafes. This team dishes up its rhythms on an extremely high plane with concert stage overtones, but with enough commercial values to make them clicko for cafes.

Their routines are highly imaginative. Work is in the framework of old dance forms, such as an 18th century bolero and a lively bulerias as well as a malaguena, but adaptations for modern day use are colorful, lively and contain ballet interpolations which show off their skill as dancers.

Turn features a number of costume changes, probably designed by Rey, who doubles as a costume designer under his square handle, Freddie Wittop. Solo spots by each provides the opportunity to switch garb.

Work is of the calibre to gets attention even from non-Hispanic elements and can be exhibited in class spots. *Jose.*

BILLY TOFFEL
Songs
25 Mins.
El Casbah, K. C.

As it does occasionally in order to broaden the variety of entertainment in its swank supper room, the Bellerive Hotel has an unusual booking in Billy Toffel for its El Casbah room. Oddly enough, the French import is clicking nicely on a policy of two shows nightly, although probably less than half of his audience has even a smattering of French.

That's not too important, however, as Toffel has plenty of personality to go with his warblings of ballads and saucy songs. His baritone and material combine with his manner and presentation for easy listening throughout. He's sticking principally to the French songs with which he has done so well—"Something About Paris," "Tout le Long des Lues," "Hello Baby, Mademoiselle," and a parody on "Only for Americans." Just for kicks he's also doing some American pops—"My Darling," "A, You're Adorable." And switching between French and English enough to give everybody more than the general idea.

It's the first date for Toffel outside of the Coastal metropolitan centers since he came to this country several months ago, and it works out well for the house and for the singer. *Quin.*

MARTHA WRIGHT
Songs
20 Mins.
Hotel St. Regis, N. Y.

Martha Wright is a blonde looker who should click in the class hotel nitery circuit. She's musicomedy class timbre, and is being mentioned for the new Walter Bullock-Abe Ellstein musical, "It's Great to Be Alive." In fact, she features "Blue Day," excerpt from that forthcoming score, excepting that it's done in an anticlimactic spot, militating against its best effects when she follows a Berlin medley with this relatively unknown number. By reversing and in general rerouting, it would improve the end results.

No question about her vocabilities, decorativeness and cafe floor authority. Just on looks she takes command but an opening night mistake of eschewing the mike has since been corrected. Normally she could dispense with the amplification, having a clear soprano, but the Hotel St. Regis' Maisonette is a pretty large interior and the mike is necessary, in the main, although a change of pace, by dispensing with it in one number, also would be a good stunt. Miss Wright should gravitate a bit more about the floor; certainly, in the instance of the opening night, it wasn't a case of staying anchored to the mike.

"Never Entered My Mind," "General Johnston's Country Store" (special), "If I Love Again," and an "Oklahoma" excerpt are among her other ditties.

Miss Wright gets excellent musical support from maestro Milt Shaw who has the standard dansapation band, alternating with Paszlo & Pepito for the Latin and waltz sets. Thrush has great potentials. *Abel.*

BERNIE HERN
Comedy
10 Mins.
Cafe Society Downtown, N. Y.

It's recalled that Cafe Society Downtown in the past has taken comics right out of the parlor and transformed them into performers of stature. Zero Mostel, for example, is one of the alumni of this spot. Sometimes this type of investment pays off handsomely, economically and prestige-wise. On that basis the booking of Bernie Hern can be forgiven. Material isn't bad—in fact several comics do his type of stuff with considerable success. But there are many facets to his delivery that need much polish. Timing, projection and freshness of style are completely missing.

In this particular cafe, the patronage is used to different type approaches. The customers here will go for a comic that attempts something different in both style and material. But commercial copy badly delivered gets the go-by. *Jose.*

THE HARSTONS (5)
Acro
9 Mins.; Full
Palace, N. Y.

The Five Harstons, booked into the Palace at the last minute when an act fell out, are a troupe of talented Britons playing their first vaude stand in the U. S. Three boys and two femmes show excellent teeterboarding, having a catalog of tricks that build to good all-around results. They open with some risley work, getting off some fast balancing before going to the seesaws. Their teeterboard tricks, while standard, are well executed, getting off to handsome mittings with a three-high and a perch.

Like most foreign acts playing this country for the first time, the Harstons have still to get acclimated to U. S. pacing. When that's achieved they're good for most visual media. *Jose.*

JO HURT
Songs
12 Mins.
Le Ruban Bleu, N. Y.

Jo Hurt is an interesting songstress who suggests musicomedy possibilities. She has a small but pleasant voice, plus a neat flair for turning a lyric. Does varied tunes, but suggests particularly good possibilities on the ballads, with her extreme sensitivity for a lyric.

Opens with rhythm number, then reveals she can change her pace to ballad, followed by blues, ballad and, to climax it, a yodel.

Miss Hurt's coif could be improved upon, being one of those long, straight bobs with Dutch-boy bangs, and it's a little too severe and distracting. *Kahn.*

VERA NEWCOMBE
Songs
10 Mins.
Blue Angel, N. Y.

Vera Newcombe has a novelty song act—if you can call doing old songs in semi-straight fashion a novelty act at this late stage. But she has neither the personality nor the vigor of Beatrice Kay, to whom she is inevitably compared.

Wearing the costumes of the Gay '90s, Miss Newcombe does songs of more or less that period, with little asides to the patrons punctuating the lyrics. This is certainly the wrong kind of spot for her. *Kahn.*

THE EARLES (2)
Acrobatic
10 Mins.; One
Apollo, N. Y.

Making their first vaude appearance, The Earles shape up as a standard acro-team. Colored brother duo show competency in their stunting, but fail to register solidly due to the familiarity of their turn.

Boys start with a leisurely but okay hand-and-handing. A staged fight between the pair gives vent for a display of some fancy acrobatics.

ANDY WILLIAMS
Songs
12 Mins.
Blue Angel, N. Y.

Andy Williams (nee Kay Thompson and William Bros.) is a potential for musicomedy. A pleasant-looking youngster with a saleable voice and personality, he has a tendency to use too many of the mannered tricks employed in the Thompson-Williams act, and in a room as small and intimate as this, these have a tendency to seem exaggerated.

Williams is a definite juvenile type, doing typical musicomedy-type tunes such as "Romantic Guy, I," "Spring Is Here," "Who Cares," and the like. The voice is a little wavering in the middle register, but he hits it well on the top tones and generally handles himself neatly. The audience liked him. *Kahn.*

TONY BARI
Songs
20 Mins.
Tic Toc, Montreal

Making his initial appearance in this Latime boite, Tony Bari scores with an easy manner and such song selections. Picking the more obscure tunes from such faves as "South Pacific" and "Kate," he does a strong single with an above-par tenor voice.

Being Italian-born, Bari works the Neapolitan folk songs to the utmost. A natural to carry a big production number, Bari sets well for hotel business and the small room when he does away with the mike. Without resorting to vocal calisthenics, he gets the most out of some trick arrangements but would be more effective on some numbers if he cut the whimsy and terp attempts. *Newt.*

FLORENCE AHN
Songs
7 Mins.; One
Palace, N. Y.

Florence Ahn has exhibited locally in cafes, but has missed VARIETY's New Act file. She has a finely developed soprano which she uses to excellent advantage in the semi-classics. This petite Chinese looker has good stage presence, a knowledge of language and good projection.

Miss Ahn showed her bigger numbers in the short time allotted her, starting out with "Night and Day" before going in for "Granadas" and "My Hero." Numbers came off excellently to indicate that she can do well in cafes or vauders.

On opening night, her audience standing was enhanced by a delegation of Chinese personnel of the UN staff. *Jose.*

RAYMOND CHASE
Concertinist
12 Mins.
Shelbourne Lounge, N. Y.

Raymond Chase is an okay bet for intimeries. His expert handling of the concertina impresses as being good filler material for small rooms. A personable lad, he should have little trouble in winning over an audience.

In addition to playing straight with numbers like "Tea for Two," Chase adds color with some comic material in the form of a musical story, which he narrates while concertining. Further enhancing his act, Chase toys with two miniature squeeze-boxes that makes for good showmanship beside displaying his proficiency with the instrument.

Song Quartet

(Continued from page 1)

contralto and English basso, accompanied by a Jewish pianist-director. Ensemble is managed by Dick Campbell, onetime head of USO-Camp Shows' Negro talent department, who has several alternates for his group, due to conflict from solo engagements. Negro tenor Lacoste Evans Brown, who went into the current legiter "Lost in the Stars," has been replaced by Napoleon Reed.

Alternating Oriental sopranos are Dalilay Aldaba, a Filipino, and Ruby Yoshino, a Jap-American. Dutch-Scotch contralto is Elisabeth Dunning and English basso is Burton Cornwall. Rudy Schaar was pianist last season, with Francis Benner replacing this year.

Group opens its fall season Nov. 15 in Richmond at Virginia Union University, singing next day (16) at Hampton Institute, then at Maryland State College and in other parts of the south appearing before white and Negro audiences. The mixed white-colored group found no objections raised to their concertising together last season, even in Tennessee, according to Campbell.

VARIETY BILLS

WEEK OF NOVEMBER 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 9
Lena Horne
Dunhills
Skitch Henderson Orc
Music Hall (I) 10
Patricia Bowman
Robert De Vere
R Tetley Kardos
June Gardner
Jim Kirkwood
Lee [illegible]
Tony Starman
Ray Raymond
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 10
Medlock & Marlowe
Joey Bardin
Glenda
2 Zephyrs
Ray Malone
Quinlans
2 to Fill
Paramount (P) 9
Jo Stafford
Jackie Green
Petro Bros
Paul Weston Orc
Roxy (I) 11
Tony Martin
Salici Puppets
George Conley
Strand (W) 11
Lalla 'A' Pogan
BALTIMORE
Hippodrome (I) 11
Dave Apollon
Owen McGivney
Ross & Hightower Bros
Mary Osborne
Hank Siemon
State (I) 10-12
Payne & Foster
Tom Osborne
Lock & Lewis
Darnells
13-16
Chambers & Blair
Dale Sis
Red Mouse
Foolish, Wise & Reckless
Sarah Vaughan
Shep Fields Orc
H & W Bell
Johnny Morgan
Bill Lawrence
1 to Fill
KANSAS CITY
Midland (L) 9
Rhonda Fleming
Louis Jourdan
Rory Calhoun
John Agar
Isobelitas
Bob Hopkins
LONG BRANCH
Paramount (WR)
9 Only
Fred Lane
Ward & Mite
Wallace Puppets
Bettie Moore
Don Henry 3
Al Ferguson
Burns Twins & Evelyn
LOS ANGELES
Orpheum (I) 9
Vic & Adio
Jacques Cardon
Sheila Rogers
Lucienne & Ashour
Bob Gentry
Walton & O'Rourke
Joe B Howard
Great Harry Kahne
MIAMI
Olympia (P) 9
Lawrence Welk O
Pickerts
Ladd Lyon
Nip Nelson

OLYMPIA to RUN

NEW LONDON
Victory (I) 11-12
Villanoves
Ernie Morris
Faye & Barry
Dennis & Thompson
Herbe Lynn
Kaven
NEWARK
Adonis (I) 11
Louis Prima Orc

GLASGOW
Empire (M) 7
Max Wall
L & B Lowe
3 Smith Bros
Thora Drink
Hoffman
Wood & Niblick
Latona & Malcia
Annell & Brock
Zio 3
GRIMSBY
Palace (M) 7
Gerry Leader
Piet Van Bruchts
Falcons
Frogmen
Aqua Revuette
Tarzan Jr
Horell
Air Aces
Charlie Indre
Cooky Javen
Aqua Loviers
Doug Wainwright
HACKNEY
Empire (S) 7
Syd Seymour
Seymour Lovlies
Tobover Tp
Adele
Danny Gray
Madhatters Bd
Jeanne Karen 3
Constance Evans
2 Donnallys
LEICESTER
Palace (S) 7
Pat Roseborough
S & R Jenks
Penton's Circus
Olga Verona
Madrigal & Joyce
Doreen 4
LINCOLN
Royal (I) 7
Jackson Earle
S & D Day
Billy Rose
F & P Naylor
Shenton Harries
Ramoni Bros
Detrina
Rodney & Hawke
Valentine Lovlies
LIVERPOOL
Empire (M) 7
Jewell & Warriss
Grafton Sis & Jacques
Tio Ro
Downey & Daye
Evelyn Adams
Topper Martyn
3 D'Davis Bros
Anne Mor
NEWCASTLE
Empire (M) 7
Vic Oliver
June Monton
Jeanette Hughes
Ernie Brooks
Elizabeth Gray
Maureen O'Neil
Lionel Smith
Horner & Betty
Kathleen West
Burns & Brock
Noval Sis
Fred Lovelle
Johnny Lawson 3
NOTTINGHAM
Empire (M) 7
Arthur Lucan
Kitty McShane
Willer Neal
Skating Dexters
Keith & Cortes
Mercy Martino
PORTSMOUTH
Royal (M) 7
Albert Whelan
Joe Church
Anne Shelton
F & P King
Jackie Hunter
Laurie & Doge
Del Cortina

Mills & Bellis
SCUNTHORPE
Savoy (I) 7
Jack Tracey
Varga Models
H De Courcey
P Dicey Ballet
3 Belgraves
SHEFFIELD
Empire (M) 7
Frankie Howerd
Peggy Cochrane
Cherie Clapham
Jackley & Joe
3 Robertis
R & H Rems
Chow Ding
L Ritchie & Wendy
SHEPHERDS BUSH
Empire (S) 7
Ammo Wing
George Lacy
Sorelle Tarri
Silver & Day
Dotty May & Sevens
Ambrose
McKenna 3
J & M Kinson
SUNDERLAND
Empire (M) 7
A Worton Tpe
Swain & Swing Sis
A J Powell
Gus Aubrey
J Chatburne
Allan & Shearer
Mark & Dancing Demons
John Rodon
Mondalay Singers
Tom Katz 6
Stan Stafford
SWANSEA
Empire (M) 7
Issy Bonn
Wacky Road
Darlos Co
Norberti
Merreous & Lilliana
Mickey Rossel
Elverio & Ortero
WOLVERHAMPTON
Hippodrome (I) 7
Harry Rowson
Pat Gaye
Stanley Vann
Tony Mercer
Eddie Chile
Freddie Ansell
Jack Dickeman
Sonny Dickeman
John Dennan
Iris Barris
Jill Andrews
Lynn' Bridger
Glamorous Memphis
WOOD GREEN
Empire (S) 7
Bartlett & Ross
Cliff Sherlock
Douglas Harris
Billy Wells
Loren Lorens
Leigh Bridson
Danny Correll
Moray Bros & Dare
Les Morton
Barry James
Geoffrey & Devere
Lloyd Chappelle
International Singers
YORK
Empire (I) 7
F Mendelssohn
Hawaiian Serenaders
Harvey Twins
Ford & Lenner
Rita Cormo
Gondy Bros
Hal Miller
Skating Colorados

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BINGHAMTON
Binghamton (I) 10
Roy Smeck
West & Page
Joe DeRita
Monroe & Grant
B Whiting & Yvette
BOSTON
Keith's (R) 10
Sherwoods
David Powell
Penny the Horse
Florence Ahn
Al Herman
J & R Arnaut
Eddie White
Harstons
CAMDEN
Towers (I) 11-13
The Duberres
Dick Freeman
Tommy Trent
Robbie Carr Co
DeVal, Merle & Lee
CHICAGO
Chicago (P) 10
Peter Lawford
Marilyn Maxwell
Jerry Lester
4 Evans
Oriental (I) 10
Rich Button Show
Palace (R) 10
V & G Havdock
Carlton Emmy & Mad Wags
3 Arnauts
Slim Timblin Co
Anthony Allyn & Hodges
Betty J Watson
J Austen
Pat Henning
Harstons
COLUMBUS
Palace (R) 10-13
Joyce James & Cornell
Chris Cross
Peggy Taylor 3
Patte & Waterfall
Fred Sanborn
Lou Lynn
Senator Murphy
Pallenberg's Bears
HARTFORD
State (I) 11-13
Honey Bros
Guy Marks
D & D Remy
Martin & Florenz
Olive White
OMAHA
Orpheum (P) 9
Don Francisco Co
Frank Marlowe
Paul Kohler
Penny Edwards
Johnny Johnstone
PHILADELPHIA
Carman (I) 10
R & R Duffy
Marion Stevens
Fred Lightner
Romanos
ST LOUIS
Fox (FM) 10
3 Bouncing Bodes
Holley & Biley
Ada Lynne
Evers & Delores
J Goetchie
Gilbert & Layne
Sammy White
Marguerite Pierre
SPRINGFIELD
Court Sq (I) 10-13
Romas 3
Alan Clive
Landons
Tonya
LeRoy Bros
Nagelsombers
Don Tannen
Lawrence
TORRINGTON
State (I) 13 Only
Villanoves
Ernie Morris
Faye & Barry
Dennis & Thompson
Herbe Lynn
Kaven
WASHINGTON
Capitol (L) 10
Belmonts
Eileen Barton
Will Mahoney
Reddingtons
CANADA
EAST HAMPTON
Granada (I) 7
Roddie Bells
Jacky Trevor
Fred Rotter Co
Doo Marno

BRITAIN

BIRMINGHAM
Hippodrome
F & P Coccia
3 Chelas
Tutor Bros
Henry Jo Adams
BOSCOMBE
Hippodrome (I) 17
Jimmy Bryant
J St Denis
Beryl
Nan France
Browne Bros
Eric Coverdale
Tommy Lewis
Ilo Morris
Audrey Kay
Desmond Hare
Marjory White
Fanny Demoellos
BRADFORD
Alhambra (M) 7
Piddingtons
Harry Bailey
V Julian Pets
Kemble Bros & Helen
3 Monarchs
Fran Dowie
Mills Sis & Michael
BRIGHTON
Hippodrome (M) 7
Ink Spots
Skating Typhoons
Al Burnett
Frances Duncan
Arthur Worsley
Victor Seaforth
Falcons
3 Shades
Merinos
BRISTOL
Empire (I) 7
Renee Rocke
Albert Whelan
Fred Hugh
CARDIFF
New (S) 7
Max Miller
Radcliffe & Ray
Alfred Thrip
Revell & Fields
Racliffs
Tupper Oliver
Rover's Dogs
Marie de Vere
CHATHAM
Empire (S) 7
Tommy Fields
Ethel Manners
Dolly Lewis
CHISWICK
Empire (S) 7
Nat Jackley
Marianne Lincoln
Jack Francois
Costello Twins
Armand & Anita
FINSBURY PARK
Empire (M) 7
Harry Lester Co
Chris Sands
Regan & Royal
B & M Renard
Ann Vernon
Carol

Cabaret Bills

NEW YORK CITY

Blue Angel
Wally Cox
Vera Newcombe
Andy Williams
H Chittison 3
Bop City
Herbie Field
Wynonie Harris
3 Flames
Alice Hall 3
Billy Taylor 4
Cafe Society
Nellie Lutcher
Ann Cornell
Cliff Jackson
Billy Taylor 4
China Doll
Noro Morales
Ralph Font Orc
Katharine Chang
Toy & Wing
Mira Kim
Canton Bros
Copacabana
Joe E. Lewis
Upsdarts
Florence & Frederic
Terri Stevens
James Barrie
Patricia Adair
M Durso Orc
Alvarez Orc
Diamond Horseshoe
Billy Bishop
Jack Gansert
W C Handy
Billy Banks
Choral Quartet
Juanger Ballet Line
Glen Yellin Orc
El Chico
Rosita Rios
Bolicheros & Torres
Varela 3
D'Alonzo Orc
Havana-Madrid
Miguelito Valdes
De Castro Sis
Ibarras
Havana-Madrids
Pupi Campo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Lee Crane Orc
Hotel McAlpin
Max Kaminsky Orc
Hotel New Yorker
Salute to Cole Porter
Ruth Ann Koesun
John Kriza
Don McGrane Orc
Hotel Pierre
Myrus
D'Angelo & Ana
Stanley Melba Orc
Ralph Lane Orc
Ralph Tefertiller
Hotel Plaza
De Marcos
Maria Neglia
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St Moritz
Maureen Cannon
Romani Orc
Hotel St Regis
Martha Wright
Laszlo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Joan White
Patricia Bright
Cy Coleman
Hotel Statler
Vaughn Monroe
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Irving Fields
Fred Foster
Nina
M Armanda
Iceland
Karn Robbins
Sophomores
Grace & Desmond
Neil Harvey Orc
Latin Quarter
Frank Libuse
Alex D'Arcy
Maurice Abert Orc
Roche Double Sextet
Gladys LeRoy
Linda Lombard
Francoise Nevvie
Romanos 3
Burby, Moore 5
Art Waner O
Le Coq Rouge
[illegible]
Oscar Cabot Orc
Jack Towne Orc
Leon & Eddie's
Juanita Holey
Farrells
Richard Hayes
Marion Powers
Bella Amaro

(Continued on page 53)

Tepid Legit Biz Plagues Balto; Racial Segregation Seen a Factor

Baltimore, Nov. 8.

Cause of growing concern among showmen here and in New York is the relatively poor business so far this season for touring legit shows playing Baltimore, traditionally one of the country's best one-week stands. Major factor in the situation is believed to be the complex status of the racial-segregation question here. Matter is regarded as particularly serious in view of the unavailability of negro ... by Washington, also on the racial issue.

The leading theatre, the UBO-booked Ford's, is presumably being hurt by picketing on account of its Jim Crow policy. But the indie Maryland, which has wavered between racial exclusion and a non-segregation policy, has done even worse. Apparent explanation is that, because of its non-affiliated booking status, the Maryland has been unable to get any top-rate shows, while Ford's gets the regular Broadway touring productions booked by UBO.

Disappointing grosses were registered at Ford's by "Life with Mother," "Light Up the Sky" and "Goodbye, My Fancy," while the Maryland had a couple of good weeks last summer with "Anna Lucasta," but has had slim pickings on all other bookings. Both houses are dark this week, but Ford's gets the perennial Shubert revival, "The Student Prince," next week, while the Maryland will offer the previously censored "Respectful Prostitute."

Max Gordon's tryout, "Metropole," is booked for Nov. 14 at Ford's, but the house will have its first real test of the season the week of Nov. 21 with Tallulah Bankhead in "Private Lives." Though the actress appeared in the Noel Coward comedy last summer at the strawhat at Olney, Md., she is a proven draw here, so the racial issue may have a showdown, at least on a business level.

Racial question was highlighted two weeks ago during Madeleine Carroll's appearance here in "Goodbye, My Fancy." The actress had previously tried to avoid playing Ford's, after learning that it discriminates against Negroes. She had appealed to Actors Equity, which notified her that, as she was contractually committed to play the theatre, she would have to go through with the engagement. She claimed she had been misled into thinking that the house was not Jim Crow.

After being turned down by her union, Miss Carroll posted a personal note on the bulletin board backstage at the Broadway theatre where she was starring in "Fancy" at the time, explaining that she was fulfilling the Baltimore engagement only under protest, as she disapproves of racial discrimination. During her appearance here she reportedly made numerous statements along the same line. Actress left the show at the end of the week here, because of illness, and the production was closed.

Provisional Contract

As a result of her experiences in Baltimore recently, Miss Carroll will never again sign a contract requiring her to appear in a theatre having a policy of racial discrimination. The actress, who played in "Goodbye, My Fancy" at Ford's, Baltimore, under protest two weeks ago, has told her agents that henceforth she will insist on a clause specifically excluding Jim Crow houses.

Miss Carroll, whose illness forced the closing of the "Fancy" tour after the Baltimore engagement, is currently under a doctor's care in New York. She intends going to the country soon for an extended rest and will not even think about future stage or film activities until after the Christmas holidays, at the earliest.

Wiman's Twin Pianos

Not since the days of the George Gershwin musicals has there been a two-piano team in the pit of a Broadway legit, as when (Phil) Ohman and (Vic) Arden were featured in the entr'acte stuff.

Dwight Wiman will revive that with his "Dance Me A Song" musical, when Eadie & Rack do their stuff in the pit and on the rostrum. Decca recording artists are currently at the Blue Angel, N. Y.

Margaret Truman In Middle of Stew On Concert Tix Sale

Columbus, O., Nov. 8.

Politics in the hub of this so-called "pivot state" and some misunderstanding became involved in the concert of Margaret Truman here Wednesday (2), but everything came out all right. Especially at the box office.

Rumor got out the day before the concert that Octave Ammon, state highway department division engineer, "ordered" maintenance superintendents under him to buy tickets for Miss Truman's concert. Ammon hit the public prints immediately with a denial.

Reports were that Ammon had ordered each of his supers to contribute $18 for the purchase of tickets, the funds being collected from highway workers in the division. Ammon admitted he was selling tickets but that no compulsion was involved. He said he had sold between 40 and 50 tickets priced at $2.40 and $3.60.

The political pot was brought to a boil earlier in the week when it was reported that Democratic leaders attempted to return a large number of advance sale tickets purchased last summer. The Columbus Women's Music Club, sponsor of the concert, rejected the move.

Carefully laid plans for a reception at the Governor's mansion after the concert were temporarily knocked out when Miss Truman announced upon her arrival that she would leave Columbus immediately after her performance. However, overnight she changed her mind and met several hundred of the club's top subscribers. Gov. and Mrs. Frank J. Lausche stood in the receiving line with her.

Total gross for the concert was not revealed but a Women's Music Club member revealed the group made a profit of $5,000 from the sale of tickets and programs. Miss Truman was paid $1,500.

Legit Critics

Continued from page 1

Marc Blitzstein musical edition of "The Little Foxes," there was a clear split between the morning and afternoon papers. That is, Atkinson, Howard Barnes, of the Herald Tribune, John Chapman, of the News, and Robert Coleman, of the Mirror, all wrote negative b.o. notices, although Atkinson's was contradictory. Ward Morehouse, of the Sun, Richard Watts, Jr., the Post, William Hawkins, World-Telegram, Robert Garland, Journal-American and Pollock praised the show.

It's generally believed that Atkinson, Barnes and Chapman have more b.o. influence than all the other critics combined, so poor reviews from them might be figured an insurmountable rap for "Regina." However, the Cheryl Crawford production had a satisfactory first week, though that may have been at least partly due to its theatre party bookings. Also, the relative popular appeal of the show itself may be the ultimate factor in its financial success or failure.

Atkinson, Barnes and Chapman, plus Morehouse and Pollock, gave favorable notices to "Lost in the Stars," while Coleman, Garland, Hawkins and Watts didn't like the Maxwell Anderson-Kurt Weill musical drama. The show has played to capacity trade since the opening.

Chapman liked Lillian Hellman's "Montserrat," with Pollock in agreement, and Garland and Hawkins in roundabout concurrence. Atkinson, Barnes, Coleman, Morehouse and Watts turned thumbs down on the play, however, and its b.o. fate is questionable. Although the Atkinson and Pollock disapproval of "I Know My Love" was perhaps the outstanding disagreement with the critical majority, the week's four productions produced an unusual array of divergent reviews.

'Heart' Tour Clicks, Project Expanded

Minneapolis, Nov. 8.

U. of Minnesota Theatre-on-Tour production of "The Hasty Heart," which started its midwest tour of small towns last month, has been so successful that plans are now being worked out to expand the project by sending out additional attractions, according to John Rust, producer. Also, "Hasty Heart" tour, scheduled to continue until late December, probably will be lengthened an additional five weeks, he says.

Theatre-on-Tour is a joint U. of Minnesota department of concerts and lectures-Theatre Guild project. Theatre Guild staged and cast the play.

Many of the towns visited have never seen a professional performance of a speaking play, according to Rust. He says the play has been received enthusiastically wherever it has been presented.

Current Road Shows

(Nov. 7-19)

"Anne of 1,000 Days"—Nixon, Pitt. (7-12); Hartman, Columbus (14-16); Murat, Indianapolis (17-19).

"At War with the Army"—Harris, Chi. (7-19).

"Barretts of Wimpole Street"—Empire, Syracuse (7-8); Avon, Utica (9); Aud., Rochester (10-11); Strand, Elmira (12); Shea's, Erie (14); Shea's, Ashtabula, O. (15); Colonial, Akron (16); Hartman, Columbus (17-19).

"Blossom Time"—Opera House, Boston (7-19).

"Brigadoon" — Shubert - Lafayette, Detroit (7-12); Royal Alexandra, Toronto (14-19).

"Closing Door"—Shubert, New Haven (10-12); Wilbur, Boston (14-19).

"Death of a Salesman"—Erlanger, Chi. (7-19).

"Detective Story" — Blackstone, Chi. (7-19).

"Finian's Rainbow" — Curran, San Francisco (7-12); American, St. Louis (16-19).

"Gentlemen Prefer Blondes"—Forrest, Phila. (17-19).

"High Button Shoes"—International Cinema, Vancouver (7-12); Royal Victoria, Victoria (14-16); Temple, Tacoma (18); Metropolitan, Seattle (19).

"Inside U.S.A."—Music Hall, Kansas City (7-12); Omaha, Omaha (14-16); KRNT theatre, Des Moines (17-19).

"Kiss Me, Kate"—Shubert, Chi. (7-19).

"Light Up the Sky" — Royal Alexandra, Toronto (7-12); Shubert-Lafayette, Detroit (14-19).

"Man Who Came to Dinner"—Walnut, Phila. (7-19).

"Metropole" — Playhouse, Wilmington (10-12); Ford's, Balto (14-19).

"Mister Roberts"—Town Hall, Toledo (7-12); Cass, Detroit (14-19).

"Night in Spain" — Shubert, Phila. (7-19).

"Oklahoma!"—Civic Aud., Bismarck, N. D. (7-8); Babcock, Billings, Mont. (9-10); Marlow, Helena, Mont. (11); Civic City Aud., Great Falls, Mont. (12); Fox, Butte, Mont. (13-14); Wilma, Missoula, Mont. (15); Capitol, Yakima, Wash. (17-19).

"Philadelphia Story" — WRVA theatre, Richmond (16-19).

"Private Lives"—Shubert, Boston (7-12); Bushnell Aud., Hartford (14); Court Square, Springfield, Mass. (15-16); Shubert, New Haven (17-19).

"Scandals"—Geary, San Francisco (7-19).

"Signor Chicago" — Locust, Phila. (7-19).

"Streetcar Named Desire" — Melba, Dallas (7-11); Majestic, Ft. Worth (12-13); Paramount, Austin (15-16); Texas, San Antonio (17-19).

"Student Prince"—Ford's, Baltimore (7-12); Lyric, Allentown, Pa. (14); Aud., Pottsville, Pa. (15); (Rajah, Reading (16); Playhouse, Wilmington (17-18); Community, Hershey, Pa. (19).

"Summer and Smoke"—American, St. Louis (7-12); Cox, Cincinnati (14-19).

"Texas, Li'l Darlin'"—Colonial, Boston (7-19).

"That Lady"—Cass, Detroit (7-12); Hanna, Cleve. (14-19).

"The Father"—Plymouth, Boston (7-12).

Webster-Shakespeare—St. Denis Hall, Windsor, Ont. (7); Warriner Hall, Mt. Pleasant, Mich. (8); Central Highschool, Kalamazoo (9); Washington Hall, South Bend (10); Valparaiso (Ind.) Univ. (11); Grinnell (Ia.) Highschool (14); Ames (Ia.) Highschool (15); Iowa State Teachers College, Cedar Falls (16); Wisconsin Union theatre, Madison (17-18); College of St. Teresa, Winona, Minn. (19-20).

Plays on Broadway

I Know My Love

Theatre Guild and John C. Wilson production of comedy-drama in three acts (five scenes), adapted by S. N. Behrman from "Apres de Ma Blonde," by Marcel Achard. Stars Alfred Lunt, Lynn Fontanne. Directed by Lunt; settings, lighting and costumes, Stewart Chaney. At Shubert, N. Y., Nov. 2, '49, at $4.80 top ($7.20 opening).

Lucy	Esther Mitchell
William	William Le Massena
Reilly	Charles Bowden
Frederic Chanler	Geoffrey Kerr
Nicola Ballard	Betty Caulfield
Claire Ballard	Katharine Bard
Nicholas Ballard	Thomas Palmer
Blanche Chanler	Doreen Lang
Eugene Chanler	Allen Martin
Katie	Mary Pickett
Louise	Renee Orsell
Thomas Chanler	Alfred Lunt
Emily Chanler	Lynn Fontanne
Photographer	Rex Johnson
Second Photographer	Sandy Campbell
Jerome Talbot	Noel Leslie
Agnes Talbot	Lily Kemble-Cooper
Fuller	J. P. Wilson
Richard Chanler	Henry Barnard
Daniel Talbot	Hugh Franklin
Eleanor Peabody	Anne Sargent

"I Know My Love" is the first full-scale boxoffice smash of the fall season and may prove to be the Theatre Guild's most profitable production since "Oklahoma!" It may even top the last Alfred Lunt-Lynn Fontanne bonanza, Terence Rattigan's "O Mistress Mine." Even with John C. Wilson collecting his usual co-presenter share of the proceeds, the Guild should clean up. In fact, the length of the run may depend more on the stamina of the stars than the public's continued interest.

Credit for the show's click belongs primarily to the Lunts. On Broadway, just as during the road tryout last spring and this fall, their name has been the advance sale draw, and their performances and personalities provide the entertainment and inspire the favorable comment. The play itself, adapted by S. N. Behrman from the original French of Marcel Achard, is expertly contrived stage hokum, but when the stars are onstage it becomes captivating theatre. It's likely film material.

The two leading parts offer a field day for such stage-struck actors as the Lunts. The opening scene calls for them to play a couple on their golden wedding anniversary, and in the following ones they are shown successively on their wedding day, then 14 years later, another 16 years later, and finally when they've been married 32 years. Besides wearing a variety of makeups, they have costumes of widely differing styles and portray a range of moods. The result may not be distinguished drama, but it is an enormously enjoyable show.

Except for its literate quality and some deftly witty lines, the script of "I Know My Love" is practically a blueprint for soap opera. It is hackneyed, with all the sentimental elements that matinee audiences will cherish, and it has the stereotype daytime-strip ingredients of the devoted, understanding wife and the lovable but potentially errant husband, the ungrateful children with assorted psychiatric twists, including the son who hates his father, and even the old one about the illegitimate child and the marriage-of-necessity. It gives the impression of having been distorted in adaptation.

When the stars are offstage the threadbare yarn is transparent and painfully slow. But fortunately the Lunts are onstage for most of the play, and the script faults can thus be temporarily overlooked. Besides staging the piece expressively, Lunt has complete conviction and admirable drive as the dashing young reporter who walks off with the industrialist's daughter and ultimately becomes a Back Bay patriarch. Miss Fontanne's knowing and subtle performance of the all-wise wife is in superb contrast.

Although the rest of the company tends to be overshadowed, Frederic Chanler is competent in the incompletely written part of the embittered son, Betty Caulfield has one nice scene as a rebellious granddaughter, Katharine Bard successfully bridges a generation as the wayward daughter, Thomas Palmer is believable as the dependable son-in-law, Henry Barnard is acceptable in the trying part of an overwrought younger brother, and Hugh Franklin properly plays down the role of a weakling brother. Stewart Chaney's living room setting looks unlivable and not easily playable, but his costumes add atmosphere and suggest individual character.

The opening-night teamwork between the house and stage managers was spotty, notably on the quick curtain before the audience was seated after intermissions. Also the theatre management had supplied insufficient ushers, so many playgoers had to locate their own seats and, in some cases, borrow programs, thereby creating confusion. *Hobe.*

Love Me Long

Brock Pemberton production of comedy in three acts by Doris Frankel. Features Shirley Booth, George Keane, Russell Hardie, Anne Jackson. Directed by Margaret Perry and Pemberton; set, John Root; costumes supervised by Margaret Pemberton. At 48th Street, N. Y., Nov. 7, '49; $4.80 top ($6 opening night).

Abby Quinn	Shirley Booth
Mr. Sharp	Harry Bannister
Jim Kennedy	Russell Hardie
Moving Man	William Sharon
Ike Skinner	George Keane
Louise Ulmer	Jennifer Howard
Margaret Anderson	Anne Jackson
Phone Man	Heywood Hale Broun
Cleotus P. Anderson	Daniel Reed
A Caller	Carl Low

Producer Brock Pemberton has dug up no "Harvey," or any other mascot, in this one. Comedy by radio writer Doris Frankel has a few amusing moments and some sprightly gags, but otherwise it's a dry, thin farce, with little action, a lack of lightness and wit, and some pretty arid stretches. Even the presence of Shirley Booth can't help it enough. Broadway will love it little.

Comedy concerns two couples feuding over a New York apartment. One couple, about to be married, prepares to move into what they think is their prospective home, only to find another couple sort of squatting there already.

Situation is further complicated by the fact that the male member of the first couple has been married, not once but twice, to the femme member of the second couple. The two are still in love, discover it along about end of the first act, and slip away together in the second act. All this to a steady accompaniment of wisecracks, some of them very funny, more of them pointless and weak.

Miss Booth, as the squatting femme, brings her gifted comedy touch to the proceedings, without enough help from the script to give it life and charm. Support in general is better than the play deserves, with George Keane suave as her double ex-husband, Russell Hardie appealing as her hubby-to-be, and Anne Jackson completely winning as the deserted femme.

Harry Bannister, as a confused rental agent; Jennifer Howard, a dizzy decorator; Daniel Reed, an irate parent, and Heywood Hale Broun, a phone repair man, also give expert assistance. John Root's set of an east side, N. Y., apartment is impressive, and direction by Pemberton and Margaret Perry is all right. Unfortunately, though, the play isn't. *Bron.*

Sadler's Wells Ballet

Sadler's Wells Ballet of London tripped badly in its sixth and final change of bill at the Met Opera House, N. Y., Wednesday (2). Troupe presented two ballets by its director, Ninette de Valois, in "Checkmate" and "Job," which belong on the weaker side of its repertory.

"Checkmate," built around a chess game, with the dancers representing various figures on the board, is an imaginative work, beautifully costumed and staged. A secondary theme, that of love defeated by death, complicates the libretto. There's a good deal of stepping around but not too much real dancing as such, and the ballet is devoid of excitement. And like most chess games, it's too long. Beryl Grey is appealing as the Black Queen, and the corps de ballet is commendable.

"Job" is much less admirable than "Checkmate," being more or less a series of tableaux on the Biblical story, with posturing instead of dancing, all of it very stiff, starchy and British. Robert Helpmann, as Satan, is an impressive figure, but that winds up the assets.

Bill concludes with a repeat of "Symphonic Variations." *Bron.*

Buffalo Sked Set

Buffalo, Nov. 15.

Attractions at the Erlanger for the coming winter announced include two weeks of the Somerset Maugham film, "Quartet," which opened last week. Blackstone for the week of Nov. 20; Ballet Theatre, Dec. 4 (1 day); "Philadelphia Story," Dec. 5-8; Erlanger Players, Dec. 9-11.

Also, "Man Who Came to Dinner" (Monty Woolley), Dec. 12-15; "Blossom Time," week of Dec. 26; "Finian's Rainbow," week Jan. 9; "Merry Widow," Jan. 18-21; "As You Like It" (Katharine Hepburn), Jan. 30-Feb. 2; "Rose Marie," Feb. 13-16; "Mr. Roberts," week of Feb. 20; Beatrice Lillie in "Inside U.S.A.," Feb. 27-March 2; "Streetcar Named Desire," week of March 6.

R&H Pooh-Pooh Pessimism On The Theatre: 'Patronage for Good Shows'

Pessimism about the theatre is unwarranted. The stage is healthy. Excellent shows are being produced and there is more patronage than ever for good plays and musicals.

That is the view of Richard Rodgers and Oscar Hammerstein, II, co-authors of "South Pacific," "Oklahoma!" and "Carousel," and co-producers of such shows as "South Pacific," "Annie, Get Your Gun" and "I Remember Mama." The collaborators and business associates expressed those and other opinions Monday (7) as guests at the monthly luncheon meeting of the Drama Desk, organization of New York legit reporters.

As Hammerstein expressed it, the theatre is not dying, but is merely becoming more selective. "There is a lack of demand for the sort of trash that used to be popular," he explained. "Nowadays, kids are sophisticated beyond their years. They won't patronize the B-picture sort of entertainment. They've become educated to want something better, so there's no longer room for mediocrity in the theatre.

"The public used to be bigger and less critical. Now it is smaller and its standards are higher. Moreover, it will support fine plays and musicals longer than formerly. Years ago long runs as we know them today were unknown. Hits ran six months or so, and only the biggest smashes ran a year or more. Nowadays runs of two years are common.

"It's true that there are only about 30 legitimate theatres in New York today, compared with about 70 that were available 20 years ago. And I don't think we'll ever again see that many theatres in New York. But that's an indication of

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Propose Cutrate Road Nut to Bolster New Plays' B'way Chances

Possibility of seeking reduction of author, director and star percentages during road tryouts of Broadway productions is being considered by the Committee of Theatrical Producers. Idea would be to try to cut the huge losses incurred by most shows during preliminary tours, so they could open on Broadway with sizeable cash reserves and thus have a better chance of becoming established for extended runs.

Special subcommittee, including Robert E. Sherwood, Herman Shumlin, Gilbert Miller and Howard Reinheimer, will study the subject. It will hold its first session Friday (11) in Reinheimer's law office in New York. Group hopes to work out some arrangement by which shows trying out on the road can be rated on somewhat a basis to those in actual rehearsal. There is no intention of asking actors or others playing out of town to take regular rehearsal money, but the CTP figures that the various organizations involved may be able to agree on some method of eliminating the prohibitive costs of tryout dates.

The CTP was also informed by William Fields, in behalf of the Assn. of Theatrical Press Agents & Managers, that in case the League of N. Y. Theatres decides not to engage public relations representative Edward L. Bernays to carry out the recommendations made in his recent report on the theatre, the union is prepared to undertake a similar assignment on a gratis basis.

Regular bi-weekly luncheon meeting of the CTP was held yesterday (Tues.).

Betsy Blair Gets Lead in L. A. Legit

Hollywood, Nov. 8.

Betsy Blair will have the top feminine role in "Dear Virtue," which Eugene Leontovich is producing and directing here. Play, by Madeline Blackmore, opens at the Stage theatre Nov. 15.

Miss Blair first scored in legit in William Saroyan's "The Beautiful People" on Broadway. She is the wife of Gene Kelly.

Richard Staple, British player under contract to Metro, will have the male lead. Staple played in the Old Vic before coming to Hollywood.

Rodgers-Hammerstein Feted by Drury College

Springfield, Mo., Nov. 8.

Richard Rodgers and Oscar Hammerstein, II were honored here in a full day's celebration at Drury college last Thursday (3), both receiving honorary degrees of doctors of law. The celebration also included a musical festival featuring Rodgers and Hammerstein songs, sung by Annamary Dickey, Thomas Hayward, Winifred Heckman and Stephen Douglas, played by the Springfield civic orch and sung by the Drury College Chorus.

The day was climaxed with a dinner given by Lester E. Cox for about 200 persons from the college and from the city, as well as a number of personages from all over the state. Entertainment at the banquet was an Ozark hillbilly band.

The degrees were awarded by Dr. James F. Findlay, president of Drury.

Equity Settles Rainer Snarl

Dispute between Luise Rainer and the management of the Cambridge (Mass.) stock company was settled last week through the intercession of Actors Equity. Matter involved a difference over the amount due the actress under her percentage contract to star in the Cambridge production of Chekhov's "The Sea Gull." According to Equity, the management had inadvertently miscalculated Miss Rainer's share of the gross.

Actress planed to England yesterday (Tues.) to make two television appearances for BBC and to arrange the production of a film for which Paul Gallico is writing the script. It's understood Jean Barrault may direct and co-star in the picture, for which financing is said to be already available and a releasing deal virtually set. It will be shot in England and Italy next spring.

Miss Rainer will return to spend the Christmas holidays with her husband and daughter in New York. She was to have starred in an NBC television show last week, but had to cancel because of an attack of flu.

LUKAS OPERATED ON, ATLANTA PLAY STALLED

Atlanta, Nov. 8.

Paul Lukas underwent throat surgery here last week, a recurrence of trouble that caused him to undergo an operation in New York some weeks ago.

Lukas was scheduled to appear at Penthouse theatre in "Accent on Youth" but his ailment caused producer Don Gibson to hold over "The Hasty Heart," starring Freddie Bartholomew, which closed Saturday (5) night. Since "Accent" was booked in for two weeks, Gibson had to scurry around for a replacement to keep his Greek-type theatre going this week. He came up with the P. G. Wodehouse adaptation of Siegfried Geyer's "Candlelight," starring Helmut Dantine, which opened Monday (7).

"Accent" has been rebooked for Penthouse for first week in December, medicos having assured Lukas that he would be in shape by then.

Bankroll Sought For New Coast Musical

Hollywood, Nov. 8.

Angels are being sought hereabouts for "Between Pictures," musical revue being prepared to star Dorothy Stone, Charles Collins and Sterling Holloway. Three stars would produce.

Hayden Rorke is also cut in for a piece. Holloway would direct. Music is by Harry Akst, lyrics by Eddie Maxwell, sketches by Paula Stone, John O'Dea, Carroll Carroll and Gertrude Walker.

Harry G. Smith
details some recollections of a famous theatre
The Old Bowery
. . .
an interesting byline feature in the upcoming
44th Anniversary Number of
VARIETY

Need New Plays, Not New Theatres, Sez Lee Shubert

"What we need is new plays, not new theatres." That is Lee Shubert's explanation of why he and his brother J. J. Shubert, have no plans for building any new houses on Broadway. Although conceding that perhaps "we could use two or three more theatres," the manager reiterated that "there are enough theatres, but never enough good plays."

A guest at the monthly luncheon-meeting of the Drama Desk, New York legit reporters' group, Shubert declared that the location of a theatre is relatively unimportant, because the public will go anywhere for a good show. He minimized the possibility of a theatre shortage this season, even for a brief period. "A good show always gets a theatre," he said, "pushing poor plays out, if necessary."

Asserting that the road is the critical problem in the theatre now, Shubert explained that houses in key cities have been dark because there have been insufficient shows produced in New York. He has no plans for trying to remedy the situation, however, he said. "When enough plays are done in New York and finish their runs here, they will go on tour," he concluded.

The manager contradicted what he said was the general belief that the 44th and 45th street theatres are the only desirable ones for Broadway shows. "They all have the idea they can pick up business from the 'overflow,' but no show can live on that. There isn't enough money from 'overflow' trade to make any difference. If people can't get into the show they want they won't take anything.

"We proved that several years ago with a musical we had in one of our 44th street houses. It was doing badly, so we put a few tickets in the boxoffices of the surrounding theatres, where sellouts were playing. When people would ask for tickets to the hits and couldn't get them, the boxoffice men would try to sell them tickets to our other show, instead. We sold only 36 tickets in several weeks that way."

There is little prospect of any more theatres reverting to television, radio or films in the near future, Shubert believes. "They don't want any more theatres," he asserted. "They have no attractions for them."

The recent scalping probe by John M. Murtagh, New York City commissioner of investigation, merely

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'Roberts' B'way Cast In 1-Shot 'Command Decision'

Members tof the cast of "Mister Roberts," at the Alvin, N. Y., will give a special performance Sunday night, Nov. 20, of "Command Decision." Admission-free show will be for fellow-actors and friends, and will probably be presented at the Neighborhood playhouse, N.Y., with a makeshift physical production.

Henry Fonda, star of "Roberts," will play a bit part in the William Wister Haines drama, with Marshall Jamison as lead and Joe Bernard directing. Idea of the performance is to give the actors a chance to brush up their thesping technique after playing the same roles in "Roberts" so long.

Equity Council Cool to Waiver Of Rules for Touring of Revivals

Proposed waiver of the Actors Equity rules in the case of "popular-price" touring revivals is regarded with disfavor by the union's council. The question was considered again yesterday (Tues.) with producer Max Gordon present to urge a compromise, but the council was chilly toward it.

Although the original proposal was made by the League, members of the Equity council were subsequently informed that it had been approved by only a minority of the League board members. In suggesting the modification of Equity's touring rules, League representatives said they "knew of about 20 revivals that would be produced this season. However, no guarantees were offered and the 20 shows were not specified.

At yesterday's council session Gordon asked that shows getting the rules concession be permitted to play at a $3.60 top (including tax) weekends. He reiterated that if such a waiver were granted he would immediately put a revival of "The Great Waltz" into production and said that the Shuberts and others would also revive various additional operettas.

Original proposal by the League was that touring revivals charging a $3 or $3.60 top (including tax) be allowed to play a seven-day (where legally permissible), nine-performance week without payment of additional salary. Under the present rules, actors must get one day off a week and must be paid pro-rata for all performances over eight. There was no suggestion to reduce the $80 minimum.

Although no such concessions from the stagehands, musicians or other unions were involved, the Equity council agreed that, in order to try to rebuild business on the road, it should encourage the touring of popular-price revivals. However, it stipulated that "popular-price" should apply to musicals playing at a $3 top (tax included) and straight plays at $2.40 top. Gordon's proposal of a $3.60 weekend top for musicals was an attempted compromise.

Although the matter is now presumably dead, at least for the remainder of this season, Equity council members indicate they'd still be sympathetic to the idea of further union waivers if the League would make some guarantee of a definite number of shows that would be revived, or if the

(Continued on page 50)

Expensive Promise

Take the word of Lee Shubert—sometimes having regular house seats for "South Pacific" can be a costly privilege. Appearing as a guest at the Monday (7) luncheon meeting of the New York drama reporters, the theatreowner related how, on a recent visit to the Jamaica (N. Y.) racetrack, he was asked by the caterer there, Frank Stevens, to get him seats for the Rodgers-Hammerstein musical smash, current at the Shubert-owned Majestic theatre, N. Y.

When the tickets were promised, Shubert said, Stevens marked his race card for him, indicating the favored selections for the day. "Every horse he picked out for me lost," the showman remarked. "It would have been cheaper to give him the tickets for nothing."

Moss Hart Again Dramatists Prez

Moss Hart was re-elected president of the Dramatists Guild at the annual membership meeting, with George S. Kaufman named vice-president and Dorothy Fields secretary, succeeding Herbert Kubly.

Elected to the Guild council, to serve until 1952, were Jerome Chodorov, Marc Connelly, Philip Dunning, Garson Kanin, Kaufman, Arnold Horwitt, Arthur Laurents, Arthur Miller, Kurt Weill and Tennessee Williams. Named as Guild representatives on the council of the parent Authors League of America, to serve until 1951, were Russel S. Crouse, Herbert Fields, Ruth Goodman Goetz, Lillian Hellman, Howard Lindsay, Samson Raphaelson, Elmer Rice, Richard Rodgers, Arthur Schwartz, Weill, Victor Wolfson and Stanley Young.

'LIAR' 1ST SOLO PROD. FOR DOROTHY WILLARD

Dorothy Willard, producer of the forthcoming Alfred Drake-Edward Eager-John Mundy musical version of Goldoni's "The Liar," will be making her first solo presentation with the show. She has previously backed Theatre, Inc., and various productions, however, sometimes supplying the entire bankroll. At present, she's an investor in Playwrights' Co. production of the Maxwell Anderson-Kurt Weill musical drama, "Lost in the Stars."

Mrs. Willard, currently in England, reportedly figures on doing "The Liar" for about $200,000. Understood she hopes to obtain substantial outside backing, but is prepared to finance it entirely on her own, if necessary.

Robbins Guest Terper With N.Y. City Ballet

Jerome Robbins, choreographer of the current legiter, "Miss Liberty," will join the N. Y. City Ballet for the first time this fall as a guest dancer during its three-week season. Troupe will do 16 performances at City Center, N. Y., Nov. 23 through Dec. 11. During the engagement, Robbins' ballet "Guests," will be performed and he'll dance in it as well as several other ballets.

Engagement will mark the third season for the company. Troupe will present several new works by George Balanchine, Broadway choreographer ("Where's Charley?"), who is artistic director of the company. It will also feature works by William Dollar and Lew Christensen.

Frances Hawkins, troupe's exec secretary, has left to become exec ed of Flair mag, and Betty Cage has replaced Lincoln Kirstein as still general director, and Leon Barzin musical director. Troupe of 60 dancers is headed by Maria Tallchief, Janet Reed, Tanaquil LeClerq, Melissa Hayden, Lois Ellyn, Beatrice Tompkins, Nicolas Magallanes, Frank Moncion.

'Streetcar' Sponsorship By London Arts Group Up for Parliament Talks

London, Nov. 1.

Arts Council sponsorship of "Streetcar Named Desire," a subject of controversy in the press and theatrical circles here, will probably come up for Parliamentary discussion during debate on Treasury estimates dealing with Arts Council grant. Several MP's wanted to raise the matter at question time in the House of Commons, but the Speaker refused to accept it. That is according to the rules of procedure.

Issue which members intend to raise is the Arts Council sponsorship of the Tennessee Williams play, under the classification of a cultural work. Under the Arts aegis, the production is exempt from the entertainment tax. Thus, in effect, the coin involved goes to H. M. Tennent, who is presenting the show in association with Irene M. Selznick, instead of being passed onto the taxpayers.

Whether or not the drama is a cultural or artistic work appears to be a moot point among critics. Although most of the reviews denounced the play, that attitude may have reflected the popular line, though in private conversations none of the critics expressed a sense of outrage. Advance tip-off of the critical condemnation appeared when the Sunday Pictorial (circulation 5,000,000) ran a preliminary blast at the show as "salacious and degrading," based on its Manchester tryout.

Curiously, the Pictorial's companion sheet, the Daily Mirror (circulation, 4,000,000), made an unsuccessful bid for the serial rights to the play, which were bought by the Evening Standard (circulation, 1,000,000).

Plays Out of Town

Signor Chicago

New Haven, Nov. 3.

Joseph M. Hyman production of comedy in three acts, four scenes, by Edward Chodorov (based on the Granville-Barker version of a play by the Quinteros). Directed by John Burrell; setting and lighting, Samuel Leve; costumes, Motley; incidental music by Lehman Engel. Opened at Shubert theatre, New Haven, Nov. 3, '49; $3.60 top.

Father Giovanni	Joe E. Marks
Sabina	Grace Mills
Gina	Enid Pulver
Carolina	Edith King
Carolina's Servant	Richard Bengali
Alfredo	Alfred Ryder
Magdelena	Lucile Hermantes
Donna Clarice	Josephine Brown
Flavia	Anne Shaw
Ugo Bracco	Charles Mendick
Dr. Barchelli	Guy Kibbee
Moscenetti	Arny Freeman
Speranza Protasino	Paula Trueman
Angela	Rosita Moreno
A Little Girl	Lee Graham
Robadillo	Joe Verdi
Maria	Wanda Spanda

To revert to the Prohibition era phraseology of its namesake metropolis, "Signor Chicago" will probably be taken for a ride by the Gotham play judges and rubbed out in short order. With fair-to-middlin legit entertainment a thing of the past, in these days of smash-or-crash verdicts, this Edward Chodorov comedy appears headed for the latter category. As a one-act curtain raiser, it might find a place, but it's just too thin for a full evening.

Localed in the quiet of a small Italian town which has come through the war physically unscathed, script offers better pic than play possibilities in that stage confines curtail much of the charm that might be amplified in film form. It's one of those "Baker's Wife" backgrounds of the small community where everybody knows everybody else's business.

Story thread, lighter than a gnat's eyelash, concerns the arrival in the village of a young American officer who is helping an aunt to settle financial affairs before he returns to Chicago. The war has done a Mother Hubbard's cupboard to the town's young male population, and the GI's appearance sets the local female contingent, from teenagers to dowagers, on its individual and collective ear. A casual complimentary remark by the soldier concerning the village belle involves him in romantic entanglements which start off negatively but end in the inevitable final clinch.

They've assembled a topflight group of thesps to put this one across and then given them very little outlet for their talent. Effect is somewhat like hiring a steam shovel to dig a post hole. In an attempt to whittle the script's running time, they've boiled a number of roles down to the point where they emerge merely as bits.

Vet trouper Guy Kibbee, as the village doctor who had come to town only for a consultation, and stayed 30 years—has scarcely more than a walk-through. Another skilled player who is completely wasted is Paula Trueman. Edith King, Josephine Brown and Grace Mills likewise suffer from lean histrionic pickings. Joe Verdi does a comical bit. Alfred Ryder makes the GI credible and his romantic vis-a-vis, Anne Shaw, gets little chance to show what she may have. Only meaty role is well handled by Joe E. Marks, whose portrayal of the village priest, in whose home the action takes place, is amusing. Balance of cast is adequate in inconsequential parts.

John Burrell from London's Old Vic has staged in a leisurely manner, in keeping with the ambling pace of village life. The opus, however, is something less than a challenge to his potentialities as the scrivening warehouse is not too auspiciously stocked with material.

An excellent set by Samuel Leve provides good visual assistance and incidental music by Lehman Engel offers effective background. *Bone.*

The Father

Boston, Oct. 31.

Richard W. Krakeur and Robert L. Joseph, in association with Henry Benedict, production of drama in three acts by August Strindberg, in an English version by Joseph. Stars Raymond Massey and Mady Christians. Directed by Massey; sets and lighting, Donald Oenslager; costumes, Eleanor Goldsmith. Opened at Plymouth, Boston, Oct. 31, '49.

The Captain	Raymond Massey
Gustafson	Charles Snyder
Pastor	Philip Huston
Larsen	Paul Larson
Mother	Mady Christians
Doctor Ostermark	John D. Seymour
Nurse	Mary Morris
Bertha	Grace Kelly

Despite the artistic success of this 62-year-old play in its new version by Robert L. Joseph (who also co-produced), and notwithstanding its powerful marquee draw, it is a very dubious entry for boxoffice returns. Its unrelieved grimness, coupled with the overwhelming pessimism of its militantly anti-feminist atmosphere, seems to rankle a contemporary audience.

It may be argued that many plays have conveyed equally grim and unlovely portraits, but the torments in "The Father," soundly Freudian though they may be, have been relieved by more than a half century of psychiatric advances. Thus, while the audience recognizes the validity, in part, of Strindberg's theme, present-day glib familiarity with the psychological motivations revealed here causes the audience to react with impatience, not with sympathy, and to spend more time angrily psychoanalyzing Strindberg himself than the characters of his play.

Yet there's no denying the superior dramaturgy that forms this violent battle of the sexes, as Strindberg plants the elements of the conflict, which begins as the father (Raymond Massey), a captain of cavalry, is shaken to learn that paternity cannot be positively established. In his subsequent struggle with the mother (Mady Christians) to rear his child according to his own lights, the mother turns this doubt against him, drives him at last to madness and death. Once set in motion, the story drives forward to culminate in a horrifying climax.

In all this Raymond Massey and Mady Christians play a frightening duet. He is at first disturbed but rational, later rising to heights of deranged poetics. She is at first cold and deadly, later still deadly but tortured by doubt at the steps she is taking. Theirs is a striking accomplishment, so striking, in fact, it stirs up the intense feelings of disgust and rage in the audience that in the end destroys the commercial possibilities.

Others in the cast are relatively minor in the drama, but there is an excellent portrait of the doctor by John D. Seymour, with good work by Mary Morris, Philip Huston and Grace Kelly. But it's very much to be doubted that this one will ever queue them up at the b.o. even if it does get raves. *Elie.*

The Happy Family

Seattle, Nov. 4.

Tryout Theatre production of comedy in three acts (four scenes) by George Savage. Directed by Connie Savage; sets, Milton Ketchum. At Center, Seattle.

Dinah Phillips	Idalice Squire
Jerry Phillips	Don Adams
Alfred Phillips	Verne L. Henry
Sylvia Phillips	Joan McKenna
Ann Phillips	Mimi Ashford
Candy Durant	Helene Hamill
Gabby Burnett	Scott Seifert
Jonathan Kilmore	Wilmar Wygaren
Dr. A. B. Twigg	Paul Manley

"The Happy Family" is mild, diverting farce, bolstered by a good basic idea but dragging in spots, particularly in overlong third act. But script reveals possibilities.

Wife of a university history professor decides that she will use some ideas on "Democracy in the home" which she has picked up in a "leaders" group headed by a psychiatrist. Complications arise, of course, and include a younger girl's love for her sister's suitor and from sale of the professor's novel, written in collaboration with a Frenchy graduate student, for $100,000.

Paul Manley, as the eccentric, infallible "leader," plays the part to the hilt. Verne Henry is fine as the professor, and Idalice Squire does well as his wife. Mimi Ashford, as the younger daughter, and Don Adams, as the adolescent son, also score. Single set by Milton Ketcham is excellent. *Reed.*

Come Clean, My Love

Tucson, Oct. 29.

Tucson Little Theatre, Inc., production of comedy in three acts by John Winchcombe-Taylor, adapted from Rosemary Taylor's novel. Directed by William Courneen; set, Al Hamilton. At Temple of Music and Art, Tucson, Oct. 27-29, '49; $1.50 top.

Tim Haggerty	James P. Vincent
Gus Rankin	Bert Wood
Jane Rankin	Eleanor Sanders
Wyatt Bruce	Jay B. Keene
Bessie Ramsbottom	Grace Wilson
Bus Perkins	R. H. Everett
Trinidad Espinosa	Juanita Bennett
Gertrude Bruce	Page Sancet
Cordelia Barry	Patricia Steel
Dusty Sheriff	Edward Gordon
"New Way" Grover	John Brooks
Miss A. T. Smith	Idelle Beere Lee

"Come Clean, My Love" is an uneven play that's going to need plenty of overhauling before it's ready for professional consideration. Understood that several Hollywood sources are interested in the dramatized translation of the Rosemary Taylor novel, which shapes up as a better bet for pictures than for the stage.

In converting his wife's book into play form, John Winchcombe-Taylor has hewed closely to Mrs. Taylor's narrative line and is a faithful delineation of the quixotic characters that people her book. Like "Chicken Every Sunday," which Philip and Julius Epstein reshaped from the Tucson novelist's bestseller into a longterm Broadway play, "Come Clean, My Love" is redolent of the flavor of

(Continued on page 52)

Playwright

Philip Dunning

muses on

How Few Are Too Many?

• • •

an editorial feature in the forthcoming

44th Anniversary Number

of

VARIETY

R & H Pooh-Pooh

Continued from page 49

basic strength, not of disintegration. I don't think it has resulted in unemployment. I believe other entertainment media—films, radio, television—have absorbed and will absorb the talent from the theatre.

'Commercialism'

"Another thing that makes me kind of sick," Hammerstein continued, "is disparaging talk about the 'commercialism' of the theatre. It's the sort of talk arty people indulge in. A few years ago there were several promising and talented groups in the theatre. They talked scornfully about Broadway commercialism. But the Mercury Theatre and the Group Theatre went to Hollywood, while people like Brock Pemberton, Max Gordon, George Abbott and the Theatre Guild stayed in the theatre.

"It is the commercial people who stick to the theatre, who keep it going. If a show is commercial it means the public comes to see it—pays to see it, and likes it. It was the commercial theatre that had the taste and the courage to do shows like 'Lost in the Stars,' 'Lute Song' and 'Death of a Salesman.'"

In appealing to "you newspapermen who are part of the theatre, too," Rodgers urged "less talk about how the theatre is dying, less looking for trouble." He noted that at the moment there are six musical shows on Broadway playing to capacity attendance—"Where's Charley?", "South Pacific," "Touch and Go," "Miss Liberty," "Lost in the Stars" and "Kiss Me, Kate." "There have not been any great new straight plays yet, but they will come along. There'll be another 'Death of a Salesman' before the season is over; you wait and see.

"They all have something to offer," he said. "And the public is giving them tremendous support. The public has catholic taste. It will go see anything if it's good."

Attributing the recent tightening of available production financing to a "period of despondency," the composer-producer suggested the condition was partly due to pessimistic talk about the theatre. He offered the opinion that, despite his and Hammerstein's currently high rating because of their succession of hits, it would take only two flops to put them "out of business."

'Audition Investors'

"We'd have to start all over again from scratch," he remarked, "giving auditions for prospective investors and begging for money. There is a general attitude toward success, you know. People begin sitting back waiting for you to flop."

The collaborator-producers revealed that, despite repeated urging, they have no intention of presenting a second company of "South Pacific" in New York, even as a break-in for a road tour. It would invite comparisons of the two companies which might be unfair to both, besides merely delaying the show's engagements in key cities, where the demand is so great. Plans for the touring company have been advanced, it was indicated, with the production now scheduled for next spring.

Although both Rodgers and Hammerstein said they have no ideas for their next show, they emphasized that it would have to be unlike anything they have done before. "It wouldn't be any fun otherwise," Rodgers asserted. Hammerstein added, "When you do the same kind of thing over and over it becomes formula. Even if you do it better and better you soon become dated."

Inside Stuff—Legit

For the first time within memory, every theatre in the block on West 44th street, N. Y., between Broadway and Eighth avenue now has a solid capacity show. Smash hit of the Lunts in "I Know My Love," at the Shubert, completes the four-house SRO parlay. That follows by only three weeks the sellout click of "Touch and Go," new George Abbott revue at the Broadhurst, next door.

Firmly established with nightly standee attendance are "South Pacific," Rodgers-Hammerstein musical at the Majestic, and "Where's Charley," the Frank Loesser-George Abbott musical adaptation across the street at the St. James. The quartet of shows are grossing a total of more than $155,000 per week.

With the indicated sellout of "Lost in the Stars," at the Music Box, N. Y., the 45th street block west of Broadway also has an impressive array of hits. Already playing to absolute SRO trade is "Death of a Salesman," at the Morosco, next door, while "Miss Liberty" is getting powerful grosses at the Imperial, adjacent on the west. "Madwoman of Chaillot," at the Royale; "Diamond Lil," at the Plymouth, and "Yes, M'Lord," at the Booth, are moderate draws on the opposite side of the street.

The O'Brien, Driscoll, Raftery & Lawler law firm, handling the George M. Cohan estate, acquiesced to Georgette Cohan's insistence that her attorney, Harry H. Oshrin, do something about trying to dispose of some of the late showman's properties on a 50-50 basis. Georgette is half-sister to George M. Cohan, Jr. Whatever results from any residual rights, revivals, etc., redound to benefit of both factions, hence the acquiescence for a one-year trial period. Oshrin is now advertising he is handling the properties but, naturally, he must work with the O'Brien firm as well.

Curtailment of over 100 commuter trains in the Chi area because of the coal strike and resulted coal shortages has had its effect on mail orders, according to company managers and press agents in Chicago. Seems as if the heaviest buyers of seats via the mail are those living in nearby towns or suburbs and since their train schedules have been tapered, particularly the late evening trains and late morning locals, opportunity to return home after the theatre becomes involved.

"Goodbye, My Fancy," cancelled out of the Nixon, Pittsburgh, last week, on account of Madeleine Carroll's illness, would have had an extremely profitable stand there. Notification that show wouldn't play came only a day after tickets had been placed on sale at the boxoffice, and in that period more than $4,000 was taken in. Besides that, mail orders had amounted to almost as much.

Legit Bits

Gilbert Seldes' daughter Marion appearing in **Katherine Cornell's** "That Lady" . . . **Arnold Moss** to make a two-week appearance in "The Guardsman" at the Brattle theatre, Cambridge, Mass., beginning Nov. 16 . . . **Clifford Odets'** new play, "The Country Girl," announced for production by **Dwight Deere Wiman** with Lee Strasberg as director . . . **Fred Malina, Alfred Stern** and **Joseph Maharam** optioned **Will Gibson's** "A Cry of Players" . . . A musical adaptation of "Cyrano De Bergerac" is currently in work for Broadway with radio director **Mel Goodman** handling the book and **Bernie Wayne** the music . . . The Lighthouse Players will offer **Rachel Crothers'** "Old Lady 31" for three performances beginning Nov. 17.

Jules Fleischmann will be associated with **Richard Aldrich** and **Richard Myers** in their production of "Caesar and Cleopatra." Headed by **Sir Cedric Hardwicke** and **Lilli Palmer**, cast includes **Arthur Treacher, Nicholas Joy, Ralph Forbes** and **Ivan Simpson** . . . **Walter Hampden** will appear opposite **Grace George** in "Mother Hildebrand" . . . The Dramatic Workshop opens its season tomorrow (Thurs.) with "Wedding in Japan" . . . **Nancy Stern** and **George Nichols, III,** will produce **Ludwig Bemelmans'** "Now I Lay Me Down to Sleep," with **Fredric March** and **Florence Eldridge** co-starring, **Hume Cronyn** directing, **Sam Schwartz** serving as general manager and **Ben Washer** handling publicity.

Samuel J. Friedman, who will pressagent **Dorothy Willard's** production of "The Liar" and the **James Colligan-Don Medford** presentation of "Cry of the Peacock," has also signed a contract to publicize **Rod Geiger,** whose British-made film, "Give Us This Day," is due for U. S. release shortly. He also has a run-of-the-play contract as p.a. of "Lend an Ear" and continues on full salary, although **Bill Doll** recently took over the actual assignment . . . Equity president **Clarence Derwent** and executive secretary **Louis M. Simon** went to Hollywood over the weekend for 4A's television jurisdiction confabs and to attend a meeting at which Coast legit actors will have a chance to discuss problems and air grievances. Pair will be back in about 10 days or two weeks . . . "Dream House," play by **Robertson White** in collaboration with **John Byrne Davenport,** is being submitted by agent **Claire Leonard** to various Broadway managers. Another play of the same title was recently announced for an out-of-town tryout.

Donald Oenslager will design the scenery and **Sol Jacobson** will pressagent **Guthrie McClintic's** production of "Mother Hildebrand," to co-star **Grace George** and **Walter Hampden** . . . "Lend An Ear" last week distributed a $30,000 dividend, the first profit on the $87,500 investment . . . **Ernest Thesiger** arrived Monday (7) by plane from London to play the part of Jacques in the Theatre Guild production of "As You Like It," to star **Katharine Hepburn** . . . **Manning Gurian,** who combines his duties as general manager for **Margo Jones** with his pet desire, writing plays, putting the finishing touches on a new comedy about show business. His last script was produced by Miss Jones at her Theatre '49 in Dallas.

Ted R. Nathan, whose "A Bed Named Murphy" brought him over $6,000 in option money without ever reaching the boards, will have his "Concert Pitch," written in conjunction with **Constance Hope,** produced by the Penn Wynn Players, Philadelphia, Nov. 18 and 19. It's his first production.

John Keating, of Cue mag, admitted to membership in Drama Desk, org of N. Y. legit reporters . . . Bridgeport U.'s Campus Productions presenting its third annual musical, "Campus Thunders," at Bridgeport's Klein Memorial theatre for four performances beginning Nov. 17 . . . **Eugene C. Davis,** producer-director at Cain Park theatre, Cleveland, for the past two seasons, appointed dramatic supervisor of Cleveland's community centers.

Equity Council

Continued from page 49

producers themselves would offer some concessions.

As one union representative noted, the only suggestion had been for the actors to give up something, but no one had mentioned, for instance, the possibility of giving a touring company a percentage of the gross over a specified figure. Also, while an Equity waiver would obviously benefit the Shuberts on their revivals of "Student Prince" and "Blossom Time," there has been no talk of cutting the rental on Shubert theatres played by the operettas, or slicing such items as UBO commissions or producers' office expense.

Members of the council figured that, even if Gordon were to go ahead with a revival of "Waltz," there would be no assurance that other old musicals or plays would be revived. Meanwhile, the Shuberts are already touring "Student Prince" to substantial grosses at generally less than $3.50 top and this week opened a production of "Blossom Time" on a modest operating budget. Thus, the actors in two current Shubert shows would be required to play more performances and give up their only day off each week, while the union's only incentive would be a promised revival of "Waltz." There is not even a guarantee of additional productions, it's pointed out.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 23d week of the season) and the corresponding week of last season.

BROADWAY	This Season	Last Season
Number of shows current	23	21
Total weeks played so far by all shows	383	434
Total gross for all current shows last week	$558,300	$556,400
Total season's gross so far by all shows	$10,060,400	$10,302,400
Number of new productions so far	12	22
ROAD (Excluding Stock)		
Number of current touring shows reported	21	31
Total weeks played so far by all shows	301	448
Total road gross reported last week	$419,137	$623,000
Season's total road gross so far	$7,041,713	$9,250,400

'Detective Story' Poor $10,500 In First 7, 'Salesman' $23,200, Chi

Chicago, Nov. 8.

Coal and steel strikes, plus cold weather, are blamed for scantier b.o. activity here. "Detective Story," despite favorable reviews, has lagged on mail orders and advance window sale. Even "At War With the Army," also given the go-sign from crix besides being the type of laff show Chi audiences have previously supported, is barely keeping its head above water, with gross having dropped from previous week. "Death Of a Salesman," having gotten a toehold before the slump, has enough activity from advance sales to weather slump, while "Kiss Me, Kate" continues with packed houses.

Cornelia Otis Skinner, at the Eighth Street theatre, got usual play from her multiple followers. Cancellation of "Goodbye, My Fancy" opening, originally slated for Nov. 7, keeps Chi theatre activity at low ebb, with a return of "Finian's Rainbow" Nov. 21 at Great Northern theatre being only new product due so far until "Anne of the Thousand Days" Dec. 8.

Estimates for Last Week

"At War With the Army," Harris (2d week) (1,000; $3.71). Big dip to about $8,000.

"Detective Story," Blackstone (1st week) (1,358; $4.40). Opened Tues. (1) to sluggish $10,500 for first 7 performances, plus $1,500 for Sunday night (6), must do much better.

"Death Of a Salesman," Erlanger (7th week) (1,334; $4.33). Drop from last week, but still husky $23,200.

"Kiss Me, Kate," Shubert (6th week) (2,100; $6.18). Holding at capacity with $52,600.

Woolley 'Dinner' Neat $8,600 in Split-Week

Wilmington, Nov. 8.

"The Man Who Came to Dinner," with Monty Woolley in his original starring role, grossed about $8,600 in a performance last Wednesday night (2) at the McCarter theatre, Princeton, and three performances Thursday-through-Saturday (3-5) at the Playhouse here.

George S. Kaufman-Moss Hart Comedy is at the Walnut, Philly, this week and next.

$12,000 Advance For 'Dinner' in Philly

Philadelphia, Nov. 8.

Philly's in-and-out, up-and-down legit season takes another turn for the better this week. Two shows opened last night (7) and another bows in tomorrow (9).

Last night's entries were "The Man Who Came to Dinner," which finally lighted the Walnut after that house had had three cancellations in a row, and "Signor Chicago," comedy tryout at the Locust. A very tidy advance sale of over $12,000 was announced for "Dinner." "Chicago," which drew the first-string crix, had only a fair-to-middlin' advance. Both shows in for two weeks. Tomorrow night's opening will be "Night in Spain" (formerly "Cabalgata"), which will play a week and a half at the Shubert.

Shows in Rehearsal

"Clutterbuck"—Irving L. Jacobs.

"Gentlemen Prefer Blondes"—Herman Levin & Oliver Smith.

"Philadelphia Story" (road)—Theatre Guild.

"Rat Race"—Leland Hayward.

"Three Men On a Horse" (road)—Gilbert Lee.

'Summer' Mild $12,900 In Mpls., St. Paul Split

Minneapolis, Nov. 8.

While local critics were lavish in their praise of cast and production, they were lukewarm or less in their appraisal of the play, and that handicapped "Summer and Smoke," which also suffered from lack of names. In consequence, this first of Theatre Guild-ATS subscription season offerings was only able to garner estimated mild $8,400 for four nights and a matinee at $3.60 top in the 1,900-seat Lyceum.

House has a picture, "Quartet," currently and nothing in immediate prospect for the stage. Boston Opera Co. got $8,000 the previous week.

$5,000 in St. Paul

"Summer and Smoke" did only $4,500 in three times here last week.

'STREETCAR' OK 22½G IN OKLA. CITY, TULSA

Oklahoma City, Nov. 8.

"Streetcar Named Desire" packed them in at three evening performances and three matinees last Thursday-Saturday (3-5) at the 1,900-seat Home theatre, racking up about $15,000 on the split-week stand. Tennessee Williams drama got about $7,500 in four performances at the Coliseum, Tulsa, the first half of the week, bringing the total gross for the week to approximately $22,500.

Play moved to Texas for the current week.

Need New Plays

(Continued from page 49)

Is hurt the theatre without improving the ticket distribution setup, Shubert declared. "It only created a new line of correspondence," he remarked, adding that people writing for tickets now threaten to complain to Murtagh if they don't get them.

In discussing the enormous success of "South Pacific," the veteran theatre owner told reporters that the Rodgers-Hammerstein musical is the biggest hit he has ever seen. "When we did 'The Student Prince' we had three companies playing on Broadway after two years, but the ticket demand was nothing like this."

Albuquerque to Preem 'Little Jo' Folk Opera

Albuquerque, N. M., Nov. 8.

"Little Jo," a new regional opera written by J. D. Robb, will preem at the Albuquerque Little Theatre for three performances beginning Jan. 17. The opera is based on Robert Bright's yarn about New Mexico Indians titled "The Life and Death of Little Jo."

Robb, dean of New Mexico U.'s School of Fine Arts, composed the work last year while on a sabbatical leave in Paris.

'SHOES' 300, PORTLAND

Portland, Ore., Nov. 8.

"High Button Shoes," with Joey Faye, did a solid $31,000 at the 4,400-seat Auditorium last week.

House was scaled at $4.20 for the four evening performances and $3.60 for the one matinee.

L.A. Legitless; 'Day' In Temporary Fold

Los Angeles, Nov. 8.

There wasn't a single attraction on the boards here as the week ended. "Behold the Day," which had been doing all right at the small Coronet theatre, closed Wednesday (2) due to the motion picture commitments of two of its principal players, Lou Krugman and Ken Harvey.

"Behold" will reopen later, however, as soon as George Boroff, who produced in association with the Circle Players, can do some recasting. Meanwhile, Lewis Allan and Henry Blankfort, who wrote the play, will do a little doctoring on the script, although it has been well received as is.

Next on the horizon, opening Wednesday (9) is "Winter Kill," by Steve Fisher, at the Las Palmas. "Dear Virtue" bows Nov. 15 at the Stage theatre, and "A la Carte," musical revue, opens at El Capitan Nov. 16.

Estimates for Last Week

"Behold the Day," Coronet (7th wk) (255; $2.40). Closing temporarily after two days of seventh week show did $1,000 good for the house.

Tallulah 18G, 'Father' $7,000, 'Texas' 23G, Hub

Boston, Nov. 8.

Three new entries revived the Hub's momentary lapse along the Rialto last week, but the grosses on all of them proved something less than hoped. The three were "Texas, Li'l Darlin'," "Private Lives" and "The Father." Charles Laughton, after a spotty students' matinee, was a sellout on his evening sesh of Bible readings at the new John Hancock Hall, while "An Evening With Shaw" at the Brattle theatre with Claire Luce did well enough to be held a second week.

Opener this week is "Blossom Time," back to the Opera House for another fortnight, with "The Closing Door" following on Nov. 14 and "The Man Who Came to Dinner" and "A Night in Spain" on Nov. 21.

Estimates for Last Week

"Private Lives," Shubert (first week) (1,750; $3.60). Tallulah's legendary fame keeps this oldie in folding money every time it hits town, snatching an estimated $18,000 on its first with another frame now current.

"Texas, Li'l Darlin'," Colonial (first week) (1,500; $4.80). The first musical comedy of the season here walked into divided notices, but proved to have audience draw and did a neat $23,000, with indications it'll pick up on second week now current. Remains through the 19th, with much activity to tighten it up.

"The Father," Plymouth (first week) (1,200; $3.60). Opened Thurs. (3) with First Night Club support and drew prestige notices that wouldn't help the b.o. much. On four performances it did about $7,000, which doesn't augur too good a financial pull.

'SIGNOR CHICAGO' NG $4,500 IN N.H. BOW

New Haven, Nov. 8.

Legit biz took a trimming here last week when preem of "Signor Chicago" failed to catch on. In for four performances at Shubert (3-5) with a $3.60 top, gross was light at an approximate $4,500.

Another breakin is holding down the boards this weekend (10-12) with Alexander Knox co-starring in his own "The Closing Door."

Other November bookings include "Private Lives," Tallulah Bankhead (17-19) and "Clutterbuck" (24-26).

Harrison-Redman Big $27,500 in Toronto

Toronto, Nov. 8.

With football season hurting matinee business, Rex Harrison and Joyce Redman however, got more than $27,500 in "Anne of 1,000 Days."

Royal Alexandra (1,525) was scaled at $4.20 top.

B'way Takes It on the B.O. Again, But Lunts Smash $23,300 in 6, 'Stars' SRO $25,000, 'Regina' $31,500

With four new productions added to the list, the total gross for all Broadway shows went up last week. However, the general level of attendance dropped for all but the regular sellouts. The lower average business was a repetition of the two previous seasons, but if that pattern continues to repeat, the boxoffice trend will be upward this week and will go on rising until after Thanksgiving weekend, when the pre-Christmas slump is due to start.

This week's card includes one opening, "Love Me Long," and a single scheduled closing, "Twelfth Night."

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e. exclusive of tax.

"As the Girls Go," Broadway (42d wk) (M-1,900; $6). Skidded with the field, about $26,000.

"Born Yesterday," Miller (196th wk) (C-940; $2.40). Also felt the declining trend, $6,000.

"Browning Version," Coronet (4th wk) (CD-1,027; $4.80). Ebbed again to $18,500.

"Death of a Salesman," Morosco (39th wk) (D-919; $4.80). Gene Lockhart takes over the male lead today (Wed.), succeeding Lee J. Cobb, continues to get the standee limit at all performances, almost $24,100.

"Detective Story," Hudson (13d wk) (D-1,057; $4.80). Eased a bit with the current, $20,500.

"Diamond Lil," Plymouth (12th wk) (D-1,063; $4.80). Also reacted to prevailing conditions, $20,400.

"Goodbye, My Fancy," Beck (50th wk) (CD-1,214; $4.80). Felt the general downbeat, $10,500.

"Howdy, Mr. Ice of 1950," Center (24th wk) (R-2,964; $2.88). Skating spectacle has begun to feel its annual attendance droop, $32,000.

"I Know My Love," Shubert (1st wk) (CD-1,361; $4.80). Adaptation by S. N. Behrman, from original French of Marcel Achard, presented by Theatre Guild and John C. Wilson, opened Wednesday (2) to generally sock notices, already sold out several weeks in advance, production cost about $70,000, breaks even at approximately $20,000 and can gross around $33,000 at capacity; first six performances got $23,300.

"Kiss Me, Kate," Century (45th wk) (M-1,654; $6). Rolls along at the absolute maximum take every week, over $47,100.

"Lend An Ear," Mansfield (47th wk) (R-1,041; $6). Felt the move from the lively 44th street block; first week in the new location chopped the takings to almost $18,000.

"Lost in the Stars," Music Box (1st wk) (M-1,012; $5.40). Off to an SRO start, but has to get virtually solid attendance to get an operating profit due to the limited capacity of the house and the b.o. scale; first week registered $25,000.

"Madwoman of Chaillot," Royale (36th wk) (CD-1,035; $4.80). Ebbed again with the general tide, $16,500.

"Miss Liberty," Imperial (17th wk) (M-1,400; $6.60). Sagged to $18,800.

"Mister Roberts," Alvin (90th wk) (CD-1,357; $4.80). Also reflected the general b.o. deflation, $32,400.

"Montserrat," Fulton (1st wk) (D-976; $4.80). Boxoffice prospects for this one won't be clear until the numerous theatre party bookings are over; excluding the Saturday night (29) opening, the first week's gross was $19,500.

"Regina," 46th Street (1st wk) (O-1,450; $6). Fate of this too, won't be indicated until the theatre parties have been played; first week's take was $31,500 against an operating nut of $23,000.

"South Pacific," Majestic (30th wk) (M-1,659; $6). Remains the biggest hit within memory and possibly of all time; always goes clean and turns away standee patronage, $30,600 again.

"Streetcar Named Desire," Barrymore (101st wk) (D-920; $4.80). Holdover felt the general decline, over $14,000.

"Touch and Go," Broadhurst (4th wk) (R-1,160; $4.80). New musical hit has been playing to standees at every performance, $35,000 again.

"Twelfth Night," Empire (5th wk) (C-1,082; $3.60). Attendance sagged for this revival, slated to fold Saturday night (12); last week was brutal, under $3,000.

"Where's Charley?" St. James (56th wk) (M-1,509; $6). Balcony trade tapered slightly, $36,600.

"Yes M'Lord," Booth (5th wk) (C-712; $4.80). Brokers are pushing this Shubert import hard, and what they can't sell they swallow; off a trifle to under $9,000.

Cornell $19,600, 'Brig' 24G, Detroit

Detroit, Nov. 8.

Starting very slowly, Katharine Cornell's "That Lady" built to a middling $19,600 in its first week at the Cass. Opening night audience Monday (31), which included playwright Kate O'Brien, was very sparse. Rave reviews in Detroit's three dailies helped fill some of the seats the rest of the week. Second-week ticket sales are surpassing first-week sales, Cass officials said.

Bridgadoon pulled about $24,000 in its first week at the Shubert-Lafayette. As with "That Lady," second week ticket sales are better.

'Mr. Roberts' Racks Up $31,537 in Final Wk.; Cracks Cleve. Record

Cleveland, Nov. 8.

"Mister Roberts" wound up a fortnight's engagement Saturday night (5) at the 1,400-seat Hanna theatre by breaking the house record with a final week's gross of $31,537 at $4.20 top. That brought the gross for the two-week stand to about $60,000, bettering the straight-show mark of $58,000 set by "Streetcar Named Desire" last season.

Blackstone's magic show is current at the house, with Katharine Cornell due next week in "That Lady."

'INSIDE USA' $30,000 IN 2D WEEK, ST. LOUIS

St. Louis, Nov. 8.

Business took a moderate upheat for the second week of "Inside U.S.A." at the American, clocking $30,000 for the final eight performances ending Saturday night (5). Revue, with Beatrice Lillie and Lew Parker, had a $4.80 top.

"Summer and Smoke," Tennessee Williams drama with Ted Andrews and Katherine Balfour, opened a one-week stand at the American last night (Mon.) with a near-capacity house. Play has a $3.66 top and, with a neat advance and an assist from Theatre Guild subscription, should have a profitable engagement.

'Okla.!' $25,400 In Week at Winnipeg

Winnipeg, Nov. 8.

"Oklahoma!" had lots of vitality last week on a return visit here, getting a snappy $25,400 gross at the Playhouse.

Rodgers-Hammerstein musical is playing one-nighters this week.

'Finian,' $26,300 In Frisco; 'Scandals' Bow

San Francisco, Nov. 8.

"Finian's Rainbow," with Joe Yule and Marilyn Day, chalked up almost $26,300 for its second stanza at the 1,775-seat Curran at $4.80 top.

George White's "Scandals," with Arthur Lake, Patricia Lake and Johnny Dugan, with music by De Sylva, Brown and Henderson, and Jack Yellen, plus sketches by White and Billy K. Wells, preems tonight (8) at the 1,550-seat Curran, at $3.60 top.

'Sky' Cloudy 13G, Mont'l

Montreal, Nov. 8.

First stage offering of the season, "Light Up the Sky," tapered to a faint glow last week.

Drew only about $13,000 return for a $3.38 top at His Majesty's (1,579).

Plays Abroad

Before the Party

London, Oct. 27.

Peter Daubeny presentation of drama in two acts by Rodney Ackland based on a short story by W. Somerset Maugham. Directed by Benn W. Levy. At St. Martins, London, Oct. 26, '49.

Laura Whittingham	Constance Cummings
David Marshall	Roderick Lovell
Kathleen Skinner	Judith Furse
Susan Skinner	Margaret Barton
Mrs. Skinner	Mary Merrall
Mr. Skinner	D. A. Clarke-Smith
Nanny	Winifred Oughton

The sharp incisive Somerset Maugham wit is clearly in evidence here, particularly in the play's first half, but even the expert hand of Rodney Ackland cannot cover up that it's stretching out a short story. The end of act one is, more or less, the end of the Maugham yarn and the second act inevitably shows signs of padding. As a comedy drama, it does not merit a particularly high rating and may appeal more on a star and author basis.

"Before the Party" is a neat study of the upper middle-class of England, whose snob outlook makes them bow and scrape at every title, and regard Jews who seek to enter golf clubs as undesirables. Against this background is played the story of a daughter who returns to her family from the Gold Coast telling them that her husband had died of malaria. But after local gossip has begun to wag, she confesses to her family that the dead man was not all he had been cracked up to be and that she'd murdered him during an attack of delirium tremens. The question is then posed for the entire second act whether she should tell all to the man she is proposing to marry.

Constance Cummings plays the part of the returned daughter with genuine sincerity and sensitivity. Her reluctance to be unduly emotional adds conviction to her plea that she was justified in committing murder. Judith Furse is exceptionally good as the vindictive, malevolent sister who makes it her business to blurt out bad news without any provocation. It's a forceful and revealing study of an embittered woman obsessed with doing her duty.

The other members of the family are played by a capable cast, with Mary Merrall as the mother, D. A. Clarke-Smith as the slightly pompous father and Margaret Barton giving another standout as the kid sister. Raymond Lovell gives a keenly-etched performance as the new man in the daughter's life, and there is a wonderful cameo by Winifred Oughton.

It seems unnecessary to present the play entirely in a bedroom setting, in which all members of the family foregather as if it were the lounge. This criticism apart, Benn Levy's direction is quite skillful and maintains a neat blend of comedy and drama. *Myro.*

The Beautiful World

London, Oct. 26.

Envoy Productions presentation of drama in two acts (10 scenes) by Ian MacCormick. Directed by Chloe Gibson. At Embassy, London, Oct. 25, '49.

Julie	Carol Marsh
Krebaum	Daniel Wherry
Doe	Joan Newell
Franz	Lyndon Brook
Max	Jon Ackland
Paul	Kynaston Reeves
Riley	Gordon Tanner
Rudi	Bryan Spellman
Waldo	Julian Somers
Kirilenko	Peter Illing
Guard	Anthony Sharp

This drab but heart-stirring tale of postwar Germany is said to be taken from real life. It is sordid and episodic and would be more satisfying as a novel or, with greater detail, transferred to the screen. As legit, its chances look limited.

A 15-year-old girl has been sold by her father to an American soldier in the U. S. zone in Berlin. He is kind and she has willingly sacrificed herself to keep the two of them from starvation. Two years later she falls in love with a German boy and breaks with the Yank, despite her parent's threats and abuses.

The youngsters are unable to marry, both being under age, and when they know a child is coming, the girl joins her lover in an air raid shelter which he has shared with his elder brother and two others. The brother is murdered by the Russians for printing a series of "freedom" articles. The younger boy has witnessed the deed and in a frenzy grabs a gun and shoots down two of the assailants. The girl's father is on the Communist side, but is unable to protect them, and when the hunt is on, the distracted girl shoots herself rather than be separated from the boy, who promptly follows her example.

Carol Marsh (a J. Arthur Rank starlet) and Lyndon Brook are earnest and pathetic as the ill-starred couple and Kynaston Reeves registers convincingly as a scatter-brained old roue, with supporting Russian, American and German types skilfully portrayed. *Clem.*

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Plays Out of Town

Continued from page 50

Come Clean, My Love

the southwest. This time the setting is a decrepit laundry which appears to exist only by the grace of literary license and the patronage of a dwindling handful of customers.

Taylor makes the most of the restricted scope permitted by the single stage set, but he's been forced to make concessions in working out the love interest denouement. The big flood scene, which washes out the amatory complications in the book, has, perforce, been eliminated in the play in favor of a battle royal between the femme leads, a weak and implausible bit of business for a third-act curtain.

Performed by an amateur cast during its three-night run in Tucson, the play reflected the usual errors of dilettantism and should gain needed stature with a professional group. Director William Courneen made the most of his material, and Al Hamilton's single set was adequate. *Jona.*

Legit Follow-Up

Detective Story
(BLACKSTONE, CHICAGO)

Chicago, Nov. 1.

Sidney Kingsley's melodrama got the go-sign from local crix, all agreeing it was exciting entertainment, realistically capsuled and portrayed. "Detective Story" should enjoy a lengthy stay here before taking to the road.

Chi cast need take no backseat to its Broadway counterpart, for each performs convincingly, if not superbly. Chicago's Chester Morris portrays Jim McLeod with tighter fists and grimmer jaw than Broadway's Ralph Bellamy, clearly etching McLeod's fanatic hatred of evil that ultimately destroys him.

The subordinate but interrelated stories that unfold in the Manhattan police station through the other detectives, McLeod's wife, the shoplifter, two degenerate criminals, an abortionist and his attorney, etc., give substance and meaning to the events that lead up to the explosive and exciting finis. Marian Winters, as the shoplifter who wants to get married, rates yocks from seatholders. Steve Gravers and Allan Rich, as Charlie and Lewis, the four-time losers, plausibly exhibit the hardened criminals. However, both actors go in for too much mugging and comical gestures.

Walter Starkey, as the first offender, and Elinor Randel, who tries to help him, make a pleasant couple, portraying a pair of kids in a jam, while a localite, Studs Terkel, doesn't disappoint as the philosophical police reporter. Raoul De Leon as the abortionist, Frank Daly as his fast-talking smooth attorney, Barbara Winchester in a striking bit as a woman persecuted by illusions of atomic spies, Arthur Hanson as Detective Gallagher—all these contribute realism and conviction to the locale and story.

Paul Lipson, as Detective Brody, the obese, sympathetic dick who pleads with McLeod for some understanding, gives the role restraint and authenticity. Also giving slick performances are Lydia Clarke, in the difficult role of McLeod's wife, and Kirk Brown, as Lt. Monoghan.

Boris Aronson's single setting is excellent, and author Kingsley's staging keeps the many tales in perspective, at same time maintaining the fleeting pace of the main theme. In short, "Detective Story," as a melodrama, packs a wallop of nerve-tingling entertainment. *Greg.*

Karson to London To Produce Series of Revues

Nat Karson planes to London next Monday (14) to produce and direct a series of revues at the new Empire theatre there.

Except for his assistant, Edward Noll, his staff will be recruited in England. George Melachrino has already been signed as musical director.

College Show

Come Back on Tuesday

Opening the season for Fordham's Mimes and Mummers, this show has little to offer in the way of talent or entertainment. Based on a book written a few years ago by Ruth Hunter, the musical devotes itself to the difficulty aspiring young thespians have in landing Broadway roles. Show ran at the university's Collins theatre for six performances beginning Wednesday (2).

Adapted by the author and her husband, Phil Hunter, the show offers no signs of escaping its amateurish class. Music and lyrics by James Livingston are trivial, and choreography by Kathleen O'Brien gives no indication of any particular talent. Of the performers, John Introcia shows good comic ability. William Riva's sets and lighting are colorful.

Alcorn's Biopic

Continued from page 1

hiked throughout the west, taking odd jobs and finally winding up in the feed business, which led him to a fortune. Learning three years ago that Sao Paulo was in the market for 1,000,000 sacks of flour, Alcorn borrowed $1,000 and planed to Brazil to personally tie up the deal. He delivered that order with advance cash remittances, and later handled several similar contracts with other Latin countries.

Organizing his picture company last year, Alcorn Productions, he launched his initial pic, "Johnny Holiday," last January. The film was completed in October on a $800,000 nut, and has been sneak-previewed in several midwestern cities. Alcorn's next production will be a Technicolor Civil War yarn, tentatively titled "Two Flags." He is planning to turn out seven features in the next three years.

Ben Hecht

Continued from page 1

they are still controlled by Rostand's estate in certain countries abroad and Korda and the French outfit held licenses for them. Deal which Zagon made gives Kramer the rights for these countries.

Korda had been planning the yarn for almost 13 years and when he finally got ready to really do it he ran up against the stymie brought about by Hecht's strong-handed propaganda on behalf of the radical Irgun Zvai Leumi in Palestine. Producer claims to have invested more than $125,000 in the script and rights. The Hecht version, which has been touted as one of the writer's best jobs, was done for Korda while the producer was associated with United Artists and was working in Hollywood.

When the Hecht blow fell, Korda was in the midst of making a deal with Garson Kanin to direct the film with Sir Laurence Olivier and Vivien Leigh starred. Kramer's full plans regarding the film aren't known yet, but it is understood possible he will produce it abroad. One previous version was made in the U. S. by Atlas in 1925.

Shanghai's Nite Life

Continued from page 1

ment, "we employ 300 hostesses, 12 musicians and 110 other Chinese. What will they do for a livelihood?"

"Pay them six months' salary, train the hostesses to be nurses and find other employment for the others," was the reply.

The management paid off, but the hostesses balked at becoming nurses. Employment for the others is still a problem.

In rapid succession such huge ballrooms as the Majestic, Lido, Ciro's and Cassanova, as well as scores of small niteries, closed their doors. Hundreds of bars followed suit.

Tens of thousands of taxi dancers, musicians, waiters, cooks, bartenders and other night spot employees were forced into unemployment.

Public dancing came to almost a standstill—something dazed fun-loving Shanghailanders had never dreamed of. Even dancing and entertainment in the swanky hotels ceased.

The Reds were not kidding. The era of night life was over for Shanghai. Even Chinese tea shops and restaurants were forced to close in considerable numbers.

World-famous Jimmy's Kitchen, for more than a score of years a gathering place for show people, musicians, tourists and residents of Shanghai, is no more. Labor trouble pressured by the Communist rulers of the town, sealed its doom. It is now just another Chinese restaurant, patronized by middleclass Chinese, and operated by Chinese former employees of Jimmy James, the founder.

James, now in Texas, who was in U. S. at the time his employees seized the establishment with the approval of the Communist Social Affairs Bureau, was unable to protect his property.

In the foreign field the smart Cathay hotel reluctantly closed its popular Tower Night Club and its ballroom. The ballroom of the Palace hotel on Nanking Road switched to an all-Chinese band and all-Chinese entertainment, and carried on, but the handwriting is on the wall.

The Reds have not set a curfew, but all of the few remaining niteries and all restaurants are obliged to close at 11 p. m., which means that patrons are booted out as early as 10 p. m.

The usual charge for whiskey and soda is the equivalent of two American dollars. Alcoholically inclined local residents have taken to locally made vodka and coke at less than 50c per copy. Vodka and coke is now the Shanghai drink.

Only One Yank Musician Left

There is not one professional American artist in the entire city, and only one American musician. He is trumpeter Bob Hill, colored, of New Orleans. Hill heads his own Filipino band, but is fed up and plans to get out as soon as he can.

Shanghai's dance band world was once ruled by lads from America, boasting such sterling jivesters as Buck Clayton, Teddy Weatherford, Jimmy Carson, Al Uhles, Danny Danford, Earl Whaley, Chuck Thode and Jimmy Brown, but, in the words of Al Posen, "them days is gone forever." When the American jazzmen faded from the picture, the Filipino boys took over, tops being Don Jose, Jimmy Angel, Benny Constantino, Abie Santos, Puring Rosario and Pomping Vila, the latter being the greatest Hammond organist Shanghai has heard since the departure of Henry Francis Parks, who is now in television in Louisville, Ky.

Then came the Russian era, with its Serge Ermoll, Mike Goldstein, and many others. Central European jivemen also entered the picture, particularly the brothers Joachim, Eric Lazarus (now in Canada) and Sandor Stern, who is now in South America.

Time was when such well-known artists as Ella Shields, Fay Courtney, Freddy Pierce, Bo Diddly, the Six Hollywood Blondes, Dorothy Oliver and Edith and Eddie Roberts headed floor shows in this dance-mad city. Nowadays a few struggling Russian performers, mostly on the elderly side, eke out a precarious existence.

On the credit side it must be admitted that the Reds have certainly established good law and order. They cleaned up the foul gyp-joints on Broadway and along Avenue Joffre, made streets safe at night as well as day, did away, for the greater part, with beggars, pickpockets and ruffian gangs, and in general closed up the clip spots.

Then, too, the Reds solved Shanghai's terrific motor traffic problem—but how! They hiked the price of gas to the equivalent of one American dollar per gallon, plus two American dollars tax. The result 90% of all motor vehicles were withdrawn from the streets. Virtually all motor cars on the streets are being used by the Red military.

Thus, after a wild era lasting nearly 28 years, old Shanghai is now a dead city.

Will dancing and its attendant wild night life return to Shanghai?

This writer, who spent 22 years in Shanghai as reporter, news editor, columnist, foreign correspondent and publisher, voices and emphatic negative. The Nationalists almost throttled night life, the Reds killed it. It will remain that way.

Command Show

Continued from page 1

sheer persistence of the artists, British and American, as well as Continental acts, scored heavily. An amazing technical achievement was the opening "London Town" scene which showed Piccadilly Circus at night as the hub of the metropolis, with traffic dominated by cabs and buses.

Particularly stirring was the first half finale—a special tribute to the heroic crew of the British sloop Amethyst, who fought their way to freedom out of Communist-dominated China. Highlighting "Circus Fantasy," a big production number, were a number of American acts, including Marilyn Hightower, Elsa & Waldo, Peggy Ryan and Ray McDonald. Each performed with accomplished artistry.

Dolores Gray and Bill Johnson, co-stars of the local "Annie Get Your Gun," scored individual successes and earned solid applause when they jointly opened the show's final number. Borrah Minevitch's Harmonica Rascals with comic Johnny Puleo, clicked handily. Warbler Noele Gordon, supported by the "Brigadoon" company, registered with "Mother's Wedding Day" and followed with a selection of Harry Lauder airs.

Maurice Chevalier, who made a special trek from France to participate in the event, received a thunderous welcome. He whammed 'em with a repertoire of British and French numbers that included such old faves as "Louise" and "Valentina." British star Ted Ray, with his customary fiddling and fooling, topped his Anglo teammates with a sock comedy act.

Among others who drew plaudits were Michael Bentine, from the "Folies Bergere," Joy Nichols, radio star, and Peter Cavanagh. Crowds lined the streets outside the Coliseum long before the show began to see the Royal Family and celebrities and were still there at the conclusion of the performance some three hours later.

Peck's-Selznick (WB) Pic

Although under contract to 20th Fox, Gregory Peck still owes David O. Selznick two pictures. Prior to sailing on the Queen Elizabeth Saturday (5), to attend the Nov. 17 Command Film Performance in London, the actor revealed that he shifts to Warners for "Captain Hornblower" on a Selznick loan-out. Picture is likely to be his next assignment, he said, since it is tentatively slated to roll in January.

Peck completed "The Gun Fighter" for 20th last week. After the Command ceremonies he goes to Dublin Nov. 22 to attend an actors' benefit, then will spend a week in Paris accompanied by his wife. The star, who plans to return to the U. S. about Dec. 7, declared that there is no chance of him making "Quo Vadis" for Metro since his pact with that studio washed up some time ago.

Also aboard the Elizabeth en route to the Command Performance, were producer Frederick Brisson, his actress-wife, Rosalind Russell, and Metro studio flack William Golden. They join Greer Garson and Walter Pidgeon who already are in Britain. Others bound for the event are Ann Sothern and George Murphy who are slated to plane overseas Friday (11). Command film is Metro's "That Forsyte Woman."

SCULLY'S SCRAPBOOK

By Frank Scully

Brazil, Ind., Nov. 8.

If any Hollywood producer wants to hitch-hike into several million dollars to be divided equally between the departments of internal revenue of the U.S.A. and the United States of Brazil, I suggest that he get in touch with the Pan-American Scientific Research Assn. in either Los Angeles or Rio de Janeiro. These boys are outfitting a Navy surplus ship at Long Beach in preparation for a voyage up the Amazon which will take from two to 20 years.

The Amazon basin is about the size of our whole country. That is to say, 30,000,000 square miles, of which 1% is jungle. No white man, and, of course, no camera, has ever penetrated further inland than 10 miles beyond either bank of the Amazon.

Snug Tieup

The ship taking these adventurers up the Amazon is called, surprisingly, the M.S. Adventure. It is a converted 160 ft. L.C.I., procured practically new from Navy surplus. It will be supplemented by seaplanes, helicopters, scientists on foot and those who can paddle their way by canoe to the sources of some of these, as yet, uncharted rivers.

Twenty branches of science will be represented aboard the M.S. Adventure, but to Hollywood the fact that there will be departments of photography and cinematography, with laboratories and facilities for operating in color and black and white, will be of major interest.

Currently Dr. J. P. de Langre, who photographed the Nazi trials, is in charge of the department of cinematography. Dr. de Langre is only 28. The spot is open for a top Hollywood camera man, provided he is willing to sign up for two years, maybe four.

Bert L. Johannes, a laboratory worker for Technicolor, is going along as assistant to the director of laboratories and will work in the fields of clinical laboratory medicine, medical botany, minerology, entomology, zoology and, of course, photography. Johannes, incidentally, is a descendant of the founders of Johannesburg.

Sounds Like Inter-Religious Conference

Before the expedition leaves Long Beach it will have rolled up a nut of $250,000, and from there into the jungle anybody's figure is as good as another's. The head of the exploration is Fred S. Metzler, a bachelor of science. Metzler believes he is going to find the beginning of civilization on this hemisphere and a tribe of Indians who speak Hebrew. The Mormons are interested in this phase of the expedition because they are trying to tie up their origin with non-Gentile beginnings in the pre-Christian era of civilization.

Metzler's blueprint of the expedition has been in existence for more than 20 years but wars and the threats of wars have held things back. In fact, during the war, Metzler was forced to submerge his dream and become a control chemist for Technicolor. Once he leaves Hollywood, though, he expects to spend the rest of his life in the basin of the Upper Amazon.

Chances To Get Lost Are Excellent

Forty American explorers have lost their lives in this area, Colonel Fawcett among them, and already Metzler and his staff have been deluged with requests to find some trace of these previous expeditions into the jungle.

The M. S. Adventure is expected to work its way at least 1,200 miles up the Amazon to Manaus, where the Negro meets the Amazon. The ship has a draft of only six feet and is powered by eight Diesel engines generating 2,000 h.p., a fuel capacity of 36,000 gallons and a fresh water capacity of 10,000 gallons.

There is a five-ton capacity deep-freeze aboard and duplicating refrigerator units, air conditioning and a hospital unit. For such a little ship it is quite a job.

Most of the men are young, Metzler being only 45, de Langre 28, Herbert L. Cannon, first technical assistant, 27, and Jimmie Waldegg, 22. Practically all of them have had army, navy or marine experience. Waldegg was born in Bogota, Colombia, and with his father, Herman von Walde Waldegg, has been on four expeditions to the Amazon basin and three others to the interior of Columbia. He served in the U. S. Army, has done some flying and some motion picture lensing.

Anybody Got a Wienie?

For Hollywood even the short subjects and newsreel stuff that would come out of such an expedition could use up a lot of playing time but a few feature-length pictures seem to be waiting for the order to roll. All that seems needed is a new wienie which would make a trip into the Amazon wilderness plausible. This is the thing most of these otherwise beautiful travelogs lack.

Considering how inexhaustible producers think the African jungle is, certainly this unknown land on our own hemisphere should not be shunned merely because it is new, fresh, original and likely to present new faces to the screen. Between "Nanook of the North" and Scott of the Antarctic is an awfully wide gully. It's yawning for somebody to fill it. I'll contribute "Ants of the Amazon" as a working title. Maybe Hope and Crosby will take it from there. They can have my amoebic dysentery, too.

House Reviews

Continued from page 45

Earle, Philly

Magness, old-time fiddler. Frankie Jule's house band apparently is getting the week off. "Grand Ole Opry" is a very special dish, but as the feller said, if that's the sort of thing you like there's nothing you'd rather have. *Gage.*

Loew's State, St. Loo

St. Louis, Nov. 2.

"Hollywood Stars of 1950" with Louis Jourdan, Rhonda Fleming, Rory Calhoun, John Agar, Lita Baron, Bob Hopkins, Bernie Rose Orch; "Border Incident" (M-G).

Plenty of sock entertainment was unveiled when this group of young, personable Hollywood pix players teed off a one-week stand at this downtown house, the first of a tour of five cities that may be extended. The usual p.a. of Hollywoodites and their "I'm glad to be here" is out with this gang. They have ability and strut it. The bobbysoxers had a field day, and John Agar and Louis Jourdan were singled out for squeals and screams.

Bob Hopkins emcees the show and before each player is introduced a short scene from one of their films is flashed on the screen. John Agar holds opening slot, and the scene shown is from "Fort Apache." He warbles an acceptable arrangement of "It's Great to Be a Movie Star," and then tells the players what actually happens during the making of a film. They loved it.

Rory Calhoun, another of the personable lads, and Lita Baron, his diminutive wife, do a scene from "The Unsuspected" before dueting "It's Cold Outside." She socks over "Let Me Have You Tonight" and "Amour." Calhoun's rendition of "Crumpa Sitero" in Spanish is socko. Hopkins gets away to a slow start with an oldie gag, but whips into high gear in his impreshes of Bing Crosby, Bob Hope, Edward Everett Horton, Ed Gardner, etc., and then cops a heavy mitt for his interp of "Darktown Strutters Ball."

Rhonda Fleming, with her flaming red hair accentuated by a dazzling white gown splattered with sequins, is first shown in a scene from "Spellbound" and then proceeds to score with "It's a Big, Wide, Wonderful World," "One and for Always" and "Falling in Love with Love." Louis Jourdan is shown in "The Paradine Case" before he and Miss Fleming reveals genuine thoughts of film players as they embrace love scenes before the camera. For instance, each wonders if the other is making more dough at the studio, he is wondering how his horse finished in the fifth and she has other thoughts far removed from the studio. Then after Miss Fleming scores with "Embraceable You" he repeats in French and with Agar coming on to form a trio and again repeat the ditty for hefty returns.

A special number, "We Love to Be With You," makes a fitting finale. *Sahu.*

Missouri, K. C.

Kansas City, Nov. 4.

Jesse, James & Cornell, Chris Cross, Peggy Taylor Trio, Doris Patts & Mrs. Waterfall, Fred Sanborn, Leni Lynn, Senator Murphy, Pallenberg Bears, Nick Francis House Orch (11); "Strange Bargain" (RKO).

Third vaude bill which RKO is routining around its circuit shapes up as a pleasant mixture holding moderate entertainment values all the way. The 72 minutes show little in the way of a standout but pace is more than enough to hold the customers. Biz is not up to the standards set by first two vaude bills around the circuit but still a pleasant week at the wickets.

Opener goes to Jesse, James & Cornell, colored terp trio, whose work is snappy and gets show off to zippy pace. Chris Cross follows with ventro stint, readily catching patrons' approval with his voice-throwing. Peggy Taylor Trio in third spot shows swiftly paced turn of adagio acrobatics, with pair of handsome muscle men tossing femme partner in the air and about the stage. Doris Patts & Mrs. Waterfall in a venerable vaude comedy dialogue bit are probably the least the bill has to offer.

Pace is quickened as Fred Sanborn takes over for light-veined pantomime on the xylophone. Cross doubles back for a comedy vocal to Sanborn's clowning on the instrument, and Sanborn closes turn with multiple hammers on medley of pop tunes. Leni Lynn, onetime M-G-M warbler, registers nicely with her soprano vocals on trio of numbers in the "My Hero" range.

Next to closing Senator Murphy has a 12-minute stint for his comedy monolog on women drivers, income taxes and what have you, all to enthusiastic response from the customers. Closing is allotted to Pallenberg's Bears, cleverly trained and maneuvered into cycle riding, roller skating, playing ball, dancing and other stunts, delighting those of all ages in the house.

Now that house has had its third look at vaude since reopening last summer, it's evident that live talent has magnetism in these parts. *Quin.*

Bills Next Week

Continued from page 47

Art Waner Orc
Mocambo
Dorothy Ross
Gene Baylos
Lauretta Foster
Monte Carlo
Ro. & Joanne
Dick Stabile Orc
La Plaza 6
Nightcap
Claudia Jordan
[illegible]
Carol Smith
Marcella Briggs
No 1 Fifth Ave
Simone Dolphen
Downey & Fonville
Hazel Webster
Old Knick
Gene Barry
Paul Killiam
Evelyn Ward
Donald Saddler
Jack Cassidy
Lenore Lonergan
Herbert Kingsley
Irving Galvin
Al Cooper Orc
Old Roumanian
Sadie Banks
Johnny Howard
Olsen & Joy
Sandra Kovich
Danny Russell
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Billy Daniels
Dick Rogers
Lynne Wakefield
Penthouse
Johnny Thompson
Archer & Gile
Kurt Maier
Ruban Bleu
[illegible]
Goodman
Bibi Osterwald
Michael Brown
[illegible]
Jo Hurt
Julius Monk
Norman Paris 3
Savannah
Manhattan Paul
Sheila Davis
Andre & Dorothea
Tim Benson
Lucille Dixon Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
[illegible]
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[illegible]
[illegible]
Bobby Peters Orc
[illegible]
Village Vanguard
[illegible]
[illegible]
Waldorf-Astoria
Peter Lind Hayes
Mary Healy
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
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Dick Foster
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Blackstone Hotel
Kay Thompson
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Chez Paree
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Edgewater Beach
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Hotel Stevens
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Palmer House
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Eddie O'Neal Orc
Sherman Hotel
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Vine Gardens
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Literati

Prof. Warren's Chores

In New York since Thursday (3) promoting Columbia's screen treatment of his novel "All the King's Men," Robert Penn Warren leaves for Minnesota U. today (Wed.) to continue his chores as Professor of English there. Warren may be represented on Broadway early next year with an as yet untitled play, which he wrote in collaboration with Robert Rossen, scenarist, director and producer of the Columbia film.

"All the World and Time," Warren's new book, is scheduled for Random House publication in March.

Mrs. Hornblow's First Novel

"Memory and Desire" is the title of Bubbles Schinasi (Mrs. Arthur Hornblow, Jr.)'s, first novel which Random House will publish in the spring. Originally titled "A Line From Eliot," George Oppenheimer and Hornblow both actually found the phrase, "Memory and Desire," in one of T. S. Eliot's poems. It's a Hollywood story, said to be about the top echelon phase of the industry.

Claudette Colbert's painting of Mrs. Hornblow will be used on the jacket as part of RH's glamor pitch for its new author.

While this will be her first published work, the former Leonora (Bubbles) Schinasi, of the tobacco family, has virtually completed an autobiographical type of novel which she called "Birthday." She started that three years but set it aside for the new novel.

Dorothy Thompson & Zionists

Dorothy Thompson drew the ire of the Philadelphia Zionist Organization whose officers assailed the author-columnist after remarks she made here Tuesday night (1) at a dinner for the Philadelphia Chapter of the American Council for Judaism.

Miss Thompson, at the dinner, declared that sooner or later Jewish nationalists must choose between the United States and Israel and went on to say "there is no room in American nationality for two citizenships or two nationalities."

Michael H. Egnal, president of the local Zionist organization, declared that Miss Thompson's statements constitute "an unmitigated slander on millions of Americans of the Jewish faith."

Egnal said the columnist's remarks were "based on deliberate misrepresentations, distortion and half-truths, repeated canards that were born out of hatred and hostility." "The speech," Egnal said, "set a new low for Dorothy Thompson. She has already fallen far from the position she once occupied in the public forum."

Egnal defended as an American right the practice of helping needy citizens in other parts of the world.

Ballyhooing a $150 Book

First intensive publicity campaign ever done for an expensive new book being handled by Benn Hall Associates on the "Bruce Rogers World Bible" published at $150 a copy in edition limited to 975 copies.

Bibles were presented to President Truman, Library of Congress and N. Y. Public Library with displays, etc., being arranged throughout country. BHA has just been signed to do long-range campaign for new edition of Columbia Encyclopedia due in fall of 1950.

U. S. Books Lead in Japan

Joseph C. Grew's "Ten Years in Japan" (Simon & Schuster) is the current leader among foreign books published in postwar Japan. Translation has sold 146,000 copies, including 9,000 in Braille. Author has accrued nearly 8,000,000 yen (about $14,000) in royalties, but coin is deposited in a frozen account. In second place is John Hersey's "Hiroshima," which has sold 48,000 Japanese translations and which has also been printed in Braille.

More than 3,000 foreign books have been authorized for publication in Japan since the start of the occupation. American titles lead in popularity with 1,203 counted as of Oct. 1. Second in popularity are French with 1,038, followed by German 397, British 377, Russian 496, Italian 99 and Chinese 71.

Hersey's royalties on "Hiroshima," more than 400,000 yen ($800), have been donated by the author for charities to the Rev. Kiyoshi Tanimoto, Catholic priest whose heroism is described in the book.

CHATTER

Eddie Cantor's biog due via Doubleday.

Dwight Whitney's piece on Dore Schary due in Collier's Nov. 19.

Diana Lurvey upped from associate editor to editor of Movie Stars Parade.

Carl Schroeder "styling up" Modern Screen by signing up slick mag writers.

Mrs. Jean Austin, editor-in-chief of American Home, hospitalized with virus pneumonia.

Faye Raymond, Hollywood secretary, sold her first novel, "Detour," to Export Publishing Enterprises of Montreal.

Esquire travel editor Richard Joseph back from South American and Mexico swing, including Haiti, where he went on a journalistic excursion.

Gordon Irving, stage and film writer of Scotland's Daily Record and VARIETY mugg in Glasgow, in London gandering shows and getting film studio news.

Logan (Jack) Gourley, Scots editor of British film mag, Film Feature, and w.k. Scot show scribe, to London as show columnist of Beaverbrook's Sunday Express.

Razing of the St. Nicholas Marble Collegiate Church on 5th avenue and 48th street, for a new office building, will kayo 19 of Doubleday's windows in their Time-Life Bldg. headquarters.

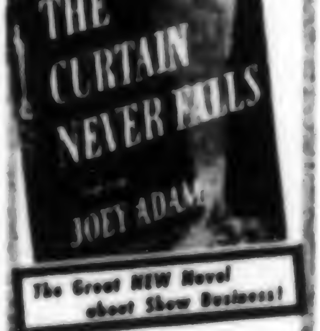
May Mann inked seven-year deal with Standard Features Syndicate which calls for her to write a Hollywood column three times weekly. She remains Coast editor of Movieteen, Movie Fan and Movie Pix mags.

First installment of Virginia Dale's "With Marriage in Mind," four-part serial, appears in current issue of Redbook. A novelist and short story writer, Miss Dale's "Honeyfogling Time," published a few years ago, was bought by 20th-Fox.

"Come One, Come All," Don Freeman's book which Leah Salisbury sold to Rinehart, comes out tomorrow (Thurs.). Besides the narrative, volume includes some 150 plates of paintings, lithographs, drawings and sketches by the artist-author.

Wallace Reyburn's humorous tome, "Some Of It Was Fun," into its second edition in Canada after on the stands only three weeks. Author is editor of New Liberty, the mag which once was Canuck edition of the U. S. Liberty but now is Canadian owned and produced.

New revised edition of "Opportunities in Radio" by Richard Park and Jo Ranson, New York indie station flacks, first published in 1946, will be off the press next week. Park and Ranson also working on a companion book titled "Opportunities in Television," to be issued by Vocational Guidance Manuals, Inc., in spring of 1950.



The Great NEW Novel about Show Business!

FRED ALLEN

says: "If THE CURTAIN NEVER FALLS isn't the Book-of-the-Month, they should invent a new month!"

THE CURTAIN NEVER FALLS

By JOEY ADAMS

$3.00 at All Bookstores

FREDERICK FELL, INC., PUBLISHERS

Broadway

Ed Wiener & Joe Moore splitting their flackery partnership after eight years.

Publicist Jack Goldstein back in town after three months on the road for Kaiser-Frazer.

The David Nivens east for 10 days including a TV guest shot tomorrow on "Inside USA."

Mrs. Harry Rapp, widow of Metro exec producer, in from the Coast and staying at the Plaza.

Roy Rogers donated hundreds of cowboy toys and gags to the Heart Assn. for distribution to needy children.

Iron Gate Products Co. organized by Mac Kriendler and the "21" syndicate to mail order choice food items.

Allan Jones, and wife, Irene Hervey, in from a British concert tour yesterday (Tues.) on the Mauretania.

Old Cotton Club to be filmized by Metro with Jimmy Durante, Lena Horne, Van Johnson, Billy Eckstine in cast.

Frank Bering in town for a week with his wife. He's Ernest Byfield's Chi hotels partner. Latter has been ill in Chi.

Armand Deutsch east for preliminary preparations on "Three Guys Named Mike," air-hostess story to star Lana Turner.

Robert Rossen in from the Coast to help launch his production, "All the King's Men," at the Victoria. He'll stay around about a week.

Don Prince, RKO foreign adpublicity manager, suffered broken wrist when he fell off a horse recently; arm is in a sling for time being.

Scripter Peter Milne in N. Y. for the first time in 16 years finds "the town looks plenty funny." Came east for his mother's 80th birthday.

Maria Felix, Mexican film actress, and Spanish pic producer Cesareo Gonzalez sailed for Europe last week on the Queen Elizabeth.

Billy Gladstone, Music Hall drummer, is the inventor of some 15 different patented items now on the market. They're gadgets of a practical merchandising value.

Switch on show biz ballyhoo is "Red Shoes" trailerizing the Sadler's Wells Ballet, because of Moira Shearer. Usually the stage exploits the "in person" cinema notables.

Eddie (Leon &) Davis' Columbia short, as part of the "Cavalcade of Broadway" series. Kitty Kallen dittoing for Paramount's Pacemaker series.

Miriam Brandon, feature writer at RKO homeoffice publicity department, plans retiring to Maryland farm her hubby gave her; will do freelance writing.

Rose and Joe Seidelman—he's the Universal foreign chief—grandparents for the third time, all boys. This time son Bob (who is with United World Pictures) is the papa, his first.

Comedian Jay C. Flippen's wife, Ruth Flippen, now screenplaying at Metro on "Three Guys Named Mike" for Lana Turner; Armand Deutsch to produce. Comedian also in pix now.

When "Samson and Delilah" opens at N. Y. Paramount, Dec. 21, it will be the 734th film to play the Par flagship. Initial picture was "God Gave Me 20c" when house opened Nov. 19.

Jose Ferrer and his wife, actress Phyllis Hill, fly to London, thence to Paris, this week for a brief vacation. Ferrer reports at Metro Jan. 2 to begin co-starring role with Cary Grant in "Crisis."

Isiin Auster, director-writer, east for the golden wedding anniversary of his parents, the Max Austers, at the Waldorf next Sunday (13). His brother, Dr. Lionel S. Auster, is also w.k. in show biz.

Father James Keller, leader of the Christophers, to deliver the invocation next Wed. (16) at the 10th anniversary dinner of the Picture Pioneers at the Waldorf-Astoria, of which Cecil B. de Mille will be the g. of h.

Picture Pioneers annual dinner next Wed. (16) made a D. C. powwow of the Public Relations Conference Committee the ensuing Thursday-Friday (17-18) awkward, so the meeting at the Capital is now slated for Dec. 12-13.

Audrey Totter, Metro film star, heading for Gotham to attend the United Jewish Appeal fete at Madison Square Garden and the Christmas Festival in Charlotte, N. C. Also visiting a dozen or so vet hospitals on her current tour.

Coast Friars erratumed that Sophie Tucker was the "first female" honored. The Friars in the halcyon days of The Monastery on West 48th street so honored Nellie Revell and, jointly, Mary Pickford shared with Douglas Fairbanks, Sr.

The Paul Smalls giving up their large Park Ave. apartment now that he is opening a Hollywood office which will mean constant shuttling between both coasts. Daughter's forthcoming marriage and son Edgar Small's desire to have his own bachelor apt. another factor.

Cecil Wood, Paris theatre projectionist, to be hosted at luncheon by management and staff in theatre's lounge this week on his 50th anni as a theatre projectionist. He's senior member of 25-30 Club group of 3,000 pro boothmen with more than two decades.

Jean Holt, Life mag film researcher, and Robert Benjamin, head of the J. Arthur Rank Organization in the U. S., to be married later this month. Miss Holt, who came to this country from England a few years ago, was formerly Benjamin's secretary at JARO.

Trio of Hollywoodites arrived together in New York Monday (7). 20th-Fox producer Fred Kohlmar is east for two weeks' vacation. Universal casting director Rufus Le Maire is in to set people for "Confidential Squad," and Zeppo Marx is in Manhattan on personal biz.

New threeply publicity set-up at the Pierre now has Nola Luxford in charge, aided by Laura Mayer. Don Coplin, ex-Theatre Guild, is handling the Cotillion Room and allied theatrical events. Madeleine Riordan, previously the p.a., now into socialite public relations.

Bernard Sobel, editor of Theatre Handbook, author of "Burlesque," and a member of the board of directors of the Humor Hall of Fame, will be honored at a testimonial luncheon by the Gagwriters Institute at Headquarters restaurant next Tuesday (15). Each week the Gagwriters testimonials a "Man-of-the-Week" in humor and comedy.

Ever since the war days, when garage space was scarce, Ed and Pegeen Fitzgerald got a cuffo deal from a wealthy automobile distributor on 11th avenue who is one of their radio fans. They had let drop the fact, over the air, how tough was their car parking problem when he phoned and insisted on hosting all the Fitzgerald motors for free.

Phil (RKO) Reisman, Al (U) Daff and Sam Haas, Cleveland attorney w.k. in show biz, among those who also just missed that Azores fatal flight. Reisman and the Kay Kamens (Disney is an RKO release) were debating on plane or boat. Former, figuring he was in London, took the Queen Mary instead of meeting Kamen in Paris for the Air France flight.

James P. O'Neill was named national magazine contact in the 20th-Fox homeoffice publicity department this week in a splitup of duties there. Mrs. Jeanette Sawyer, who had been handling both nationals and fans, will hereafter concentrate on the latter. O'Neill was formerly story editor in the Young & Rubicam ad agency radio department. He was on Yank mag during the war.

Berlin

By William H. Conlan

T. S. Eliot due here to lecture at the British Information Center.

RCA is making arrangements to market its 45 rpm records in Germany.

Columbia Broadcasting System's Bill Downs is planning a Christmas program for Berlin.

Elizabeth Bergner back in Berlin after 16 years. She's opening in "Fraulein Else" at Titania Palast.

Film director Richard Eichberger arrived in Berlin to start work on a new picture for Real Film Co.

Lyford Moore, formerly with Reuters news agency, is now in charge of American Broadcasting Co. in Berlin.

London's Phyllis Robbins has just concluded an engagement in "Why Not Tonight" at the Jerboa theatre in the British sector.

Fred Taylor, new manager of the American-controlled German radio station, RIAS, was formerly an announcer over KSL in Salt Lake City.

Gene Bryant, 20th-Fox production manager, remaining in Berlin for a few days after the completion of "Two Corridors East" to take care of some unfinished business. With him are Tom Dudley, assistant director, auditor Vic Price and Henry Gurzon.

Louisville

"Story of Seabiscuit" screened for members of Kentucky Thoroughbred Breeders Assn.

Churchill Downs giving net proceeds of its fall meet to Community Chest Drive. Last year the Chest received about $30,000.

Harry McTigue, WINN manager, prez of new sports club called Municipal Amateur Boxing Assn. First boxing show was Friday (28).

London

The Jack Mills to Paris, Milan, Capri and Naples.

Boy Foy sailing back to the U. S. Dec. 2 after a successful vaude season which included a TV show.

Jimmy Phillips, general manager of Peter Maurice Music Co., postponing his trip to America to next spring.

Sidney Grace is now managing director of Charles L. Tucker Enterprises and has been made partner in the organization.

"Think-a-Drink" Hoffman has been held over at the Empire, Glasgow, for another week, unprecedented for this house.

Horace Collins retires end of year as secretary of the Society of West End Theatre Managers, post he has held for the past 24 years.

U. S. Army providing a four-engined bomber to take Harry Green to Morocco, where he will entertain troops for a couple of days.

Sid Field leaving this week for a boat trip to South Africa. Field is planning to return to the starring role in "Harvey" immediately after Christmas.

Val Parnell, managing director of London Palladium and Moss Empires, has cancelled his trip to New York and Hollywood due to business pressure.

Hyams Bros. have completed "The Gorbals Story" with entire cast of the Glasgow Unity Theatre company. Expect to tradeshow it in America and play it in cinemas.

"The Beaux' Strategem" is staying at the Lyric for an unlimited period and is not being replaced by "Philadelphia Story." Show is currently playing to $2,000 over break-even figure.

After London Palladium date, Gene Marvey goes to Las Vegas opening in January for four weeks. He is skedded to return to England to play vaudeville dates on the Moss and Stoll circuits sometime in April.

J. Anthony La Penna, currently appearing in "Death of a Salesman" with Paul Muni, played his first British screen role in "Room to Let" recently completed by Exclusive. Now dickering for leading role in another British pic.

Monty Salmon, managing director of the Rivoli, N. Y., in London on his first visit for 34 years, and George Schaefer, who was associated with Variety Clubs in its foundation days in Pittsburg, were honor guests at the London tent's fortnightly luncheon last Wednesday (2).

Alexander Korda's "Elusive Pimpernel," starring David Niven and Margaret Leighton, is undergoing severe cutting after preview by Sam Goldwyn, who has big interest in the pic. Entails several remakes with pic, skedded to cost $1,600,000, now likely to exceed it by at least $150,000.

Rome

By Helen McGill Tubbs

Producer William Szekely returned from Paris.

Director Edgar Ulmer has left Rome for Hollywood.

Rudolph Anders, character actor, here from Hollywood.

Geraldine Brooks off for America after two films in Italy.

The Sistina, a new motion picture house, opened in Rome.

London actress Colette Melville up for a part in an Italian film.

Adrian Reed here from London to make some documentary films in Italy.

Samia Gamal here from Egypt to star in an Italo-Egyptian film being made in Rome.

Italian actress Marina Berti left for Hollywood to complete her role in "The Native Returns," formerly called "Deported," the Robert Buckner film.

Vulcana Films have just completed "Calvacata d'eroi" ("Cavalcade of Heroes"), story of Garibaldi, Mameli and Mazzini. Carla del Poggia in the lead.

Chicago

Arthur Willi on talent prowl here for RKO for a pic musical.

Jack Dempsey here for opening of his "The Big Wheel" pic next week.

Sidney Kingsley in town for Chi opening of his "Detective Story" at Blackstone.

Balaban & Katz circuit trying vaude out in Marbro, Southtown and Uptown theatres next month.

George Jessel and F. D. Roosevelt, Jr., will be guests of honor at fund dance of Denver Sanatorium, Nov. 20.

Cornelia Otis Skinner, currently at Eighth Street theatre, addressed United Nations Assn. of Chicago at Congress hotel.

RKO's "Bride For Sale" will have world preem at the Palace, Nov. 17, with proceeds going to Illinois Epilepsy League.

Bob Hope slated to m. c. Sun-Times Harvest Moon Festival Nov. 19 at Chi Stadium, with Jane Russell headlining femme celebs.

Kay Thompson checked into town Monday (7), a week earlier than her Mayfair Room date for extra rehearsals with her new act.

Local company of "Detective Story" will be feted by the Chicago Drama League with a brunch Nov. 28. Ralph T. Kettering to emcee.

Minneapolis

By Lem Rees

Station WCCO celebrating 25th anniv.

Mary Garden gave lectures in Minneapolis and St. Paul.

Beatrice Kaye and Jan August underlined for Club Carnival.

Byron Bentley here ahead of "Summer and Smoke" at Lyceum.

Yehudi Menuhin here for Minneapolis Symphony orchestra appearance.

Northwest Variety Club "Homecoming" party with free champagne drew season's biggest crowd.

"Oklahoma!" cast laid off here Wednesday night before opening in St. Paul following night, with Friday matinee replacing lost performance.

Gay 90's has Barbary Coast Boys to headline first anniversary revue with Sophie Parker, Johnny Frederic, Helen Walton, Joe Griffin and Gay 90 girls.

Carl Ravazza underlined for Hotel Radisson Flame Room following Sibyl Bowan and Paul Villard, current attractions with Jerry Glidden orch.

Madrid

By Geeno Garr

Gustavo Re, Italian comedian, left Madrid for Lisbon under a six-months contract for the Teatro Colisseu.

The 200 mark has been reached at the Teatro Calderon by "Una Cancion y un Clavele" ("A Song and a Carnation"), by Quintero, Leon and Quiroga, starring Carmen Morell and Pepe Blanco.

The Buffalo Bill Circus, one of the best touring Spain, was washed out by a rain storm in Quintana de la Ordem (South of Spain). Practically all property of the artists, many of them foreigners, was lost.

J. Hay nitery has reopened with warbler Juanita Cuenca as emcee. The floor show includes Luisa Coral and Pepe Lara, Spanish dancers, the Three Barsi, Italian acrobatic dancers, and stars Chelo Villareal, Cuban dancer-singer.

Dublin

By Maxwell Sweeney

Perry Livingstone, 20th-Fox supervisor, in from London for looksee.

Roy Fox here to ready talent for opening of his new band shows at Theatre Royal.

Elaine Montgomerie, Australian thesper, to London after season here with Illsley-McCabe production.

James Murphy, assistant European manager, Motion Picture Assn. of America, in for a brief visit.

Yvonne Bizet, grandaughter of "Carmen" composer, here from U. S. to join Radio Eireann Symphony orch as first violinist.

Mai Phelan, former terper with Royalettes troupe in Dublin, has done choreography for new presentation of "Belle of New York" here.

Philadelphia

By Jerry Gaghan

Lee Tracy and Arlene Francis head cast of "Metropole," which comes to Walnut, Nov. 21.

Lou Berg, former manager of Eighth Ward Club, took over ownership of Drury Lane Inn.

Embassy Club taking hand off bankroll and bringing in Sunny Skylar and Bea Saxon Nov. 9.

Robert E. Sherwood guest speaker at fund-raising meeting for Chapel of the Four Chaplains.

Jennie Goldstein continued headlining all week at Golden Slipper Club despite death of her husband.

Portland, Ore.

Slate Brothers headlining the Clover Club.

Mello-larks heading Amato's Supper Club.

Eddie Lawrence unit moves to Tropics Club.

Eddie Bradford and his combo at Page Page.

Les Brown orch at McElroy's Ballroom Oct. 27.

Freddie Slack band doing one-niters in this territory.

Lawrence Welk orch at McElroy's Ballroom last week.

Ted Fio Rito orch getting set for Pacific Northwest tour of ballrooms and theatres.

Hollywood

Paul Manning hospitalized with bronchial pneumonia.

Audrey Totter east on another tour of veteran hospitals.

Donald O'Connor to St. Louis for Missouri TOA convention.

Gertrude Niesen to Las Vegas for two weeks at the Flamingo.

Chuck Roberson broke arm during filming of "Baron of Arizona."

Alexis Smith shifted from the Orsatti agency to Famous Artists.

Yvonne de Carlo to Puerto Rico on leave of absence from Universal.

Harry Goetz tossed dinner at his home for British Ambassador and party.

Jack Carson made a short on reckless driving for National Safety Council.

Richard Widmark lost 20 pounds working in "Night and the City" in London.

Bobe Hope elected honorary president of National Television Dealers Assn.

Technicolor employees donated 252 pints of blood to Motion Picture Blood Bank.

Henry Wilcoxon returned from eastern lecture tour to recover from a virus infection.

Walt Disney in from England to ready another picture to be filmed over there in 1950.

Paul Sloane in town after a 10-year absence, to huddle with N. Peter Rathvon about a picture.

June Allyson making a trailer at Metro for the March of Dimes, with Frank Whitbeck producing.

Jean Hersholt explained film biz as guest speaker at American Institute of Accountants luncheon.

LeRoy Prinz planed to Indianapolis for sessions of national executive board of American Legion.

Murray Lerner to Mexico City to confer with government officials about filming of three pictures there.

Johnny Mack Brown, Andy Clyde, Whip Wilson and Reno Browne to San Francisco for the Western Hall of Fame show.

Paris

By Maxime de Beix

(33 Bird. Montparnasse)

Vanva and Alvarez to play Monte Carlo for Xmas.

Mrs. Gielgud throwing cocktail party for Oscar Straus.

Metro public relations here getting more and more restricted in scope.

William Auten having tea with the Gerry Mayers before hopping home.

Samuel S. Zagna dancing at Maxim's with Marquise Pamela de Coninck.

Helen Kirkpatrick, former Voice of America commentator, now head of ECA publicity in Paris.

Jose Carlos Queros, head of the Portuguese Radio Committee, died of heart failure while at the Club Champs Elysees.

Rita Hayworth, before leaving for Switzerland, lunching on Champs Elysees with Priscilla Kastner and Boris Morros.

Lisbon

By Louis Garvo

Isaac Stern, American violinist, will give 10 concerts in Portugal end of November.

Les Calvetti, three tap and acrobatic dancers from Italy, bowed at the Casino Estoril.

Aline Van Barentzen, Boston-born pianist, gave four concerts in Lisbon and Oporto.

Estelle and Jean Paris, French dancers, clicking at Cristal nitery with Tavares Belo's band.

Lisboa Films, which runs the Trindade in Lisbon, has taken over the lease of the Batalha in Oporto.

Joaquim Gallego, RKO rep in Lisbona, hospitalized for a month in his native Barcelona, now off the danger list.

Riber and Dantzer, Hungarian dancers, and the Sacha Goudine Ballet, playing a return date at the Arcadia nitery.

Tenor Morgado Mauricio and comedian Simone Lupe off to Lourenco Marques, and warbler Lisa Demnel off to Belgian Congo, to fulfill contracts.

Federico Valerio, who was going back to the States end of November, will stay in Lisbon for three months to direct the orchestra of the Theatre Avenida.

Simoes de Sousa, manager of Mundial Filmes, which already runs the Ginasio theatre in Lisbon, has taken over lease of the Vale Formoso film house in Oporoto.

An Italian play, "Questi Fantasmi" ("These Phantasms") by Eduardo De Filippo, has been translated into Portuguese by Jose Bastos and will be presented at the Teatro Variedades, starring Vasco Santana.

OBITUARIES

EARLE L. McGILL

Earle Lewis McGill, 52, veteran radio producer and director who produced more than 2,000 broadcasts, died Nov. 4 in New York. He had been freelancing since 1945, after 11 years with the Columbia Broadcasting System.

McGill entered radio after a long association with Jed Harris, legit producer. During his connection with CBS he put on almost every kind of sponsored and sustaining show, including some of the most popular productions.

One of his most important jobs was his direction, in 1941, of "Millions for Defense," a series of hour-long programs sponsored by The Texas Co. in support of defense bonds.

Born in New Haven, he was graduated in 1921 from Yale College with a B. A. degree. After coming to New York he was a writer of book synopses for Metro-Goldwyn-Mayer and Paramount.

McGill remained with Harris until 1934, but found time in 1929 to work in the Fox Films New York studio, putting sound tracks into pictures already filmed in Hollywood. He was eastern story editor for Columbia Pictures in 1932.

Radio shows heard over CBS that he directed, produced or served in both capacities included "Columbia Workshop," 1937-41; "Your Neck of the Woods" and "Brave New World," 1938; "What Price America?" and "A Friend in Deed," 1940-41; "Columbia's School of the Air," 1934-40; "The Free Company," 1942, and "They Live Forever," "Tillie the Toiler" and "Are You a Genius?" 1942-45.

He served the Radio Directors Guild in World War II as war correspondent in Hawaii, Guam, Manila, Okinawa and Japan and witnessed the Japanese surrender.

In recent years McGill had done radio work for the State Dept. and the Army recruiting program. He also had directed a transcribed series, "Lest We Forget—The American Dream," for the Institute for Democratic Education. In 1948-49 he directed "Great Scenes From Great Plays" over the Mutual Network. Last year he made recordings of Abbey Theatre players in Dublin.

He had taught English and radio directing at Barnard College, New York University, Fordham University, Sarah Lawrence College, Iowa University and the Universities of Michigan and California. A member of the executive board of the American Theatre Wing, he gave a course on radio directing under the auspices of that organization and the Veterans Administration.

His marriage to Constance Brown, an actress, ended in divorce. He leaves a son, a sister and a brother.

In Loving Memory of
LOUIS RYDELL
(Nov. 9, 1947)
"Gone but not forgotten."
THE FAMILY

WILLIAM DESMOND

William Desmond, 71, former legitimate and vaudeville player and later a screen actor, died Nov. 2 in Hollywood of a heart attack. He had not been active on the screen in recent years.

As a stage actor, Desmond played in stock at the old Morosco theatre in Los Angeles and trouped in vaudeville sketches for several years on Keith and Orpheum tours. On the Broadway stage he played leads in "Quo Vadis," "The Bird of Paradise," "Ben Hur," "If I Were King," "Alias Jimmy Valentine," "Raffles," "The Sign of the Cross," "The Lion and the Mouse," "The Third Degree," "Paid in Full" and toured in a number of Shakespearean plays. For a time he was at the head of his own company in Australia and Canada.

His film career dates back to 1915, when he played the male lead opposite Billie Burke in "Peggy," produced under the Triangle banner by Thomas H. Ince. In his later years he played largely in westerns and cliffhangers, such as "Big Timber," "The Riddle Rider," "The Phantom of the Air," "The Strawberry Roan," "Rustlers of Red Gap" and "Powder Smoke Range."

EDWARD E. SHUMAKER

Edward E. Shumaker, 67, former president of the RCA-Victor division of Radio Corp. of America, died Nov. 3 at his home in Merchantville, N. J.

Shumaker was named president of the Victor Talking Machine Co. in 1927 and of the RCA-Victor division after the merger in 1930. He served until 1932, when he resigned intending to devote his time to travel.

Electrical Research Products, a subsidiary of Western Electric, asked him to undertake special assignments in 1934 and the following year he was elected a director and vice-president of Western Electric. He was also a president of Encyclopedia Britannica Films, Inc. and Erpi Classroom Films, Inc. Born in in Western Pennsylavinia, Shumaker worked in the coal mines and stone quarries to finance himself for a medical career. He joined the Victor firm in 1904, however, and by 1911 had risen to purchasing agent.

In 1926 Shumaker was made a veepee of company as a reward for making the contacts with Western Electric that brought Victor the right to use certain Bell Laboratories inventions, which resulted in the then revolutionary Orthophonic Vicktorla, an invention which revived the lagging record business in 1925.

A wife and son survive.

LOUIS GILBERT

Louis Gilbert, 70, manager of the Warner theatre in Pittsburgh for 10 years, died Nov. 3 in Sarasota, Fla., where he had retired last November because of his health. He was on sick leave at the time of his death. A showman practically all of his life, prior to 1924 he ran legit houses in New York and New Jersey and was a company manager for burlesque companies on the old Columbia Wheel.

A quarter of a century ago Gilbert joined the Stanley-Fabian circuit and remained with that organization when it was taken over by Warners. His first job in Pittsburgh for the circuit was at the Memorial theatre in McKeesport, then he was transferred to the Warner downtown and stayed there for a decade. Following a heart attack a couple of years ago, Gilbert was placed in a less strenuous assignment at the Regent, a nabe house in East Liberty, but his health continued to fail and he went to Florida in November, 1948. He leaves his wife.

LESTER ALLEN

Lester Allen, 58, vaude and musicomedy comedian, was struck and killed by an automobile in Hollywood, Nov. 6. Driver of the car, Fumio Hayashi, 25, was booked on suspicion of manslaughter.

Allen, a pint-sized comedian, starred on Broadway in the 1920's and '30's in Ziegfeld "Follies," "George White's Scandals" and other musicals. He began his professional career by joining Barnum & Bailey's circus as an acrobat. His small size made him ideal for tossing through the air. Later he went with a minstrel show and, via vaudeville and burlesque, eventually landed on Broadway.

Born in England, Allen came to this country with his parents and as a boy lived in Cohoes, N. Y. In recent years he had been a stage director. He was associated with Gilbert Miller productions in both London and New York and in 1947 was a director in Hollywood.

HOWARD CREIGHTON

Howard Creighton, 37, assistant manager of the Golden Gate theatre, San Francisco, was killed in an automobile accident there on Oct. 28. A native of Sioux City, Ia., Creighton went to San Francisco in 1929 and worked as an usher at the Rialto theatre. He later became assistant manager for Fox West Coast Theatres, then manager of the Alhambra theatre and in 1942 assistant manager of the RKO Golden Gate.

His wife, Helen, former dancer, was seriously injured in the accident.

ROBERT GRIFFIN

Robert Griffin, 49, a radio announcer who worked for KSD, St. Louis, in 1936, died Oct. 31 at Des Moines, Ia., of a heart ailment. Griffin was a graduate of Washington University, St. Louis, before starting his radio career at WHO, Des Moines. He was program director at WRBM and later worked at KWK and KSD in St. Louis.

OTTO PAIGE

Otto Paige, 51, acrobat, was killed Nov. 1 when his station wagon sideswiped a truck east of Cadiz, Ohio. Paige was manager of the Six Paiges and was enroute to New York to play an engagement at the Palace. Two other entertainers in the car, Carl D. Smith and Richard Pillows, suffered minor injuries. Three women members of the troupe were in another car and not involved in the accident.

Wife, daughter, sister and brother survive.

DR. ARTHUR H. CLEVELAND

Dr. Arthur H. Cleveland, 65, professor of English at Temple University and widely known lecturer on plays and dramatic art, died Nov. 4 at Misericordia hospital in Philadelphia.

A native Philadelphian, Dr. Cleveland was a Ph.D. from the University of Pennsylvania. He was an authority on dramatic literature, play production and the training of actors.

A wife, son and daughter survive.

WALTER J. GOSSENZ

Walter James Gossenz, 63, one-time circus clown, died after a heart attack Nov. 2 in Columbus, O. As Bobby Gossenz he had appeared with Ringling Bros. and also was associated with the Al G. Fields Minstrels. Formerly he managed the Knickerbocker theatre in Columbus.

Survived by wife and two sisters.

GEORGE TOPPER

George Topper, 64, treasurer of Fox West Coast Theatres, died Nov. 2 in Santa Monica, Cal.

Topper, a native of New York, went to California to enter business after graduation from Penn State College. In 1926 he joined FWC as an auditor, later advancing to his exec post.

Survived by wife and two sons.

JOHN JUDGE

John Judge, former vaude performer, died in New York, Nov. 3. After his retirement as a performer some 20 years ago he had been manager of several theatres of the Loew Circuit. At the time of death he was manager of Loew's Dyckman, N. Y.

Survived by wife and son.

BENJAMIN SOSNER

Benjamin Sosner, 42, first violinist with the Baltimore Symphony Orchestra, collapsed and died while playing a concert in that city, Nov. 2. Death was apparently due to a heart attack.

Survived by wife.

JEAN V. MARSHALL

Jean V. Marshall, 31, announcer for radio station WEW, collapsed and died apparently of a heart attack Oct. 31 in St. Louis.

His wife said he had been suffering from a heart ailment for four years.

JANET MACFARLANE

Janet MacFarlane, 37, author of magazine, film and radio stories, died suddenly Oct. 31 in Las Vegas following a heart attack.

John Thomas Grimes, 58, musician, was found dead of poisoning in Fort Worth, Tex., Oct. 30. He was also an instructor for the Moslah Temple drum and bugle corps.

Father of Jack Gaver, drama editor of United Press, died in his sleep in New York, Nov. 5. He had made his home with his son.

Morris M. Landau, 74, investment broker and bankroller for numerous film producers, died Nov. 4 at his home in Bel Air, Cal.

Mother of William Liebling, of the Liebling-Wood Agency, died in New York, Nov. 6. Two other sons and a daughter also survive.

Mrs. Henry King, Jr., wife of the former 20th-Fox distribution manager for South America, died Nov. 1 in Hollywood.

Mother of Vincent Niemeier, account executive of WCPO, Cincinnati, died in that city Nov. 2.

Robert Chester Aylsworth, 60, electrician at Paramount for 23 years, died Oct. 29 in Hollywood.

Gracie Fields Concerts

London, Nov. 1.

Gracie Fields, after a Capri holiday following her Palladium stint, is now doing a three-week concert stint for Harold Fielding through the provinces. Then she returns to her Capri home, staying through Xmas.

She's due end of January in the U. S., with plans still hazy. She has bids to do a play in London and in America, but hasn't decided.

TV 'Gold Rush' Fiz

Continued from page 1

awaiting for an overall union authority to relieve his plight.

Salaries

Salaries? For a topgrade network dramatic show, the average pay for a seasoned player in a key part is around $250, add or subtract a little. Discount an occasional starring role, for a Dennis King, a Paul Muni or a Jose Ferrer, all of whom have been paid $1,000 fees for single performances. Or a combination of Fredric March and Lilli Palmer, who, together, received around $2,750 for a Ford telecast of "20th Century." March's $2,000 on that occasion reflects the Ford hour's talent budget, which is tops in TV for dramatic shows. Otherwise, the highest salary today for tele dramatic fare is approximately $1,000 for a star.

But then add to this the $10 offered to one Lambs Clubber. The actor had been auditioning for a layoff so long that he was sorely tempted to take it. But he was a Shakespearean player. It was undignified for him to accept the pittance.

So much for the dramatic shows. For the variety layouts, like the Milton Berle Texaco program, guest stars get as high as $1,500 for a one-shot. It might go slightly higher for Arthur Schwartz's "Inside U.S.A.," while the Jack Carter "Cavalcade of Stars" has also had a $1,500 limit. George Jessel, on the forthcoming Thanksgiving Day show for Elgin, which he will emcee, will get $3,500, tops for a one-timer on any variety bill for TV. And, of course, there is Berle with his fabulous $9,900 for himself on his weekly program. It is the top salary in television, variety or dramatic.

Of course, there are the many little jobs, with little rehearsal and playing time, that pay around $75. But there is hardly any set scale except perhaps at the networks, but there, too, economies are the determining factor on the payoff. Some of the independent TV stations will pay as little as the traffic will bear. And that goes especially for the many little independent package producers who peddle their own shows to the stations and offer actors ridiculous fees at long rehearsal hours.

There are several reasons why the video stations are being flooded by performers. (And this doesn't count thousands of strictly amateur players.) A main one is that there is a decline in the legitimate theatre market, where this year, on Broadway, production is at its lowest ebb, thus reducing the job opportunities for actors. Secondly, there are fewer jobs in motion pictures, because of the production retrenchment in Hollywood, thus releasing many contract players on the already high tide of unemployment. Thirdly, there is the desire to get in on a "new" field.

And so where to turn? New York, the television capital, is the goal. But the "gold rush" isn't panning out for the 20th Century '49-ers.

Radio's Slack

Radio isn't what it used to be either. The radio programmers have looked with a jaundiced eye at TV—and quicker than the slip showing in your Hooper, down went the axe on the tarnished goose that once laid golden eggs for the actor. And out-and-out radio players, with their highly stylized method of working, are having a tough time crashing TV. There seems to be a fairly general antipathy against radio actors who lack experience working a visual medium.

While the networks don't actually operate behind closed doors in their casting system, actually they don't encourage newcomers especially because of the expensive machinery necessary for auditioning. The National Broadcasting Co. has an "active" file of about 5,000 registrants, all with avowed professional experience of one sort or another, but none is "auditioned" as such. It's a two-man casting system at NBC (Martin Begley and Bill Kaufman), and they reveal that it requires a crew of around 15 to hold a genuine general television audition, that would include stagehands (at those union scales!), audio-video men, stage managers, and the like.

CBS Auditioning Setup

Perhaps a typical auditioning setup is that employed by the Columbia Broadcasting System (headed by Eleanor Kilgallen), which has an average of 200 applicants weekly, out which about 75 are auditioned under circumstances as close as possible to those operating under actual tele conditions. Only the audition takes place in a radio studio—without cameras. Mikes are set up around the room to give amplification to the auditioner's voice and, at the same time, allow him complete freedom of movement.

The average acceptance out of the 75 auditioners is 11. Of the 11 an average eight are called when parts come up, to "read." There are at least "several thousand" in the CBS files. Many actors are submitted to stations by recognized agents without being included in the filing system. Others are already well known, thus precluding their being listed.

Typical of the inquiries for jobs is the approximately 1,000 in-person or phone calls by actors on NBC each week. Philco, one of the top-cost shows in tele, has around 1,000 names on file with its casting director, with about 500 inquiries each week for a show that is invariably a small-cast play. In fact, the tendency seems to be by all shows towards small casts, to cut down the already high deficits of both sponsor and network. It's a factor in keeping many shows going.

It's a new kind of show business, with all stops out. In it you meet all kinds of actors, or would-be actors.

Like the little theatre performer who thought he could play Uncle Chris in TV's "I Remember Mama," just because he had done it back home. Back home he had powdered his hair and made up so as not to look his 18 years.

Like the tough-looking stevedore who was intrigued by "this acting business," and wanted to become an actor after watching television for several months in the corner saloon. Besides, he wanted to meet some nice-looking girls.

Like the five-year-old whose mother wouldn't let the screaming brat go to the lavatory—because she'd lose her place at the audition.

MARRIAGES

Joan Abbrancati to William Lipton, N. Y., Oct. 15. Bride is with Young & Rubicam ad agency; he's a radio actor.

Bunny Hallow to Dick Beck, New York, Oct. 28. Duo is a dance team.

Jane Powell to Geary Steffen, Beverly Hills, Nov. 5. Bride is a screen actress.

Carol Louise Hammerstein to John Jacob Schneider, New York, Nov. 5. Bride is actress-daughter of Arthur Hammerstein, retired legit producer, and Mrs. Dorothy Dalton Hammerstein, former actress; he's veepee of Owen & Chappell Adv. Agency.

Joan Lubin to Leon Edelstein, Pittsburgh, Oct. 30. Bride is a radio singer.

Rita Lombardi to James Dell, Pittsburgh, Nov. 5. He's on WCAE staff in that city.

Ruth Prager to Paul Marsh, Los Angeles, Nov. 6. Both are publicists.

Elaine Matus to Louis Julie, New York, Nov. 5. Bride is secretary to William H. Tourney, J. Arthur Rank publicist currently flacking at Eagle Lion.

BIRTHS

Mr. and Mrs. John Beavick, daughter, New York, Oct. 21. Father is assistant eastern story editor of Paramount.

Mr. and Mrs. Milton Holmes, daughter, Hollywood, Nov. 3. Father is a film producer.

Mr. and Mrs. Nat Linden, daughter, Hollywood, Nov. 2. Father is a radio writer.

Mr. and Mrs. David Hallberg, son, Pittsburgh, Nov. 1. Father's a theatre manager; mother is daughter of Mike Shapiro, indie circuit operator.

Mr. and Mrs. William Ellinson, daughter, Rock Island, Ill., Oct. 29. Father is sportcaster at WHBF there.

Mr. and Mrs. David Rose, daughter, Hollywood, Nov. 2. Father is composer-bandleader.

Mr. and Mrs. Joe Kirk, son, Los Angeles, Nov. 4. Father is a stage comedian; mother is a sister of Lou Costello.

Mr. and Mrs. Andrew Rosswell, son, New York, Nov. 3. Father is artists and repertoire exec of Musak in N. Y.; mother is former Mary Hull, radio and legit actress.

His Majesty, King George VI says:— "Royal Command Performance best ever." The biggest laugh of Command Performance was Jack Durant.

★

DAILY EXPRESS:—

"EVENT OF THE WEEK WAS THE CHARITY MIDNIGHT MATINEE OF VARIETY CLUB OF GREAT BRITAIN, AT THE LONDON COLISEUM WITH LONG LIST OF STARS INCLUDING GRACIE FIELDS, GIGLI, JOE E. BROWN, ETC. . . . **BUT WHO MADE THE GUEST OF HONOUR, THE DUKE OF EDINBURGH, LAUGH LOUDEST . . . AMERICAN COMEDIAN JACK DURANT."**

★

MANCHESTER ECHO:—

"JACK DURANT who made LONDON laugh."

★

★

SUNDAY CHRONICLE:—

"There should be a way of melting down people like JACK DURANT and putting them in bottles. It would be the best medicine in the world." (STEWART MCPHERSON, England's Ace Commentator).

★

HOLLYWOOD REPORTER:— (LONDON).

"JACK DURANT is back in town and handing out laughs in a big way. A great guy and we all love him over here."

★

BAND WAGON:—

"JACK DURANT alone is worth the money. He raised the roof with his exquisite foolery. Nobody can take his place."

★

LIVERPOOL ECHO:—

"New Rage of London."

★

SUNDAY EXPRESS:

"JACK DURANT the only man who made me cry with laughter since Hitler died."

★

DAILY HERALD:—

"The Comic who even amused me," HANNEN SWAFFER.

★

GLASGOW RECORD:—

"Flow of wisecracks from JACK DURANT had the EMPIRE audience simply rocking with laughter."

★

GLASGOW CITIZEN:—

"The First House, first night, stood up and clapped till their wrist-watches stopped."

★

DAILY HERALD:—

"JACK DURANT is a riot of irresponsible brilliance."

★

MANCHESTER GUARDIAN:

"JACK DURANT, comedy genius, one of the rare few whose humour appear slick and subtle and yet gloriously spontaneous with almost incredulous delight they responded to his wit."

★

GLASGOW CITIZEN:—

"THE ONLY COMEDIAN I have gone to see twice in one week. If you don't laugh at JACK DURANT see a PSYCHIATRIST."

★

JACK DURANT

NOW APPEARING IN WEST-END'S MOST SUMPTUOUS OF ALL REVUES:

COMEDY STAR OF

"LATIN QUARTER"

At the

LONDON CASINO

Thanks to Tom Arnold, Emile Littler, Val Parnell, Bernard Delfont, Robert Nesbitt for making MY TWO AND HALF YEARS IN ENGLAND VERY, VERY PLEASANT.

London, England:— FOSTERS AGENCY

New York:— WILLIAM MORRIS AGENCY

Will Be Back to Say "Hello" to You All December 12th, 1949

VARIETY

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EVERY CBS ACT A GUEST STAR

Danny Kaye Routine Saves 'World Citizen' Garry Davis, Ex-Understudy

Paris, Nov. 11.

Editor, VARIETY:

Three weeks ago I was invited to a well-known international school in the south of France called Cevenol at Chambon-sur-Lignon by the principal, Dr. Andre Trocme. The school is directly connected with the International Fellowship of Reconciliation, part of the group who manifested recently in front of the French Embassy at Washington for conscientious objection in France.

I had wanted to meet Dr. Trocme and his American companion Howard Schomer for many months. However, my schedule was such that I could only spend one day there, which happened to be Sunday. I anticipated as much a rest as anything else, thinking that Trocme, Schomer and Pastor Edward Theis, the active head of the school, and I would have a nice quiet day together.

When I arrived at two in the morning on Sunday I learned that there was a church service in the morning at 11, and that at 10:30 outside the church I would informally meet the students and professors. Short luncheon at 12, after which Dr. Andre Trocme and I would have a short talk till 1:30. Then at 2 a meeting was scheduled in the church for all those who wanted to meet and hear Garry Davis. At 4, at the school library one-half mile away, I would meet the children from 7 to 15, after which, around 5, Andre Trocme, Schomer, Theis and myself would have about an hour for discussion. My train back to Paris was 8:20 and the station was one hour and 20 minutes away.

All this was pretty tight planning, of course, but the ride from

(Continued on page 63)

Haiti's Big Monte Carlo Pitch During 200th Anni To Lure Yankee Dollars

By DICK JOSEPH

Port-au-Prince, Nov. 15.

Right now it's a cloud on the horizon no bigger than a man's hand (shaking a pair of dice), but a new rival threatens to challenge Havana's famed Casino Nacional as the Monte Carlo of the Americas. It's Haiti, the French-speaking Negro republic in the Caribbean, less than five air-hours from Miami or nine from New York. Being readied to tie-in with Haiti's bi-centennial exposition which opens in Port-au-Prince Dec. 6 is a gambling setup the like of which has seldom been seen east of Las Vegas.

Visitors heavy with the Yankee dollar will be able to dispose of some at a casino on the exposition grounds, at gaming rooms in the new hotels, or on a gambling ship anchored out in the habor of Port-au-Prince, a few hundred yards from the fairgrounds. Haitian in

(Continued on page 73)

Only in Hollywood

Hollywood, Nov. 15.

One of those specialty candy shoppes here is offering a Xmas package of its wares for $135. After the candy disappears the dish joins the family silver.

Video Outpacing Sponsor Support

Television is a grownup industry from the standpoint of technology and expense but an infant industry from the standpoint of income, according to ABC prexy Mark Woods. Commenting on cutbacks at ABC-TV, NBC-TV and DuMont, Woods said, "All of us moved a little faster than economic wisdom might dictate," indicating that the TV webs misjudged the growth in circulation and advertisers' support for the medium.

"Sponsors generally are lagging behind video's growing strength. A few, with big enough research resources, know the sales impact of TV and are getting franchises on good time periods, exploring and experimenting with techniques. Others, with less re-

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GRIDDERS, CONVENTIONS BOOM N.Y. PUBS, SHOWS

New York niteries and hotels last week got their most prosperous seige of business since the end of the war. Town was loaded for several reasons including the three-day Armistice day holiday weekend, the Notre Dame-North Carolina grid game at the Yankee Stadium, N. Y., which brought more than 30,000 Tarheels into town, and the Hotelmen's convention which attracted a considerable number of out-of-towners.

This past weekend presented the most acute crisis in hotels since 1945. The N. Y. hotels, already taxed to capacity, were referring turnaways to Jersey City and Newark, where the inns had a bonner weekend just taking care of the N. Y. overflow.

The prosperity of the Gotham hostels is extending to the current week because of the influx of buyers adding to Christmas stocks. It's been impossible to get accommodations for the early part of the week. Some slackening off is expected toward the weekend but not enough to make an appreciable dent in shortage of availabilities.

As a result, cafes experienced better than wartime grosses.

Legit houses similarly were loaded. Apart from the smash musicals, shows that had been floundering hung out the SRO sign toward the end of the week.

PALEY PROGRAMS ONE-FOR-ALL HYPO

The Columbia Broadcasting System, with a parental assist from board chairman William S. Paley, is currently blueprinting one of the most novel "on the air" program techniques yet devised.

If a Jack Benny should suddenly project himself into the Wednesday night CBS comedy picture or a Bing Crosby find himself doing "guest" duty on Sunday night, it'll all be part of the elaborate scheme Paley has formulated for a "one big happy showcase" for his top-rated stable of stars.

The integration of the network's comics into the whole programming pattern is one of the payoffs stemming from the Columbia board chairman bringing the topflight personalities under his personal wing. As a "stay-tuned-to-CBS" technique it's probably the most ingenious use of stars yet formulated.

The "Paley pattern" is an elaboration of the recent experimental "integration" of the back-to-back Benny and "Amos 'n' Andy" shows whereby the comics achieved a pattern of continuity extending over the 60 minutes. It would, of course, entail a collaborative assist from the sponsors, who would pick up an additional commercial ride.

Already the network, it's understood, is mapping a similar dovetailing of personalities and formats in a bid to hypo the Wednesday night lineup of Groucho Marx, Bing Crosby and Burns & Allen, whereby there would be a continuing "guesting" cycle and integration of basic comedy ideas.

Thus far all the sponsors involved are reported receptive to the plan in view of the supplementary plugs extending over the 90-minute period.

CBS is also anxious to enlarge the scope of the Sunday night integration pattern, since it lends itself readily to the Sabbath comedy lineup. This, however, can only be achieved if the clients forego their

(Continued on page 75)

Radio's Tin Panalysis

WNEW, N. Y., is coming up with a psychoanalytic disk jockey. The indie, demonstrating a lively libido, will soon preem a Tin Pan-alysis series in which a noted psychoanalyst will once-over-lightly, from the Freudian point of view, the lyrics of pop tunes.

Dr. Nador Fodor, Hungarian-born psychologist and author of "Search for the Beloved" and other tomes, will spin current and standard platters and then dissect their emotional attitudes. He feels that some hits reveal healthy emotional trends, but others betray neurotic tendencies. Ideally, he believes, a good ballad should be "an instrument of emotional integration."

You, Too, Can Be Legit Bankroller For 50c; B'way Angels, Inc., Floats Stock

Washington, Nov. 15.

New scheme, which its promoters describe as giving small investors an opportunity to be backers and producers of legit shows, films and radio and television shows, has been filed with the Securities & Exchange Commission. Under the name of Broadway Angels, Inc., of N. Y., it aims to raise $1,000,000 in common stock, at 1c par value per share, to be sold at 50c.

Filing the registration statement as officers of the corporation are Wallace G. Garland, president, and Hugh J. Devlin, vice president, both of New York. Listed as directors are John E. Blair, Charles F. Leming and Robert C. Jacques, all of New York. The statement says legit director Martin Manulis, actor John Richards, scene designer Leo Kerz, publisher-editor Laurence K. Holland and Jacques "have agreed to act as professional advisers."

Control of the corporation will be vested with the owners of 300,000 shares of management stock, par value 1/10c per share, to be sold at 12½c each. Garland will have 200,000 shares and Devlin 100,000. Dividends will be divided 75% to holders of the common stock and 25% to holders of the

(Continued on page 75)

Mr. Hush Himself

NBC, as it does every Armistice Day, had scheduled a minute of silence on the network last Friday (11), to run from 11 to 11:01 a.m.

About 10:55, national program chief Tom McCray received a distress call from a confused engineer in the N. Y. homeoffice. His query: "Is that minute of silence supposed to come from Washington or N. Y.?"

'12th Night' Cast Outnumbers Aud

That traditional show business anecdote of the performance at which business was so bad that the actors outnumbered the audience actually occurred a few days ago on Broadway. It was at the midweek matinee during the next-to-final week of "Twelfth Night" at the Empire theatre. There were less than a dozen playgoers out front and 17 actors on stage.

Although the players had been told that attendance was brutal for that performance, they were unprepared for the actual condition of playing to an almost empty house. The show became an ordeal and they had difficulty getting through it. As if appreciating the situation for the players, however, the audience was more than

(Continued on page 73)

MARGARET TRUMAN DOES NG 4G, DETROIT

Detroit, Nov. 15.

Margaret Truman had a rough time of it in Detroit last week.

On Friday (11) she gave a concert in a half-empty, huge Masonic Temple auditorium. All the city wrote disparagingly of her voice.

On Thursday (10) she played a losing game of hide and seek with the press when she sought to have a quiet luncheon at the Detroit Athletic Club with Frank Handy, Jr., son of a Ypsilanti (Mich.) publisher. Pix of them made front page.

Despite the publicity, only 2,000 showed up the next night to hear her sing. The auditorium holds 4,600. Tickets were scaled from $1.20 to $3, and the gross was estimated at $4,000.

Gypola, Sally Rand's Big Clicks Cue Carnivals On More Top Names Next Yr.

Tampa, Fla., Nov. 15.

As a result of the hefty biz done by Gypsy Rose Lee as the flash attraction of the Royal American Shows the past season, the carny will make a regular policy of featuring a different Broadway or Hollywood "name" each season, according to Carl J. Sedlmayr, owner of the country's No. 1 midway outfit, which closed its tour here Sunday (13). Final RAS date was under auspices of local Shriners, and the show then went into its winter quarters at the Florida State Fair Grounds here.

Season was another record-breaker, says Sedlmayr, and Miss Lee topped the draw of last year's special attraction, Sally Rand. Sedlmayr already has some names under consideration for 1950, while scouting the field for other possibilities, and with 5G to 10G weekly for 30 weeks as the inducement for a strong drawing card he expects no difficulty in interesting big name headliners. Other carnies, which usually take their cue from RAS, also are going in for this type of "name" policy.

Visit

BURL IVES' GUEST RANCH

Passion Play Preems for '50 Showings; 'Outsider' Breaks Lang Hold on Lead

By JOSEF ISRAELS, II

Oberammergau, Nov. 8.

With the help of 1,000,000 D-mark ($250,000) loan from the Bavarian provincial government, this little mountain town with a world-famous name is getting set for one of the world's biggest show biz ventures—the 1950 revival of the Passion Play.

At least 50,000 Americans are figured to be among the 350,000 visitors. Oberammergau hopes to live with one of the world's most impressive flesh shows, employing 1,500 people on the stage. Over 70 performances are planned for the hangar-like 5,200 seat Passionspielhaus, which shelters its audience while players work under open sky in rain, cold and even snow, with genuine mountain peaks for background. Nor will playgoers have it easy. Passion Play performances last from 8:30 a. m. to 6 p. m. with a two-hour lunch break, and seats are not cushioned.

Show has been playing the same town in much the same form for over 300 years (since 1634) at 10-year intervals, to fulfill a promise the citizenry made to God for sparing them from the black plague which decimated Europe at that time. Top interest centered in the casting of a new Christ. Alois Lang, 58, who played the Savior in 1930 and 1934 (latter year was a special tricentennial production), is now considered too old for the part. Furthermore he got the town

(Continued on page 26)

COL'S CANTINFLAS PIC IN TWO LANGUAGES

Cantinflas (Mario Moreno), Mexico's top film comic, will make a picture in his native country in association with Columbia Pictures. Comedian worked out the deal with Col veepee Nate Spingold during a recent stay in New York.

Upcoming film, which has been assigned no starting date as yet, would be made by Col's Sidney Buchman (mit in both Spanish and English versions. Columbia, incidentally, long has been the worldwide distributor of Cantinflas' product, with exception of the U. S. market.

Veep's Nuptials on NBC

St. Louis, Nov. 15.

Wedding of Veep President Alben W. Barkley to Mrs. Carlton Hadley here on Friday (18) will receive full coverage on both radio and television. NBC, while it has not yet cleared permission to pick up the actual ceremony, will furnish AM and TV audiences with a description of the principals and guests arriving at the church and of a special reception luncheon to follow the wedding at the home of one of Mrs. Hadley's friends. CBS will cover a reception on radio only later in the day, from 4:30 to 4:45 p.m.

Actual NBC pickup jobs will be done by KSD and KSD-TV, outlets of the St. Louis Post-Dispatch and affiliates of NBC, from where they will be fed to the radio and tele networks. Videocast will start at 10:45 a.m. outside the church and, with a slight break, will run until 1:30 p.m., with the cameras to be moved inside the home in which the reception is to be held.

WELFARE ISLAND HOSP BADLY NEEDS SHOWS

Beatrice H. Hill, volunteer recreational director of the N. Y. City Dept. of Hospitals on Welfare Island, N. Y., has sent out an SOS for volunteer performers to work the auditorium and wards of the Goldwater Memorial hospital. Mrs. Hill declared the patients barely average one show every three months and there's only one television set on the premises to take care of 32 wards.

Hospital houses 1,850 cardiac, neurological and spastic patients.

Selznick Group's Vaude Act Pushes Back Dates To Punch Up Routines

Disappointment of both Loew's and David O. Selznick in the performance of the vaude unit Selznick sent on the road recently has resulted in agreement to temporarily shelve four weeks of further bookings on Loew's time. Meantime, Selznick has brought the troupe into New York to have new routines written for it and for restaging of the performances.

The group of six players opened at Loew's State, St. Louis, Nov. 1, for a week's stand and were pulled after that date. They were supposed to have gone from there to Kansas City, Cleveland, Buffalo and Rochester. As things stand now, the K-C date has been dropped completely and the rest shoved back for two weeks.

Bert Shevelove, who staged last season's Broadway revue, "Small Wonder," has been employed by Selznick to obtain new material for the players and to coach them and stage their routines. Max Wilk will gag it up. Disappointment in the St. Louis date centered primarily around the fact that the performers didn't have enough of an act and came too close to the "happy-to-be-here" format.

Troupe consists of Louis Jourdan, Rhonda Fleming, John Agar and Rory Calhoun, all Selznick contract players. With them in addition are Calhoun's wife, Lita Baron, who formerly sang with Xavier Cugat's band under the name of Isabelita, and Bob Hopkins, an impressionist, who serves as m. c. All are in New York now except Calhoun, who had to fly back to the Coast for retakes on 20th-Fox's "Ticket to Tomahawk." He'll be east in a few days.

Traveling with the group is Hy Daab, Selznick Coast flack.

Robeson Mentioned As Candidate for N.Y. Gov.

Albany, Nov. 15.

Paul Robeson's name was included in the list of possible American Labor Party candidates for governor next year in a broadcast (12) over WTRY, Troy, by Kirtland I. King, manager of the Albany bureau of United Press.

King, pinch hitting for John Gaynes, WTRY news editor and political commentator, said that either Robeson or Congressman Vito Marcantonio might be the ALP gubernatorial candidate.

WILL MAHONEY

Currently headlining the Capitol in Washington, D. C.

Richard L. Coe in the Washington Post started his review with "MAHONEY SHOWS UP THE GANGSTERS."

(See Page 62)

SAG's Move To Organize Vidpix Widens 4A's Rift

Hollywood, Nov. 15.

The rift between the Screen Actors Guild and the five eastern talent guilds over the setup of a Television Authority widened this week with threat of an early breakout of open jurisdictional war. The three-week truce for calm discussion of the issues which was arranged at the Oct. 26 exec board meeting of the Associated Actors & Artistes of America, ends tomorrow (Wed.) with both sides preparing for the worst.

SAG took the offensive over last weekend when prexy Ronald Reagan asserted that the film actors intend to proceed with organization of its own union in television and will not give up its claims over all actors in the motion picture field. Speaking at the SAG membership meeting Sunday (13), Reagan reiterated his union's opposition to the TVA proposal supported by a majority of the member guilds within the 4A's.

In behalf of the SAG's board of

(Continued on page 67)

Moscow Tries to Make Hollywood's Face Red By Slam at Its Pictures

Washington, Nov. 15.

American films are causing an increase in crime and are readying this nation for a new war by glorifying militarism, according to a Radio Moscow propaganda broadcast in English, beamed to the U. S. last week. Broadcast was monitored here by official Government monitors.

Radio Moscow pointed to recent VARIETY reports on weak grosses in some cities and interpreted this falling-off as due to more and more rank and file Americans . . . turning their backs on the opium

(Continued on page 67)

Feteing Hershfield On His 50th Anniversary

Humorist Harry Hershfield's 50th anniversary in journalism will be marked by a dinner in his honor at the Waldorf-Astoria hotel on Dec. 3. Proceeds of the event will go to the McCosker-Hershfield Home for Cardiacs, Hillburn, N.Y., which is jointly sponsored by Hershfield and Alfred J. McCosker, former board chairman of WOR, N. Y.

It's the 13th annual dinner for the organization. Others working toward maintenance of the home include Irving Caesar, Eddie Cantor, Bobby Clark, Jinx Falkenburg, Gabriel Heatter, Walter Kiernan, Bert Lytell, Mary Margaret McBride, Tex McCrary, Allen Prescott, Smith & Dale and Toots Shor.

Football on P. 65

Marty Glickman's Football Selections this week on Page 65.

Broadway, Incorporated

By JOE LAURIE, JR.

CAST

BROADWAY, SR.—A guy who has played everything from one o' cat to the Palace.

BROADWAY, JR.—A youngster in show biz who is being weaned on the Borsht Circuit and small nite clubs.

TIME: Now.

PLACE: Times Square.

JUNIOR—Hey, Senior, you're out kinda late.

SENIOR—Yeh. I got a great kick tonight. I went to see Mae West in "Diamond Lil'."

JR.—How is she?

SR.—How is she? Why that's like asking how is Man O' War? She's great.

JR.—I never saw her in shows. I do remember seeing her in pictures when I was a kid. And I remember all the kids and grownups too, always saying, "Come up and see me sometime."

SR.—Well, Junior, I've watched her for many years. We started about the same time in show biz. I go away back and remember her when she did a tough singing and dancing act with a guy named Hogan. The name of the act was Hogan & West. They played the Imperial theatre on 116th street and Lenox ave., N. Y. That's where a lot of us got a start. Georgie Jessel, Eddie Cantor, Walter Winchell, Bert Hanlon, Ryan & White and many, many more. Mae was always different. I remember in Philly in 1912 when she played the Model theatre and the ads read, "A muscle dance in a sitting position." It is all in the way she does it and her way is all her own." She sang a song called "Rag, Rag, Rag" and ragged it while seated on a chair. She certainly had a way all her own . . . and kept it. I remember when she did one of the first women nut acts at Hammerstein's; she sang a song, "Isn't She a Crazy Thing?" and "Good Night Nurse." And she had a way of her own then, too. I dug up what *Time* wrote about her in VARIETY: "There's enough of the act just now to pass if Miss West can be taught how to 'get' an audience. She's one of the many freak persons on the vaudeville stage where freakishness often carries more weight than talent, but Miss West should be coached to deliver the full value from her personality."

JR.—Gee, she certainly learned. Look where she is today.

SR.—She didn't learn it over night. I saw her on the American Roof when she worked with the Gerard Boys. She had plenty of talent but she also had a trick dress. She was always making a dress adjustment, the straps would kinda come down all through the act. What a riot! And I remember her when she was billed as the Brinkley Girl—that was about 1915.

JR.—Gee, you certainly went West young man.

SR.—Not a bad gag kid. And I remember her when she did a sister act and Mae for a finish did a boy in evening clothes. Why she ever put boy's clothes on I'll never know. And I dug up another write-up in VARIETY that said, "She must clean up her style, she has a way of putting dirty meanings into innocent lyrics." And by golly she has. That's what made Mae West. She was a great showman and she kept it in. Who else but Mae West could get away with a line I heard her pull at the old Academy of Music on 14th street (where the Edison Building now stands, Jr.) when she said, "I'm gonna make a picture called 'Her Wedding Night' with sound effects."

JR.—Gee, did they get sore at that? Why, that's Sunday School stuff compared to the things they are using in nightclubs today.

SR.—You're telling me! I don't like dirt, but it's the way it's done and there are very few that put that kind of stuff over and make you like it. It takes a great artist to do it—like Marie Lloyd, Sophie Tucker and Mae West.

JR.—Go on, tell me more about Mae West.

SR.—Kid, I can go on for days. I remember seeing her in a show called "The Mimic World." Ben Bard and Jack Pearl were in it too. She did a shimmy and did it good too. Then she did an act in vaude with Harry Richman, and let me tell you it was an act. They were both great in it, and I think it was this act that really started both of 'em on great careers. Richman left Mae and went with the Nora Bayes Show and from then on kept going until he became a star and one of our great single entertainers. And Mae kept going, too. She wrote shows, shows that created sensations, like "Sex", then in 1928 she wrote and played in "Diamond Lil" — the same show I saw open tonight.

JR.—She's changed plenty I guess.

SR.—Not much, except that she's mellowed. You must remember since she first played "Diamond Lil" she was a terrific hit in pictures. You are not too young to remember her in "She Done Him Wrong." She pulled Paramount out of the red with that one.

JR.—She must have been great.

SR.—What do you mean must have been? She still is great. The gal has something that's different. She has style, personality. She takes an ordinary line and makes a gem out of it. I don't know of any woman we have ever had on the stage that can play the part Mae West plays as well as Mae does. I tell you Junior they only come once in a lifetime. And the best part of it is that she is a great gal off stage. Easy with a buck for a pal. And she has all the oldtimers she could get into the show.

JR.—Well, at my stage in show biz I don't go to see the single women. I go to see the comics and try to learn something.

SR.—Well, you have a great chance to learn plenty this week. Go and take a gander at my pal Joe E. Lewis at the Copacabana.

JR.—I've seen him a dozen times.

SR.—What do you think of him?

JR.—He's the tops I've ever seen on a nightclub floor.

SR.—You can say that for both of us. And do you know why?

JR.—Well, because he has plenty of talent.

SR.—Sure you gotta have talent, but besides that he is always working on something new. He has writers working up new stuff all the time, songs and wisecracks. He keeps right up to the times.

JR.—What do you think of the other comics that are around?

SR.—There are a lot of clever kids around, and they're gonna be real good some day, as soon as they stop doing imitations of each other. Everybody sounds like Milton Berle and Milton Berle sounds like everybody.

JR.—Berle isn't doing bad Senior.

SR.—I should say not. He is a great artist. He has the great talent of making old gags sound new. The great talent of making them seem to have just been hatched in his brain. But the other guys are not gifted that way. They are all in the same groove. They all have the same style of delivery, the same gestures, even the same material. They are nickel-plated comedians; they will soon tarnish if they don't change style and material.

JR.—But material costs dough.

SR.—Sure, so does opening a haberdashery shop or a hardware store or any other business. This is a business son, a big business and the guy that has good merchandise will cash in plenty. You see Junior, you kids are coming in when the dough is big. Take guys like Jimmy Durante, Danny Thomas, Danny Kaye. All have different styles, different approach, all great artists. They are solid gold, they won't tarnish, they'll last for years.

JR.—Gee, you make me feel like going out and buying new material for my act.

SR.—Swell. I got some stuff I'll sell you. It's surefire. Brand new. I've been using it for years!

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BETTER FLOW OF INDIE PRODUCT

First With the Headaches and Last On Payoff Parade—de Rochemont's Saga

By HERB GOLDEN

There's not much more than his name on the screen left to many an indie producer these days as result of the heavy chunks of the picture he must give away to obtain financing. That was made clear by Louis de Rochemont this week in laying out for VARIETY the details and the problems of obtaining the coin for production of his "Lost Boundaries."

De Rochemont has been left with a 29¾% interest in the profits of the film. That wouldn't be too bad in the producer's estimation if it hadn't been for certain other facts:

1. He doesn't start sharing in the profits until the pic has earned $930,000 in domestic gross.

2. He put up $146,500 of its $518,000 production cost himself.

3. He personally guaranteed—by putting up his home, his automobile, his farm, his tractor, his bank account and his other companies—every cent of the $300,000 "first money" and also similarly guaranteed completion of the film.

The "first money" was put up by Telinvest Productions, a New York outfit recently organized to engage in film financing. For its $300,000, despite the guarantees, it got 6% interest plus 30% of the profits.

Incidentally, Telinvest later laid off $275,000 of its loan with Chemical Bank & Trust Co., N. Y., at

(Continued on page 32)

Jerome Weidman

has written a too-too-true satirical piece

The Literary Life

• • •

an interesting byline feature in the forthcoming

44th Anniversary Number

of

VARIETY

EXPECT MAJOR DIVORCEMENT IN ENG., TOO

London, Nov. 15.

Complete divorcement of exhibition from production-distribution is expected to highlight the Portal Commission report on the state of the British film industry. The Portal Report, long awaited by the trade and apparently held back until J. Arthur Rank and his subsids issued financial reports, is due within the next two weeks.

Besides full divorcement, the report is likely to further favor independents by directing that theatre holdings be limited to 50-100 per circuit, with expectation that the maximum be held to 75 houses. Also in furthering leaning to complete industry split-up, the report figures to blast exercising of con-

(Continued on page 34)

UA, EL IN BEST POSITION IN YRS.

While no one is yet ready to toss his hat in the air and shout that the dog days are over for indie producers, there's every indication that a loosening of the financial stymie of the past few years is breathing life back into the lone wolf filmmakers. The upturn in indie fortunes is at the same time providing much-needed succor to the two companies most dependent on their product for existence—United Artists and Eagle Lion.

At UA the Justman financing deal appears to be nearing a conclusion that would provide coin for four to 12 indies within a matter of two or three weeks, while at EL, exec v.p. William McMillen disclosed that 38 films have been set by the company for the first six months of 1950.

EL's good fortune, with its concurrent boon to indie producers, stems from a $1,200,000 production bankroll it was able to line up from private sources a few months ago and some coin lined up by N. Peter Rathvon. UA's deal is a participating venture with Joe Justman, who heads Motion Picture Centre Studio (and wants to keep it occupied) and a group of pro moneymen who are getting an ingenious guarantee

(Continued on page 10)

Johnston, Wilson To Huddle in D.C.

Washington, Nov. 15.

The motion picture industry public relations committee will probably shape up a campaign to get rid of the wartime 20% admissions tax when the committee meets here Dec. 12-13. Eric Johnston told a press conference today (15). He figured this was one positive step which is timely and on which concerted action can be taken by all branches of the industry.

Johnston, president of the Motion Picture Assn. of America, disclosed that he is slated to huddle here Sunday, Nov. 20 with Harold Wilson, president of the British Board of Trade, to discuss motion picture problems of England. Wilson flies to New York this Friday (18) and will continue on to Washington.

(Continued on page 31)

Legal Action by 3 Indie Circuits As Wedge vs. RKO, Loew N. Y. Supremacy

Indie producers were on the march in New York this week with every indication that the RKO and Loew's circuits face a serious threat to maintain their predominance in the territory. Suit filed against RKO last week by the Skouras and Metropolitan Playhouses chains were only a hint of further actions that are being aimed at the Loew-RKO theatre supremacy by Century and Reade.

Further ammunition was aimed at the affiliated circuits yesterday (Tuesday) by Harry Brandt. He blasted a statement by RKO chief Malcolm Kingsberg that the latter chain's houses were continuing to get RKO product because they were the best from the standpoint of competitive merit.

Likewise not insignificant in the long-smouldering burn of both major distribs and indie circuits against the control of the metropolitan booking situation exercised by RKO and Loew's was the preem last week of United Artists' "Black Magic" in 60 indie theatres. Not able to get the terms it wanted, UA

(Continued on page 27)

Dempsey's 40-60

Jack Dempsey, who has just come into show biz as co-producer of United Artists' "The Big Wheel," apparently has a few angles to each even the 10%ers, responsible for these complicated, three-way stretch package deals on the Coast.

The ex-champ has been touring Canadian cities refereeing wrestling bouts for which he has been getting 40% of the gross.

FILMS, RADIO IN ALLIANCE VS. CENSORSHIP

Washington, Nov. 15.

The groundwork was laid here tonight (15) toward a fighting alliance between radio and films to defend the freedom of the screen and ether, and to combat censorship and other attacks upon freedom of expression over the media.

Top officials of the Motion Picture Assn. of America and the National Assn. of Broadcasters met at a dinner session at the Mayflower hotel to get started on what one of them described as "an affirmative alliance to fight any time the means of communication are threatened."

Eric Johnston explained earlier that the development was "part of an extension of a pattern." It was suggested by MPAA, of which Johnston is president. "It is to provide closer liaison," Johnston said, "between elements in related fields. The first step was the motion picture council in Los Angeles. Then came the Chicago conference, now this meeting with radio. We hope to go into other

(Continued on page 75)

Matty Fox Cutting Film Chores to Rep Indonesian Republic

Matty Fox, veepee and director of Universal and board chairman of United World Films, U's 16m subsid, will be swinging increasingly into his non-picture activities as purchasing agent for the Indonesian Republic now that the new government has been recognized by the Dutch. Fox expects to trek to Indonesia shortly after the first of the year to set up the mechanics of his U. S. operation. He will be in that country for about one month before returning to the States.

Fox says he will now devote 90% of his time to Indonesia. Balance will be spent on UWF in helping to set the policies of that company.

(Continued on page 27)

Paul Streger's Col Post Cues Return to Filmers' Eastern Story Setups

Paul Streger has been named eastern story editor of Columbia in the first move among the major companies toward reestablishment or expansion of their studio representation in the east. Universal is said likewise to be shopping for a New York story chief.

Columbia and Universal activity has all the earmarks of the beginning of a reversal of the trend which set in about two years ago. At that time, under stringent demands for economy, both Col and U completely eliminated their eastern story departments, while other studios curtailed them drastically.

Talent hunting departments in New York, which come in the same category as the story departments in acting as eastern reps of the studios on the Coast, were likewise severely trimmed or eliminated when the economy axe fell. They, too, now are reportedly on the verge of being reestablished or more fully activated.

As for their story-hunting activi-

(Continued on page 31)

Morros' French-Made Pic, Produced for 110G, Set For 18-Language Dub

Paris, Nov. 15.

Boris Morros has just completed in Paris a feature-length pic in French which he has produced at a cost of about $110,000. It was scripted, directed and acted by Sacha Guitry. The picture is now in the can and will be ready for release here in time to play the Marignan and Marivaux for a month, beginning Xmas week.

The newness of Morros' scheme is to have the original partly revamped and narrated by talent of various countries, at a cost of roughly $40,000 per language. Willy Forst, whose first it is since the war, is currently making the German version here. Morros intends to operate in 18 languages, including English, Italian, Span-

(Continued on page 14)

Ginsberg Back at Studio

Hollywood, Nov. 15.

Henry Ginsberg is back at his desk after two-week biz and pleasure trip.

It included an Havana stopoff.

J. Henry Walters, 80, With RKO Since '20, Resigns

Senator J. Henry Walters, longtime legislative rep and attorney for RKO, has resigned his spot with the company to retire. Walters is close to 80 years old and has been gradually cutting his chores. He will continue in a consultative capacity on legislative and legal matters.

RKOer has served with the company since 1920. Before that, he was a N. Y. state senator for a number of terms. Walters has also been active in show biz affairs and for some time acted as president of the Will Rogers Memorial hospital which the Variety clubs have now taken over.

Selznick to London

Hollywood, Nov. 15.

David O. Selznick planed Sunday (13) to London on two-week visit for final editing on "Gone to Earth," Jennifer Jones starrer he co-produced with Sir Alexander Korda.

Miss Jones will return to United States with him.

Dolores on a Bicycle From Mex to B.A. to L.A.

Scheduled to begin work next month on Cabrera Films' "Dona Perfecta," Dolores del Rio will plane back to Mexico City at the end of next week. Actress arrived in New York early this month on a pleasure trip. Besides her December film stint, Miss del Rio has two pictures lined up for next year. Following "Dona Perfecta," she'll make "La Hermita" for Filmex in Mexico and in September she'll go to Buenos Aires to star in Argentina Sono Films' "Valse."

Miss del Rio is currently negotiating with Mexican film producer Rudolph Lowenthal, who wants her for his forthcoming remake of "Maedchen in Uniform." He recently acquired these rights. Metro is also dickering with her to make a picture for them in Hollywood.

National Boxoffice Survey

Armistice Day Keeps Biz High—'Jolson' Tops For 5th Successive Stanza; 'Ribbon' Again Second

Improvement in general business news and Armistice Day along with some new, strong product will help keep biz in principal key cities covered by VARIETY in higher brackets this session. Ending of steel strikes is slowly being felt in cities like Cleveland and Pitt where the walkout had hurt the boxoffice severely.

Leadership is being held by "Jolson Sings Again" (Col) for fifth successive week, best showing ever made in VARIETY's weekly survey. It is nearing the end of extended-runs in some cities but new launchings and continued strength is enabling it to hold to the top.

"Wore Yellow Ribbon" (RKO) also is maintaining its sock pace and holding second position for third stanza in succession. Both frontrunners are being closely pressed by "Forsyte Woman" (M-G) which is taking third place. In actual money, "Forsyte" is out in front with $150,000 from N. Y. Music Hall, of course making this possible.

"Beautiful Doll" (20th), bright newcomer, is pushing up into fourth slot, and promises to be heard from additionally. Fifth money is going to "Pinky" (20th) while sixth is being captured by "Chicago Deadline" (Par). "Everybody Does It" (20th) continues to baffle because not measuring up to glowing crix appraisal, but getting enough coin to finish seventh.

"Big Wheel" (UA), another newcomer, is taking over eighth spot, "Beyond Forest" (WB) ninth, and "Tokyo Joe" (Col) 10th place. Long string of pix are doing runner-up biz, being topped by "Seabiscuit" (WB), "Live By Night" (RKO), "Lost Boundaries" (FC) and "Doctor and Girl" (M-G).

"Battleground" (M-G) and "All King's Men" (Col) shape as outstanding newcomers, particularly the former. It is running so strongly on preem week at N. Y. Astor that the GI opus may hang up a new record, with sock reviews helping. "Men" also is big on N. Y. preem at Victoria. "Intruder in Dust" (M-G) is not doing so well in L. A. on initial date.

"Red Hot Blue" (Par), pleasing in K. C., shapes big in Denver. "Christopher Columbus" (U) is just okay in L. A. "Savage Splendor" (RKO) looks nice in Cincinnati.

"Brimstone" (Rep) is in for a solid session in Toronto. "Abandoned" (U) looms okay in Buffalo. "Threat" (RKO) is brisk in Chi with vaude. "Red Danube" (M-G), mild in Chi, is okay in Portland and Philly. "Hellfire" (Rep), with vaude, looks nice in Buff.

(Complete Boxoffice Reports on Pages 18-19)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year—$20 Foreign

"SAMUEL GOLDWYN

"Ticket buyers (sneak preview) . . . practically fell in love with it and made their regard known by laughter, a generous use of handkerchiefs and an attention which appeared to be undivided." *Motion Picture Daily*

"The same artistry and craftsmanship which made 'The Best Years of Our Lives' one of the decade's outstanding hits." *Boxoffice*

"Poignant, affecting romantic drama... with tenderness, intense feeling and much understanding. Easily Miss Hayward's best showing of the year." *Film Daily*

DANA ANDREWS

IN 'MY FOOLISH

with KENT SMITH • LOIS WHEELER • JESSIE ROYCE LANDIS • ROBERT KEITH • GIGI PERREAU

Screen play by JULIUS J. EPSTEIN and PHILIP G. EPSTEIN

HAS ANOTHER HIT

"Deft and sure in wringing the utmost from a sound story by winning performances and socko direction, it can't miss popular reception." *Variety*

"Goldwyn brings to life on the screen a triumphantly tasteful production and casting finesse to delight the lover of fine acting. The assignment makes three hits in a year for director Mark Robson." *The Hollywood Reporter*

"A natural for the feminine contingent with plenty of reason why the men also should find it worthwhile entertainment." *Motion Picture Herald*

SUSAN HAYWARD

HEART'" – says HEDDA HOPPER

Based on a story in The New Yorker by J. D. SALINGER • Director of Photography LEE GARMES, A.S.C.

Directed by MARK ROBSON • Distributed by RKO Radio Pictures, Inc.

Joe Schenck Gets Loew's State, L.A., Plus M-G Product for His Egyptian

A reportedly heated hassle between brothers Joseph M. and Nicholas M. Schenck wound up last week with the former walking off with a long-term lease on Loew's State in Los Angeles. Joe Schenck told VARIETY in New York, just before his return to the Coast, that he had also won an agreement from Metro for day-and-date exhibition of its product at the State and the Hollywood Egyptian which he owns. A third house, Fox West Coast's Wilshire, is also expected to participate in the simultaneous playoff.

Metro production chief L. B. Mayer came into New York on a hush-hush visit to participate in the top-echelon powwow on the deal.

Joe Schenck's lease on the State gives further credence to his plan for departing his job as production exec at the 20th-Fox studios and going completely into the exhibition field. In addition to the houses which he personally controls, he is prexy of the United Artists Theatre Circuit and has an agreement with Mike Naify for participation in the latter's Golden State and T&D Jr. circuits in California.

The long-term lease arrangement on the State came as a compromise solution to threats of a lawsuit by Schenck against Loew's, Inc., which is headed by his brother Nick. Latter, as well as Loew's theatre chief Joseph R. Vogel, v.p. Charles

(Continued on page 34)

'Volcano' Distrib Hassle May Soon Be Cleaned Up

Lengthy negotiations in which Motion Picture Sales Corp. and Italian producer Ferruccio Caramelli have been locked, over U. S. distribution rights to "Volcano," may soon be at an end. Charles L. Casanave, partnered with Neil Agnew in MPSC, is currently huddling with Caramelli in Rome and indications point to an early settlement.

Directed by William Dieterle, "Volcano" stars Anna Magnani and features Geraldine Brooks and Rossano Brazzi. Dieterle is now handling the final editing and cutting in Hollywood. In a three-week swing through Italy, France and Britain, Casanave will also attempt to make U. S. distribution deals with producer-actress Maria Montez and sundry other filmmakers.

FWC, Principal End 17-yr. Ass'n

Hollywood, Nov. 15.

Separation of Fox-West Coast and Principal Theatres, multi-million-dollar 25-house chain in Southern California, is being effected tonight (15) at midnight, ending 17-year association. Court-ordered separation becomes final with court approval as divorcement papers have been signed.

Principal retains complete operation of 15 houses, FWC gets nine, two of these being downtown theatres, the Los Angeles and Globe. Principal, through partnership with Metropolitan Theatres, retains interest in Orpheum, Palace, Rialto, Million Dollar and Lincoln, all in downtown sector.

Division was ordered Dec. 20 by N. Y. court when three-judge panel directed 20th-Fox to divest itself of theatres. This is one of several so ordered. Next anticipated is split with Joseph Schenck's UA Theatres Circuit, with all required to be made by Dec. 20 unless court agrees to delay.

Break paves way for the four Music Halls and Forum theatre, now operated independently by Sherrill Corwin and Sol Lesser, to swing to the Metropolitan downtown circuit.

Pulpit Announcements Force Prudential in L.I. To Cancel WB's 'Forest'

Order issued by Long Island priests to their parishes last week against attending Warner Bros.' "Beyond the Forest" led to pulling of bookings on the picture by the Prudential circuit. The Bette Davis starrer is on the condemned list of the Catholic Legion of Decency.

Lindenhurst theatre, Lindenhurst, was the only house immediately affected, since it had to scramble for another pic to fill the void caused by the cancellation. Two bookings, at the chain's Amityville, Amityville, and the Babylon, Babylon, were played, inasmuch as the pic opened the same day the priests made their announcements from the pulpits, Sunday, Nov. 6.

Lindenhurst, however, had the film dated for the following Friday and Saturday (11-12). Word of the ban imposed by the Church was conveyed to manager Lee Beatty by Leo Neidermann, deputy grand knight of the local Knights of Columbus chapter. He asked that the pic not be played and threatened picketing by the K. of C. and the Catholic War Vet.

(Continued on page 14)

MONO, ASSOC. BRITISH IN RECIPROCAL DEAL

Hollywood, Nov. 15.

Steve Broidy, Monogram prexy, closed a deal to distribute the entire production output of Associated British in the U. S. and Canada for the next five years.

Deal calls for the release of 16 pictures a year. In return Monogram will send its own product overseas for release through a string of 450 British theatres owned by AB.

Moyers of Oregon Sued In Spades for % Chiz

Portland, Ore., Nov. 15.

Two sets of percentage-chiselling actions have been filed in the Federal district court here against Harry H., Rose C., Harry F. and Thomas Moyer. Distribs bringing the suits are Metro, 20th-Fox, Paramount, United Artists and RKO. Theatres involved, all in Oregon, are the Gresham in Gresham, Vernon in Milwaukee, Sunset in Sandy, and Sellwood in Portland.

Also returns on percentage pix are charged in actions which demand both recoupment and punitive damages. Maguire, Shields, Morrison & Bailey rep distribs, with Sargoy & Stein, industry attorneys, acting as consultants.

'Horatio Alger' Skouras Feted by St. Loo C. of C.

St. Louis, Nov. 15.

Twentieth-Fox prez Spyros P. Skouras, guest of honor this week at the centennial celebration of his first U. S. hometown, St. Louis, was slated to term American films as one of the best ways to promote the American way of life abroad, "as well as our commerce and its products."

Skouras, together with his two brothers, Charles and George, first settled in this city after arriving in the U. S. from their native Greece. Three of them earned their first livelihood as busboys, from which job they worked their way up to their present positions as three of the top leaders in the film industry. Scheduled dinner tonight (Tues.) was to be held at the Jefferson hotel under auspices of the St. Loo Chamber of Commerce.

According to an advance text of his speech, Skouras gave a detailed description of his reactions to various European countries he visited during his recent trip abroad. He then listed some of 20th's films which he said "constantly enlighten and entertain in behalf of our way of life with incalculable effect."

Johnston's Pix Praise

Washington, Nov. 15.

Eric Johnston tossed a kudo at pix last week when he reported to President Truman on his recent overseas trip on behalf of ECA.

Johnston said he had found a new and brighter spirit among the youth of Europe. This, he said, was partly due to American films

Max Shulman's bright "It Says Here" is another of many editorial features in the forthcoming 44th Anniversary Number of VARIETY

Brandts Ordered For Pre-Exam In Par's 573G Suit

Legal feuding between Paramount and some 122 New York exhibs, including the Brandt brothers, over the claim that the defendants short-changed the distrib by $573,000 on percentage pix, broke into the open again this week. The Brandts—Harry, Louis, Bernard and William—along with the other exhibs were ordered yesterday (Tues.) to submit to examination before trial by N. Y. supreme court Justice Edgar J. Nathan.

Sweeping exam includes the right by Par to inspect all books and records pertaining to receipts on Paramount films. Additionally, records covering operating expenses of the 97 houses involved must also be submitted. Besides charging reports from the theatres understating grosses on films, suit also claims that phoney operating expenses were set forth.

Suit is said to be the first in which under-reporting the house nut is charged. Among items of examination allowed are transactions of Harry Brandt in behalf of other defendants, inducements said to be given by defendants to Par's checkers, and specific acts of each defendant "in concealing their true admission receipts."

Suit has been pending since January, 1948.

'No Issue,' Say Majors In Request for High Ct. To Nix L'ville Appeal

Washington, Nov. 15.

The major film firms told the Supreme Court today (15) that there is no issue for it to consider in the Fifth & Walnut Amus. Co. anti-trust case and that, therefore, the High Court should refuse to hear appeal arguments. Request for a Supreme Court review came from the 5th & Walnut Corp. in its so-far unsuccessful treble-damage suit against Loew's, RKO, Par, 20th, Warners, Columbia and UA.

The independent Louisville exhibitor claimed a conspiracy by the distributors and other exhibitors blocked off first-run product from 5th & Walnut and that the opposition also got first chance at all the moveovers. A trial jury and then a circuit court both found against the Louisville Corp., which is now contending that the Supreme Court decision in Paramount et al. throws a new and favorable light on its case.

'3D MAN' SET ON B'WAY

City Investing has bought "Third Man" from Selznick, the picture going into either the Astor or Victoria.

It is likely that "Man" will play the Vic following the run of "All King's Men" into that N. Y. house.

Europe to N. Y.

John Allen
Henry Bache
Rudolf Berger
Hollis Cass
William Delaney
Roy O. Disney
Louis Fortunato
Saul Goldlieb
Bonita Granville
Harry Jacobs
Arthur W. Kelly
Carl Medley
Louis Orlova
Jack Reville
Gene Tierney
Louis Weber
Jack Whalley

TOA Argues Public Has 'Natural Right' to See 'Better' Pix at Fixed B.O.

In the face of an outright denial by Abraham Montague, Columbia's distribution veepee, of any attempt by his company to boost admission scales on "Jolson Sings Again," Theatre Owners of America's full distrib-exhib committee voted yesterday (Tues.) in favor of gathering evidence from its membership that such attempts have been made. Decision was reached following a full day session. It was preceded by a vis-a-vis huddle between TOAers and Montague on Monday.

Announcement of the decision was accompanied by a solid blast aimed at almost any effort to tilt prices. Rare exception to price-boosting on the part of a distrib is made in the TOA report in the case of a film so spectacular as to warrant roadshowing. "Otherwise," the committee said, "the public has the natural right to see better than average pictures without being forced to pay higher admissions."

Montague's absolute denial met with frank skepticism on the part of the TOA delegation. The fact that no showings of "Jolson" to date have been other than advanced admissions "is most persuasive to the belief that some policy is in effect that is bringing about the advanced admissions." Entire matter, committee said, will be considered further by the TOA exec committee which meets today (Wed.).

In its report, it was said that Montague's statement is respected but that in all justice to the flock

(Continued on page 29)

Par Cautiously Testing 'Samson' Before Selling

Alfred W. Schwalberg, Paramount's distribution veepee, is puzzling the question of big de luxe houses against smaller theatres and longer runs in weighing all angles before fixing a playing policy for "Samson and Delilah," the Cecil B. DeMille epic. No decision will be made on terms or treatment of "Samson," says Schwalberg, until the film is given a series of test runs, starting with its dual opening, Dec. 21, at the New York Paramount and Rivoli.

Schwalberg declares that there is nothing to reports that Par will ask 70% for the film. All that remains to be seen. What he plans is careful across-the-board testing in theatres of varying types to answer the basic question whether to shoot for the big houses or groove the pic for record runs in more intimate flickeries.

TOA Kicks Off Key Confab Today

Theatre Owners of America will give the gun to a number of its top-priority activities for the year following an important executive committee meet which is being staged today (Wed.). With some 25 circuit and indie operators converging on New York for the one-day huddle, most important subjects being gabbed are the hassle on advanced admissions with Columbia, the theatre group's drive for a uniform trade practices code, its national membership campaign, and the efforts to obtain exclusive theatre television channels from the Federal Communications Commission.

For one, exec committee will hear a report from the distrib-exhib delegation which was created to dicker with the majors on open bids, uniform clearances and creation of an arbitration system. Sub-group named to huddle with Abe Montague, distribution veepee for Columbia, on alleged forcing of upped admissions for "Jolson Sings Again" will also hand in a report asking a further probe.

Gael Sullivan, exec director of TOA, is expected to set forth the strategy on winning a slice in the

(Continued on page 27)

Wisc. Indies Convene

Milwaukee, Nov. 15.

Independent Theatre Owners of Wisconsin holds it annual convention at the Hotel Schroeder here Nov. 30-Dec. 2.

Entertainment aspects of the conclave will be highlighted by cocktail parties tossed by National Theatre Supply and the Alexander Film Co.

N. Y. to L. A.

Maurice Abravanel
Betty Betz
Linda Christian
John Derek
Armand Deutsch
Milt Gabler
L. Wolfe Gilbert
Cary Grant
John Hodiak
Gordon Jenkins
John Joseph
Robert MacGimsey
Hugh Marlowe
Robert Pirosh
Tyrone Power
Carl Benton Reid
Henry C. Rogers
Robert Rossen
Morris Safier
Dore Schary
Leonard Spigelgass
Howard Strickling
Cornel Wilde

N. Y. to Europe

Monty Banks
Mario Berini
Pandro S. Berman
Robert Cummings
Christian Dior
Russell Holman
Frederick Lonsdale
Herbert Machiz
Jean Parker
David Rose
David O. Selznick

Browne-Bioff Henchmen Lose Battle for Parole In New Orleans Fed'l Ct.

New Orleans, Nov. 15.

The U. S. fifth circuit court of appeals Friday (11) handed down an opinion upholding the revocation of parole of two New Yorkers sentenced to serve 10 years each for violating the anti-racketeering law in connection with the use of threats of labor trouble to obtain large sums of money from major film producers. They are Louis Compagna and Charlie Gioe, who were convicted with seven others in N. Y.

An indictment charged that from 1934 to the date of the indictment, March 18, 1943, they conspired to obtain by use of threats, force and violence the payments of "upwards of $1,000,000" from a group of picture firms. The true bill alleged that the defendants were in control of the IATSE and Moving Picture Machine Operators of the U. S. and Canada.

After their conviction and sentence Compagna and Gioe served

(Continued on page 27)

L. A. to N. Y.

John Agar
Don Ameche
Constantin Bakaleinikoff
Lita Baron
Charles Barton
Caroline Burke
Sammy Cahn
Jack Cassidy
Claude Dauphin
Mickey Deems
William Demarest
Doris Dudley
Rhonda Fleming
I. G. Goldsmith
Mrs. Samuel Goldwyn
Richard Hayes
Paul Henreid
Ray Hyson
Amparo Iturbi
Louis Jourdan
Joseph Justman
Dorothy Kirsten
Phil Koury
Jesse L. Lasky
Mervyn LeRoy
June Lockhart
Frank Loesser
Jean Louis
Ed Ma[illegible]
Harold Mirisch
Derby Rogers
Gladys Rosson
Shimen Ruskin
Grad Sears
Frank Sinatra
Leo Spitz
Joseph Szigeti
George Tobias
Audrey Totter
Vera Vague
Bobby Van
Reuben Weudorff

DUALERS' DEARTH OF B'S IN 1950

Reissues Ease Off as Quality Lags, Though Top Pix Continue Strong

Momentum gained by reissues in the past year is easing off with filmgoers showing more selectivity in their choice of oldies. Discriminative attitude is said to have been caused by an overdose of mediocre reissues during the past couple of years. However, top-quality oldies, according to exhibs, are holding up moderately well and in several cases are doing as good or better than some of current product.

Though this year's reissue slate for most companies has been on a par with 1948, it's expected that the increase in pix production may curtail the demand for the re-releases. But if weak product presents itself, the exhibs readily admit they'll continue to fall back on the oldies, which are a comparatively safe bet considering the moderate rentals involved.

Reissues reached their peak this year with the seven majors. Eagle Lion Film Classics and Realart (which handles Universal product) releasing a total of 136 against 105 in '48. Companies have not yet decided on the number of re-releases to be put in circulation in 1950, but plan adjusting to developing needs. Of the two big specialists in reissues, Film Classics expects a drop since it's concentrating more on new productions, while Realart will continue with a steady flow.

RKO is the only major company with a considerable difference in the number of reissues put out this year as against 1948. Oldies for the current period total 10 fea-

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136 Reissues in 1949

Following is the company-by-company breakdown of reissues this year compared to 1948:

	1949	1948
Realart	55	42
Columbia	24	24
RKO	16	2
Film Classics	15	8
Warner Bros	8	8
20th-Fox	7	6
Eagle Lion	6	8
Paramount	4	1
Metro	1	4
United Artists	0	2
Total	136	105

Pre-Dec. 6 Deal For WB—'If at All'

Washington, Nov. 15.

Inside speculation here is that if any consent decree deal is to be made with Warner Bros. it will be shaped up before Dec. 6, when argument gets under way before the New York court. Talk is that once the argument begins, the Justice Dept. is unlikely to make a side deal with any defendant. Only likelihood for an arrangement is with WB. There is no hope in Washington that anything will be worked out with either 20th or Loew's.

Meantime, it is expected that the anti-trust division is expected to agree to an extension of from four to six months for RKO to complete the unraveling of its partnership situations. Such unloading is called for in its consent decree.

Justice Dept. is to make its position known at the court in N. Y. on Friday (18) when the temporary 10-day extension granted RKO expires. The company has been asking an additional six months. RKO had 271 theatres under joint ownership at the time it signed its decree. It has already dissolved joint ownership of 120 of these theatres. Hence, insiders say the anti-trust division will go along with an extension for RKO.

It is pointed out that the Government will hardly try to rough up a company which accepted a decree, at a time when three of the Big Five have not made any deal at all.

RKO lawyers and officials huddled here past Thursday with Herbert Bergson, Assistant Attorney General in charge of the anti-trust division. At that time the matter of an extension was thoroughly gone over.

Davies Elected Prexy of SWG

Hollywood, Nov. 15.

Albert Maltz, who refused to answer Congress' Un-American Activities Committee's $64 question on whether he was a Commie, has been defeated for election to the Screen Writers Guild executive board for the third straight year. Maltz received 210 votes.

Valentine Davies, without opposition, became president. Ernest Pascal and Leonard Spigelgass were named vice-presidents. Third vice prexy candidate, who lost out, was Michael Blankfort.

Named to two-year terms on board were George Seaton, F. Hugh Herbert, Warren Duff, Frank Nugent, Richard Murphy, Richard L. Breen, Howard J. Green and Jonathan Latimer. This was post Maltz sought. Latimer had 285 votes, Seaton, topping all candidates, had 407.

One-year terms were voted to A. Sloan Nibley, Morgan Cox, De witt Bodeen, Winston Miller, M. Coates Webster, Oscar Broadney and Elizabeth Meehan. Isabel Dawn and Carl Foreman were tied with 232 votes for another one-year seat. SWG will stage recount to determine winner.

Exhib Challenges Par's $2,000,000 Balaban Deal

Minority stockholder action involving the $2,000,000 stock conversion deal which Barney Balaban, Paramount's president, now holds was filed this week in the N. Y. federal district court by midwest theatre owner Ralph D. Goldberg, owner of 2,500 shares of the company's common. Suit is the fourth to be brought on the same subject in the past couple of years. Besides Balaban, it names Paramount and 15 officers and directors as defendants.

Charging the transaction which Par's board approved in 1946 is illegal, Goldberg demands a cancellation of the pact. He also asks for an injunction restraining Balaban from exercizing his option.

Agreement between Par and its prexy permits the conversion of a $2,000,000 loan made by the latter to the company.

DEPINET DETAILS P.R. AIMS TO IND. INDIES

Indianapolis, Nov. 15.

Ned Depinet, RKO prez and chairman of the Film Industry Public Relations Conference Committee, gave a lucid explanation of the industry's overall p.r. drive today (Tues.) to members of the Associated Theatre Owners of Indiana who are meeting at the Hotel Lincoln here for their 23d annual convention. His topic was "Looking Ahead."

Opening day's session was rounded out by the yearly report read by ATOI secretary Bill Carroll, a vote on future ATOI policies, election of directors as well as speeches by Allied States prez William H. Ainsworth, H. M. Richey, Metro exhibitor relations chief, and O. F. Sullivan, head of Kansas-Missouri Allied.

Two-day conclave winds up tomorrow (Wed.) with Kroger Babb, prez of Hallmark Productions, Abram F. Myers, Allied States general counsel, and Edward Rauh, Jr., ATOI counsel, scheduled to address the delegates. Annual banquet will be held Wednesday evening with Col. William C. McGraw listed as guest speaker.

COL., REP CUTTING FLAT RENTAL SKED

Thousands of double-bill houses throughout the country depending on cheap, second-half fodder to fill their bills are being confronted by a drying supply of inexpensive B's which is likely to reach acute proportions in 1950. Circuit bookers are already griping over the difficulties of filling their playing time with non-percentage pix. They see worse troubles ahead in the recent decision of both Columbia and Republic to cut the supply of cheapies.

Bookers are pointing to Col. heretofore one of the sturdiest suppliers of flat-term celluloid, as indicative of the times. Col is slashing its second feature releases in 1949-50 from a previous block of 27 pix to a group of 10. It is these films, sold in mass with cancellation privileges, that enable dual-program houses to operate profitably on low rentals.

In Columbia's case, exhibs have been informed that the company has found the B's too expensive to make. Flat rentals snared in the past couple of years have not been plush enough to warrant continued large-scale production. Hence, the company is shifting to percentage films to a larger extent next year than ever before.

Republic is following a similar course for the upcoming season. Its second-feature lineup is being sliced 50% so that where Rep pre-

(Continued on page 29)

SCTOA Blasts Distrib Sales Execs Who Own Drive-In Theatre Stock

Los Angeles, Nov. 15.

Ownership of stock in "certain theatres by persons in key positions in Los Angeles film distribution exchanges" is being blasted here by the board of directors of the Southern California Theatre Owners Association. Group says it has "documented evidence" of this stock ownership and has dispatched a strongly-worded wire of protest to the heads of film companies in New York.

Telegram says these key individuals have it in their power to "create unfair and impossible" competition by forcing competitive bidding among drive-ins which are in competition to those operated by SCTOA members. (Allegations reveal the first break on the part of drive-ins to put product buying on the same basis as that of conventional theatres.)

"We hereby wish to protest the unethical practice engaged in," the wire said. "By a strange coincidence it is suddenly requested that certain situations be put on a competitive bidding basis with drive-in theatres. The above referred-to practice is particularly unfair when it is taken into consideration that these men hold positions of confidence and are able at all times to have confidential information.

"Our association wishes to go on record with you in condemning this unfair condition and asks that we may hear from you as to your stand and your company's stand in this important matter."

Veteran Metro Producer-Director

Clarence Brown

has his own ideas on

How One-Man Public Relations Speakers

achieve a lot in serving as goodwill contacts between Hollywood and the public

• • •

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

Skouras Avers Goldwyn's Using SIMPP to Fight 'Roseanna'-FWC Tiff

Samuel Goldwyn sales toppers in New York admitted this week that they were in a hassle with Fox-West Coast on "Roseanna McCoy" but denied that that was more than a minor contributory cause for the Society of Independent Motion Picture Producers' formal complaint on FWC to the Dept. of Justice last week. FWC topper Charles Skouras, currently in London, replied to the D. of J. squawk with the charge that Goldwyn was using SIMPP to pull his own chestnuts out of the fire.

Told of the strong monopoly complaint filed against his chain by the indie producers, Skouras declared: "We're not worried. I guess it is just another complaint from Sam Goldwyn. Apparently Sam hasn't been getting the breaks lately in the territory with some of his product and he's using the Society to fight his case, which won't cost him a penny. I know Sammy of old. If his pictures aren't good, then we can't play 'em. If they are, we do. And that's that."

Since Goldwyn is one of the most influential members of SIMPP, the Society was not entirely unprepared for the answer it got from Skouras. It indicated that it was ready to provide the Attorney General with evidence of not only what FWC control had cost Goldwyn in rentals, but that the circuit had been equally tough—or tougher—on virtually every other SIMPP member, as well as on major companies.

"Samuel Goldwyn Productions is a valued and highly esteemed member of SIMPP," prexy Ellis Arnall noted in an answering state-

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'Blue Sky' Fabian

Si Fabian's recent hinterland jaunts to further stock sales of the National Exhibitors Film Corp., newly-formed outfit which will back indie production, has the circuit operator feeling all the pangs of a stock broker. Because of various state blue sky laws which regulate stock sales, Fabian has had to register and be photographed in North Carolina, Michigan, Tennessee and other parts of the union. "The next thing I know, they'll be taking my fingerprints," Fabian kidded-on-the-square this week.

As préz of NEFC, Fabian has addressed groups in a number of states. Each talk calls for the registration, etc. Substantial commitments were obtained last week in Detroit from exhibs following a meet called by Lou Wisper at which Fabian gave the chief pitch.

Little 3 Give In On Roadshow Ban

After putting up a 10-year fruitless battle for the right to roadshow films, the Little Three this week ended its fight. In a separate decree being filed today (Wed.) with the New York federal district court, Universal, Columbia and United Artists, the non-theatre owning companies, for the first time have made no attempt to wipe out the bans which bar roadshowing. Decree goes along with the Government on a tabu against price-fixing, an essential factor in the two-a-day operations.

Proposed Little Three decree would place no restrictions on the right of these companies to acquire theatres. In this respect, it is inconsistent if not directly contrary to both the Paramount and RKO consent decrees. Those court ukases bar both companies from selling any of their houses to any or all defendants in the main Government action.

Additionally, decree contains a permissive provision for arbitration under the supervision of the American Arbitration Assn. No change in the Little Three's opposition to mediation, however, is to be drawn from the proviso, it is said, and the companies will probably stick to their refusal to enter a formal arbitration system. Provision was incorporated merely

(Continued on page 14)

VEN. GOVT. TO SPEND 45G ON GALA FILM PREMIERE

Caracas, Ven., Nov. 8.

Gala preview of first professionally-made film in Venezuela, titled "The Demon and the Angel," filmed by Bolivar Films, is slated for Nov. 18 at the Lido theatre, with floodlights, hoopla and government officials attending.

Venezuelan government contributed $45,000 through Ministry of Education toward making the preview a big success.

Mrs. Goldwyn in N.Y.

Mrs. Samuel (Frances) Goldwyn arrived in New York over the weekend for a brief visit in connection with the producer's affairs. There has been no indication of the business that brought her east.

Goldwyn himself will not make his accustomed yearly fall visit to New York because of the pressure of his production schedule. He is currently preparing to send "Edge of Doom" into production.

Rank's $3,000,000 From U.S. This Yr.

J. Arthur Rank's tagging of the U. S. situation for British pix as "greatly improved" in last week's financial report stemmed from the fact that his films earned approximately $3,000,000 for his company in the past year. Of this total, chief revenues were derived from "Hamlet," "The Red Shoes" and "Quartet" with the other pix turning in only minor returns.

No dollars landed in Rank's pockets from the strong showing of "Hamlet" and "Shoes" because a recoupment deal is at work which permits Rank to retain the earnings of a number of Universal and Eagle Lion product in Britain to offset the take of his two pix in the U. S. In U's case, sum involved is reported to be about $2,000,000 while EL's comes to $1,500,000.

New treatment of Rank's films in the U. S. referred to in the report is beginning to prove effective in obtaining revenues for the British film magnate in place of the losses experienced in the previous years. What has been done in that respect is a drastic slicing of advertising and print costs on all but a few top Rank offerings. No national campaigns are mapped, both U and EL confining their ads to local situations. Prints are now kept down

(Continued on page 29)

All-Time Par High With 15 Producers

Hollywood, Nov. 15.

Paul Jones returned to Paramount, making an all-time high of 15 producers on that lot. Others who joined the studio's producer ranks within the last three months were Joseph Sistrom, Milton Holmes and Irving Asher.

In seven previous years at Paramount, Jones produced such pictures as "The Road to Zanzibar," "The Road to Morocco," "Where There's Life," "A Medal for Benny" and "Dear Ruth." He shifted to Metro in 1947, but obtained a release from his contract after producing "A Southern Yankee."

RKO's

"HOLIDAY

Booked by Loew's for

STATE THEATRE on Br

boxoffice time of the

including Thanksgiving

Christmas and New Y

CONTACT YOUR RKO EXCHANGE FOR HOLIDA

AFFAIR"

heir top-bracket, long-run

dway, for the best

ear,

rs.

RKO

ROBERT MITCHUM
JANET LEIGH
WENDELL COREY
in a DON HARTMAN Production

Holiday Affair

—GORDON GEBERT

Produced and Directed by DON HARTMAN
Screenplay by Isobel Lennart

RKO RADIO PICTURES

DATES

WALL STREET ANALYSIS OF FILM GROSSES ACCENTS INCLINATION TO STABILIZATION

Concern of the industry's top-echelon over the failure of film grosses in the past few years to hold their own with the steadily rising purchase power in the U. S. is amply backed in fact, according to a statistical survey recently compiled by Lionel D. Edie & Co., Wall Street brokerage firm. Chart drawn from key-city grosses registered weekly in VARIETY shows that the b.o. has dipped 21% since the '46 postwar peak, while purchasing power (disposable personal income) has climbed 22%. Analysis of the graph is currently being circularized by the financial outfit among its investors.

Despite the graphical separation of grosses from purchasing power demonstrated in the chart, Edie Co. is bullish on the film future. For one, its report notes that "for over a year, boxoffice revenues in key city theatres have been moving sidewise, and since March 1949 have about equalled those for the corresponding period of 1948." Sidewise movement, as evident from the chart, halted a steep decline in grosses.

Noteworthy in the chart, and the most important factor which film-ites are currently digesting, is the faithful response of grosses to income during the long range of years extending from 1936 to 1946. Only at that point does the level of grosses part sharply with the still-climbing line of disposable personal income. Hence, it is at that point that the film industry's share of the public's dollar took its beating. Previously, report points out, "The pattern fairly consistently followed was that for each 10% rise in disposable personal income there occurred a rise of 7% in boxoffice revenues."

Inroads on the Film Dollar

"Obviously," it continues, "considerably less of the consumer's dollar is being spent for motion picture entertainment and more for other purposes. Competition with other forms of entertainment and diversion such as television, motoring, traveling is only part of the answer.

"Important is the rise in the cost of living, which according to the Consumer's Price Index compiled by the Bureau of Labor Statistics has gone up 22% since 1946. Then, a rising proportion of the consumer's income has been going toward interest and amortization payments on homes bought and mortgaged to the hilt, and toward paying off on the purchase of automobiles, television sets, and household equipment of all sorts.

"The number of new permanent non-farm dwellings started during the four postwar years of 1946 through 1949 comes to around 3,400,000 at a construction cost of approximately $24 billions. Perhaps about twice this number of older houses have exchanged ownership at inflated prices, and were refinanced on a much higher basis. In 1949 alone, housing starts of about 950,000 are estimated as costing over $7 billions.

"There has been a rising trend in passenger automobile production since 1946, with output of some 5,100,000 cars estimated for 1949 having a retail value of $8 billions. Television started to catch the public's fancy in a big way in 1948 when output of sets was approximately 900,000 with an estimated retail value of $375,000,000. Production for 1949 has been stepped up to around 2,000,000. By the end of 1949, some 3,000,000 television sets will have been installed."

Nonetheless, the brokerage firm thinks its significant that the theatres have been holding their own for the past 12 months. Another factor, report said, is that the 31.6% rise in consumer price index from September, 1945, to June, 1949, was coupled with only a 10% climb in admission prices.

Financially, Edie Co. believes the majors continue in a strong position. It cites the fact that at the end of 1948, net aggregate current assets totalled $340,000,000, down slightly from the $354,000,000 of the year before but up from $236,000,000 in '45 and $125,000,000 in '39. Promising also is the fact that inventories are down from a peak of $277,000,000 in '47 to $245,000,000 in '48 with further cuts inevitable this year.

H. William Knodel prepared the Edie report.

Arnall, Johnston Huddle

Washington, Nov. 15.

New hint that the gap between the Motion Picture Assn. of America and Society of Independent Motion Picture Producers is narrowing, came last week when SIMPP prexy Ellis Arnall and the society's general counsel Robert J. Rubin slipped quietly into town for a talk with Eric Johnston, MPAA prexy, and Joyce O'Hara, his aide, on the European situation.

Meeting dealt mostly with the British situation, but covered European problems generally. Both Arnall and Johnston are recently back from Europe for the Government.

Stanley Co. Admits Illegal Partnership In Washington Plea

Washington, Nov. 15.

Stanley Co. of America, WB subsidiary, told the U. S. court of appeals last week that it had made an illegal partnership arrangement with the local Kogod-Burka circuit. Therefore, argued the Stanley appeals brief, its partner, equally culpable, should not be given any special advantage; and a third party in the case should also not be permitted to benefit.

The argument seeks to get Stanley Co. out from under the first suit of its kind filed after the Supreme Court ruled in the big anti-trust case. Stanley wants to be able to sell its half interest in the MacArthur theatre here on the open market: findings of the U. S. district court were that the K-B circuit could buy out its partner.

Case goes back to 1945 when K-B and Warners both started to build theatres within a couple of blocks of each other in the northwest section of Washington. To avoid a rough competitive fight, K-B took Warners in as a half-owner of its new theatre and Warners scrapped its project. However, Garfield Kass, local realtor who was to build the house for Warners, had to be taken care of. He was promised construction of a second theatre to be jointly owned by Stanley and K-B. In the event a site were not chosen within a specified time, then Kass was to receive $100,000.

In its brief of last week, Stanley Co. counsel Philip W. Amram admitted blandly that the original MacArthur theatre arrangement was a flat violation of the Sherman Act and that all three parties were well aware of the fact. The brief admitted the arrangement should be dissolved. But, it continued, Stanley Co. should not be forced to sell to K-B because the latter did not come into court with clean hands. Stanley Co. wanted the right to sell to the highest bidder.

M. J. Siegel's Widow Names Yates in Suit On $180,000 Claim

Herbert J. Yates, prez of Republic Pictures, has been named defendant in a N. Y. federal court action brought by Ethel B. Siegel, widow and ancillary administratrix of the late Morris J. Siegel, to recover $180,000 allegedly due the Siegel estate. According to the complaint Siegel had a 20% interest in a $1,000,000 loan made to the Setay Corp. under an agreement with Yates.

Suit charges that Yates either failed or neglected to pay Siegel's share with the exception of $20,000. Action was originally filed in Brooklyn federal court but was transferred to N. Y. federal court Monday (14). An alleged letter to Siegel, signed by Yates and dated July 29, 1943, assertedly is proof of Siegel's 20% share.

Although the late Jules E. Brulatour, the complaint states, loaned the $1,000,000 to Setay in 1943, the money is said to have been indirectly provided by Yates along with Harry and Ben Goetz. It's also claimed in order to take care of Siegel the respective slices of the loan repayments due each of the trio were reduced proportionately.

Scheduled for examination before trial Dec. 12 in connection with the suit are Yates, William J. German, prez of J. E. Brulatour, Inc.; Jules Brulatour Estate, Republic director Harry C. Mills and former Rep directors Ben and Harry Goetz. A founder of Republic, Siegel died of a heart attack in Arizona in 1948. He left Rep in 1944 to become a Metro exec.

Roxy, for First Time, Charges More for Loges

After many years the Roxy, N. Y., has installed a special upped admission price for its loge seats, new scale going into effect with "Beautiful Doll" and Tony Martin onstage. Big house did not do this until the mezzanine could be used for smoking. Previously any smoking in that area interfered with projection (hence it was not permitted), but this has been eliminated via some extensive alterations of the ventilating system.

Roxy is getting 25c above general admission for loge seats, excepting five days weekly on opening scale when only 10c additional is charged. Makes peak price $1.75 for loges at night. Because the section has 980 seats, it is figured that it will add several thousand dollars to weekly gross figure on many bills.

New House in Brownsville

Brownsville, Texas.

Majestic opened here by Interstate Theatres, with Jimmy McNeil as house manager.

Better Indie Product Flow

Continued from page 3

on their money dreamed up by UA execs.

In both cases, it will be noted, the aid to the indies is coming not from banks, but from private money sources. Most bankers are still chary of Hollywood, but are also warming up, according to McMillen. The venture capital from private sources is being attracted by the indies' new attention to cost-cutting and the trick guarantees that have been devised.

No difficulty is seen by United Artists in obtaining a sufficient number of suitable indie packages for filming. Selmer Chalif, UA's Coast rep, has been sorting through literally hundreds of potential packages which have been offered since the Justman deal became public. He has reported to prexy Grad Sears that he feels he can have four to 12 package deals ready for inking within two to three weeks of the time the UA negotiations with Justman are concluded.

Sears arrived in New York over the weekend after 10 days on the Coast huddling with Justman, who heads the Motion Picture Centre Studio. Sears also hiked up to San Francisco one day last week for confabs with Mario Giannini of the Bank of America in connection with the Justman deal.

Sears is reported seeking to arrange an eventual $500,000 advance from the bank on its share of its participation in the profits of the Justman-financed pix. Giannini is due in New York this week for further discussions with the UA topper.

While the Justman deal is not fully set yet and there are definite points of difference between the parties, UA is hoping that it may reach the point of final approval by the company's board next week. No directors' session has been set, but one may be called for next Tuesday (22). Arthur W. Kelly, exec v.p., who has been in England for the past couple months, is due in New York over the weekend and presumably will also have a report to make to the directorate.

There are persistent reports that holding up the Justman deal is UA's refusal to defer any part of its distribution fee. That was denied this week by a UA exec, however. It was also said that a factor in delaying the negotiations was the fear of the factors putting up the financing coin that the money would be inactive for a long time while suitable production deals were being sought for its use.

It was in this connection that Chalif reported that no such delays were necessary and that he had sorted through a sufficient number of the deals proffered to know that there were quite a few good ones among them. There has always been the difficulty in indie production financing of finding suitable packages, since many are offered but few, when weighed, showed adequate chance of making a profit for the investors. N. Peter Rathvon and Eagle Lion, who recently joined in a financing setup, have had similar trouble in finding acceptable deals from among the many that have been presented.

From the looks of things, EL may find itself product-rich to the point of jamming both its ad-pub and sales facilities. Besides the 38 pix now definitely slated for release, some eight more have come in from J. Arthur Rank's studios. These have yet to be inspected by the company's toppers.

"For the first time in many months we have a line of product," McMillen told VARIETY. "Moreover, from the first of the year, there is no doubt in our minds that the company will operate substantially in the black. We consider our product problem ended."

Additional pix from other sources are also being tied down, McMillen said. "Gates of Hell," Swedish-made tinter on the atomic bomb, has been pacted for release. "Goodtime Gal," British pic from a non-Rank source, is being taken on. Dickering also continues with American producers, among these being negotiations with Joseph Justman for "Night Flight," and with the Nat C. Goldstone agency on "Johnny Holiday."

In all, according to McMillen, the company may release as many as 76 films before 1950 is over. At least, that is the target which he and Rathvon are currently aiming at. It would represent the top number grooved to the theatres by the company since its birth in 1946.

Wooing Bankrolls

Meanwhile, McMillen is seeking to interest outside banks in film production enterprises. Two or three banking houses which have never backed a film before are studying propositions which the EL topper has laid before them.

"I have found quite a few banks interested in capturing a part of the motion picture finance business," McMillen said. "They seem to agree that a business where banks have made millions in the past cannot have become a completely bad investment possibility." Moreover, EL exec added, these houses are interested in straight banking deals without requiring deferments or personal guarantees.

Of its $1,200,000 production bankroll which EL raised some months back, company still has $1,000,000 intact. In an effort to keep that cash working without dilution, McMillen is trying to lay off an investment in a pic once it is completed. His system is to seek a substitute loan from a bank when the film is in the can, thereby permitting EL to recapture its own coin before release.

EL is nearing a deal to sell its contract on Richard Basehart to RKO for $75,000. It has no plans to cash in on parts held on June Lockhart, Scott Brady and Lois Butler. Studio will continue shuttered for the time being. "But if something good comes along, we'll do it on the lot," he said. "Right now, there is nothing on the horizon."

Goldsmith Producing 3

Hollywood, Nov. 15.

T. G. Goldsmith, former British producer, reached an agreement with Joseph Justman, head of Motion Picture Center, to produce three pictures on that lot under the Gloria Film Productions banner for United Artists release.

Films are "Three Husbands" and "Stranger Than Truth," both written by Vera Caspary, and "The Dungeon," by Edwin Rolfe.

Rogell's Bankroll

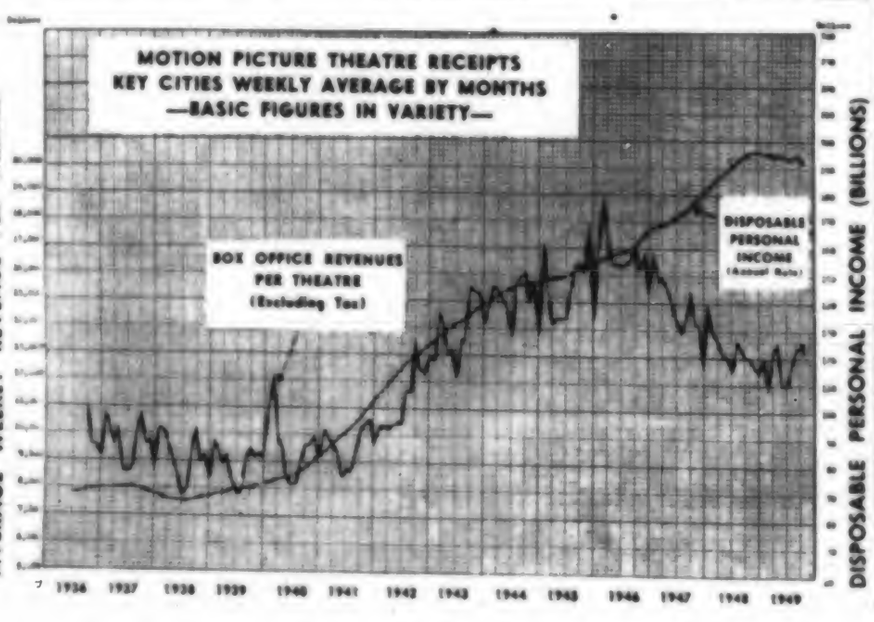
Albert S. Rogell rounded up a bankroll from the Bank of America to back his first indie production under his recent releasing deal with United Artists.

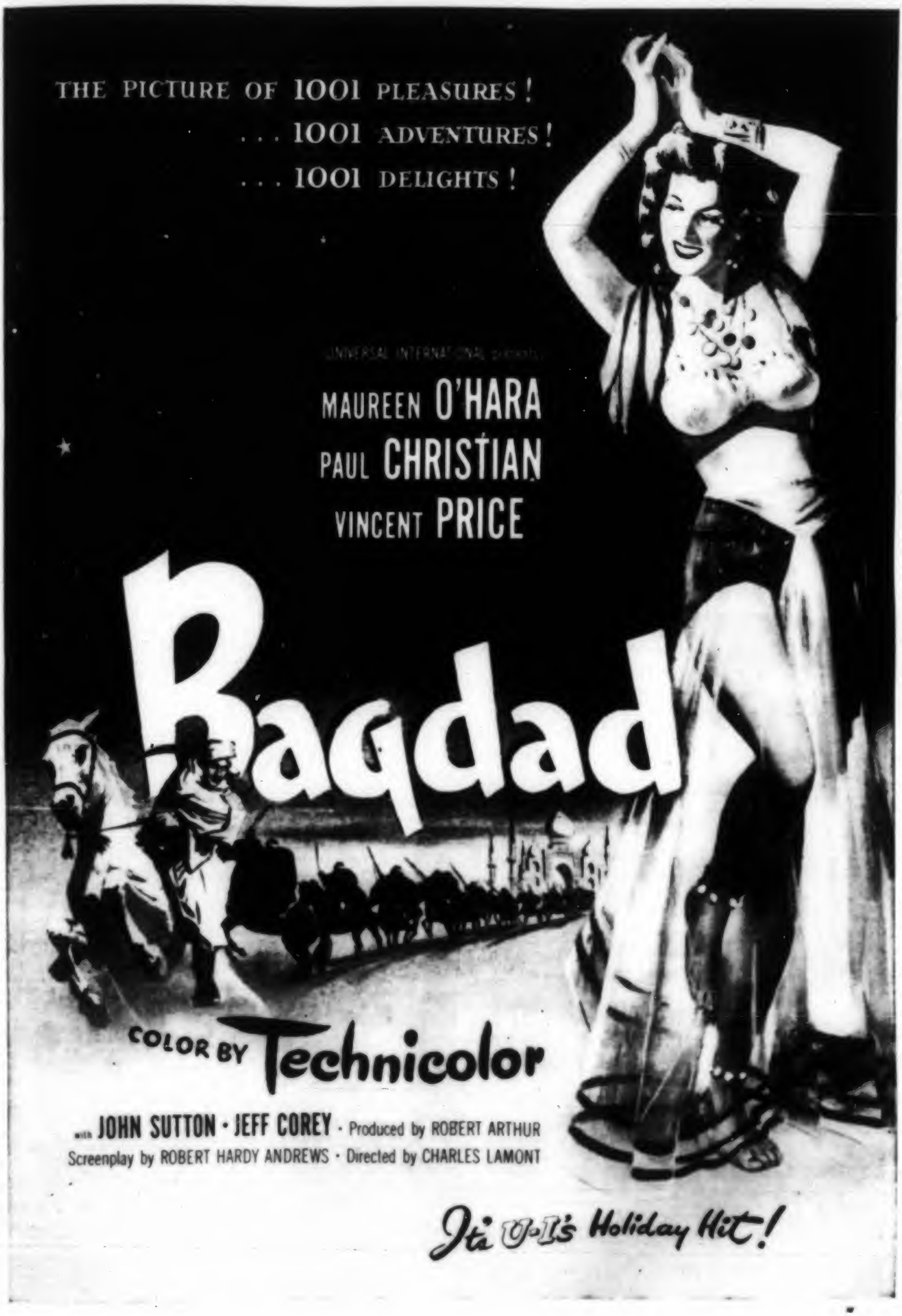
Picture, still untitled, will star Edmond O'Brien, starting about Dec. 1 at General Service.

PIX PIONEERS TO LAUGH IT UP TONIGHT (WED.)

Milton Berle will emcee the Motion Picture Pioneers 10th anniversary dinner tonight (Wed.) at the Waldorf-Astoria's Starlight Roof, N. Y. He will be flanked by comics Henny Youngman, Harvey Stone, Allan King, George Kaye and Menasha Skulnick. Show is being produced by Leon Leonidoff.

Jack Cohn, Columbia veeper who heads the Pioneers, will be saluted along with Cecil B. DeMille.




THE PICTURE OF 1001 PLEASURES!
. . . 1001 ADVENTURES!
. . . 1001 DELIGHTS!
UNIVERSAL-INTERNATIONAL presents
MAUREEN O'HARA
PAUL CHRISTIAN
VINCENT PRICE
Bagdad
COLOR BY Technicolor
with JOHN SUTTON · JEFF COREY · Produced by ROBERT ARTHUR
Screenplay by ROBERT HARDY ANDREWS · Directed by CHARLES LAMONT
It's U-I's Holiday Hit!

THERE'S A "NIFTY 1950" AHEAD!

IDA LUPINO
Howard DUFF · Stephen McNALLY
WOMAN IN HIDING
Directed by MICHAEL GORDON

SOUTH SEA SINNER
Starring
Shelley WINTERS · Macdonald CAREY
Co-starring HELENA CARTER
Directed by BRUCE HUMBERSTONE

FRANCIS
DONALD O'CONNOR
Patricia MEDINA · Zasu PITTS · Ray COLLINS
and FRANCIS *the Talking Army Mule*
Directed by ARTHUR LUBIN

THE KID FROM TEXAS
color by TECHNICOLOR
Starring
AUDIE MURPHY · GALE STORM
Directed by KURT NEUMANN

BUCCANEER'S GIRL
color by TECHNICOLOR
Starring
YVONNE De CARLO · PHILIP FRIEND
Directed by FREDERICK de CORDOVA

MA and PA KETTLE GO TO TOWN
Starring
MARJORIE MAIN · PERCY KILBRIDE
Directed by CHARLES LAMONT

SIERRA
color by TECHNICOLOR
Starring
WANDA HENDRIX · AUDIE MURPHY
BURL IVES
Directed by ALFRED E. GREEN

OUTSIDE THE WALL
Starring
Richard BASEHART · Marilyn MAXWELL
Signe HASSO · Dorothy HART
Directed by CRANE WILBUR

HAPPY NEW YEAR to YOU...
HAPPY BOX-OFFICE FROM U.I.

and these TOP PRODUCTIONS from the studios of J. Arthur Rank!

IN RELEASE

LAURENCE OLIVIER
presents
"HAMLET"
A TWO CITIES FILM

COMING SOON

STEWART GRANGER
JEAN SIMMONS
in
"ADAM and EVALYN"
A TWO CITIES FILM

IN RELEASE

Jean SIMMONS · Donald HOUSTON
in
"THE BLUE LAGOON"
color by TECHNICOLOR
Directed by FRANK LAUNDER
AN INDIVIDUAL PICTURE

COMING SOON

"THE ASTONISHED HEART"
by Noel Coward
starring

NOEL COWARD
CELIA JOHNSON
MARGARET LEIGHTON
A SIDNEY BOX-GAINSBOROUGH FILM

IN RELEASE

FREDRIC MARCH
in
"CHRISTOPHER COLUMBUS"
color by TECHNICOLOR
co-starring
FLORENCE ELDRIDGE · FRANCIS L. SULLIVAN
LINDEN TRAVERS · KATHLEEN RYAN
Directed by DAVID MACDONALD
A SYDNEY BOX-GAINSBOROUGH PRODUCTION

COMING SOON

ANN TODD
in
"MADELEINE"

Directed by DAVID LEAN
A CINEGUILD PRODUCTION

COMING SOON

Basil RADFORD · Joan GREENWOOD
in
"TIGHT LITTLE ISLAND"
The funniest picture that ever crossed the "Big Drink"
A MICHAEL BALCON-EALING STUDIOS PRODUCTION

COMING SOON

MARGARET LOCKWOOD
in
"MADNESS OF THE HEART"
with

MAXWELL REED · KATHLEEN BYRON
PAUL DUPUIS
Directed by CHARLES BENNETT
A TWO CITIES FILM

Par Tops Film Majors With Net Of $19,299,000 for First 9 Months

Paramount nailed down its traditional hold on the top-earning spot in the film business this week when the company reported a net take of $19,299,000 for the first three quarters of the current year. Company, with its giant theatre holdings, is far and away from all other majors, its closest contender being 20th-Fox which has showed $5,695,679 for the opening half of the year. At the same time, company's take was substantial enough to keep it within reach of the $24,257,102 net of 1948.

Showing a particularly good third quarter, Par came up with profits of $5,824,000 for that stanza. The total was reached after the company deducted $500,000 for losses on devaluation of all foreign currencies. It compares with earnings of $6,445,000 for the same period of '48.

Earnings for the entire three quarters compare with 1948's total of $20,015,000. Approximately $600,000 in non-recurring income was taken in last year against $4,729,000, derived chiefly from the breakup of partnership circuits, during the current year.

For the third quarter, equivalent stock earnings came to 90c per share on 6,498,257 shares of common outstanding, compared with 94c last year on 6,835,839 shares of common. For the nine months, 1949 equivalent earnings are $2.97 against $2.93 in '48.

Of the $500,000 devaluation deduction, most of the writeoff referred to Canada. It includes $65,000 in direct and indirect interests as stockholder in Canadian subsids and $349,000 in special income. Latter total refers to capital profits made on the splitup of theatres in the Dominion.

Regular quarterly dividend of 50c per share has been declared by Par's board. Payment will be made Dec. 21 to stockholders of record Dec. 1.

Legion Nixes 2 Foreign Pix, 'B'-Rates 10 Others

National Legion of Decency last week placed two foreign imports on its "condemned" category and relegated some 10 other films of varied origins to the Class "B" bracket. Rejected completely were "Just a Big Simple Girl" and "Germany—Year Zero." Distributed by Famous Pictures, the French-made "Girl" was described by the Legion as "totally lacking in moral compensations ... contains suggestive situations and blasphemous dialog." "Germany," produced by Roberto Rossellini, was thumbed down because it "presents offensively subject matter unfit for general motion picture audiences."

Those stuffed in the "B" (morally objectionable in part for all) groove include "Against the Wind" (EL), "Farewell to Arms" (Par reissue), "Fighting Man of the Plains" (20th), "Flight Into France" (Lux), "A Kiss For Corliss" (UA), "The Reckless Moment" (Col), "Silent Dust" (Mono), "South Sea Sinner" (U), "That Forsyte Woman" (M-G) and "Tokyo Joe" (Col). Legion's principal objections to the 10 were that they either tended to condone immoral actions or reflected the acceptability of divorce.

Church Ban

Continued from page 1

crane (?) Beattie insisted on the booking.

Since the town is about 85% Catholic, Beattie asked and received permission from the Prudential Ins. to cancel the pic. He substituted Earle Lane's "Shamrock Hill," figuring he did almost as much biz as he would have done with the WB film anyway under the circumstances and also avoided much ill-will. "Forest" did weak biz in its two-day dates at the Amityville and Babylon houses of the circuit following the Church ban.

Seidelmann, a zipper salesman, in explaining the K. of C. objection quoted the Brooklyn Catholic weekly, The Tablet, that the picture "is an artistic atrocity ... in which the woman betrays her husband, murders a loyal friend and gets away with it and deliberately kills her unborn child."

RAY BELL SUCCEEDS TO HAL HODE'S COL SPOT

J. Raymond Bell, public relations consultant, is joining Columbia Pictures to take over the post formerly held by Hal Hode who died recently. Bell will be Washington rep for both the homeoffice and studio and will take charge of contacting local censor boards in the various states. Bell is closing his own p.r. office in Washington.

Bell, a member of the bar, was formerly associated with Loew's theatres in Washington and New York for 10 years before leaving to become pub relations director for Capitol Airlines in D. C.

Circus Trend Titles, 'Helen Morgan,' Other Pix Tags Registered

Titles registered with the Motion Picture Assn. of America during the past week indicate the circus trend is not to be confined to Paramount's Cecil B. DeMille and David O. Selznick, both of whom have big top yarns cooking. Albert Jay Cohen indicated that he has a similar theme in mind with registrations of "Three Ring Circus," "Under the Big Top," "The Clown," "The Lion-Tamer's a Lady" and "The Lion-Tamer and the Doctor."

The late Helen Morgan's life was staked out with the MPAA as screen material by Howard Welsch's Fidelity unit. Welsch registered "The Great Helen Morgan," "The Helen Morgan Story," "Helen Morgan Sings" and a number of similar titles. Also in the musical field, Columbia nailed down the rights it bought to the currently pop "Mule Train" tune the previous week. It registered the moniker as a pic title.

Samuel Goldwyn put the MPAA's official fence around two titles, "Diamonds Are a Girl's Best Friend" and "This Is New York." Stanley Kramer in 1948 produced a pic with a similar tag, "So This Is New York."

Columbia registered "The Unclean Story of a Leper," but stands second in line for the use of the label. MPAA granted priority to Selznick on its "The Unclean (The Story of a Leper)." The Selznick title had been staked last Oct. 3 while RKO on July 13 laid claim to "Damien the Leper."

Sam Baerwitz registered "The Great Plane Robbery" and was given an okay on it. Columbia released a pic with exactly the same tag in 1940.

Morros' Pic

Continued from page 3

ish, Swedish, Dutch, Arab, Hebrew, Chinese, Japanese, Turkish, Greek, Flemish, Norwegian, Danish, Portuguese, etc.

Film, titled "Tresor de Cantenac," is to be handled by Selznick Releasing Organization in U. S. and Canada, and Alexander Korda's affiliated companies in other English-speaking territories. Constellation is distributing for France and Swenska for Scandinavia. Story is typically Guitry material, showing that life can be just as happy in a small town as in a big city.

Since picture is intended to get returns in a great many different currencies, a special deal has been made with the French government permitting Morros to retain most of it abroad. It is a French picture both technically as well as in idea, having been made with all legal requirements. French workers of all callings, etc. Morros being the only foreigner to work on the picture as producer. He obtained excellent cooperation and completed his picture under schedule and under budget.

Score is by Louiguy, composer of "Mademoiselle Hortensia" and "La Vie en Rose," two biggest French hits. A new song, with lyrics by Sacha Guitry, is sung in the film by his latest wife, Lana Marconi, "Sing With Me, Sing for Me" ("Chante avec moi, chante pour moi").

Shorts Producers Ask Reconsideration Of One Oscar Award

Hollywood, Nov. 15.

Committee of short subject producers drew up a five-point protest aimed at the recent decision of the Academy of Motion Picture Arts and Sciences to award only one Oscar for the best live-action short, whether it be a one-reeler or a two-reeler. Committee, composed of Fred Quimby, Walter Lantz, Gordon Hollingshead and George Bilson, asked the Academy board to reconsider its decision on the following grounds:

"One-reelers can't compete with two-reelers any more than two-reelers can compete with feature pictures.

"20% of the shorts producers would have an advantage over the remaining 80%, inasmuch as more two-reelers than one-reelers are produced.

"Studios will be limited in developing new talent through shorts if public interest in that field is permitted to wane as a result of cutting down awards.

"At a time when public interest in shorts has been renewed, following the vaude revival that brought increased bookings of the subjects, the field needs building and not tearing down.

"The decision, if allowed to stand, will cause bitterness in the shorts branch and cut down revenues that follow in the wake of the awards."

Cy Howard Gets New Wallis Contract

Hollywood, Nov. 15.

Hal Wallis handed Cy Howard a writer-director contract as a result of his work on "My Friend Irma," which he originated as an airshow and later translated to the screen.

Contract goes into effect when Howard completes his current scripting task on "My Friend Irma Goes West."

Little 3

Continued from page 7

to conform with the Government proposal on the subject.

Question remains unanswered on whether the Government will fight the separate decree. Little Three attorneys have no inkling as to the Dept. of Justice attitude. It is being sought to prevent the non-theatre companies from being tarred with exhibition monopoly findings in exhib anti-trust actions. Separate decree would prevent exhibs from introducing these findings against the smaller companies.

Decree recognizes the seven regulations on selling such as the ban against block booking, master agreements, unreasonable clearance, discriminatory selling and other strictures which have been on the books since the first Federal court decision.

On roadshows, one attorney put it: "We've been turned down so often there is no sense in asking for that right again." Question of appeal will wait the final decree signed by the lower court. Hearing on all decrees will be staged Dec. 6.

Reissues Ease

Continued from page 7

tures and six westerns while last year the company only reissued two pix. A dearth of new RKO product motivated the tilt. Columbia released a batch of 48 reissues in 1948, continuing to sell the same group this year.

Other companies have kept the number of reissues for 1948 and '49 pretty much on the same level. 20th-Fox released seven this year as against six in '48, while Warners put out eight this year, equalling the '48's number, and Metro reissued four last year and one during the current period. Paramount's 1949 reissue slate included four films against one in '48, while Eagle Lion cut its reissues from eight last year to six during the 1949 period. United Artists had two in 1948, none this year.

Realart reissued 42 pix last year and 55 during the current period. Film Classics re-released 15 this year against 4 in '48.

Inside Stuff—Pictures

Whether national magazine advertising has any value for either the film companies or exhibitors—a question which has been of increasing interest to the film industry during the last year—will get its acid test starting this week when 20th-Fox launches its mass saturation mag campaign on its upcoming "Prince of Foxes." In answer to critics of the system who claim the value of such advertising is completely dissipated by the time the feature plugged reaches the public, 20th is revising the formula to stress the "point-of-sale" angle.

With "Foxes" slated for a mass opening during the Christmas holidays, 20th is planting the ads for the next 33 days in 24 different national mags. On the basis of a complete city-by-city circulation breakdown which the company is making available to exhibitors, it claims that virtually every family will see the ads from eight to 10 times during that period. Then, 20th points out, just as in other industries utilizing national mag campaigns, all the dealer (exhib) will have to do when the picture is booked is to advertise the playdate. In addition to the ads themselves, the mags are cooperating via special display material for local exhib tie-ins. Entire campaign will cost 20th over $350,000, the largest in its history.

Picture was the first given a mass day-and-date opening on the international front and, according to 20th International prez Murray Silverstone, is setting new boxoffice marks in practically each country. In Sao Paulo, Brazil, for example, the film opened last week in four different houses, each of which ran extra performances the first day to accommodate the crowds. Another downtown house at the time was playing a 20th reissue, "Belle Star," and it too set a new b.o. record with the overflow from the "Foxes" theatres. Twentieth is turning out a record 550 prints for the domestic mass preem, to give as many exhibs as possible a chance to tie in on the mag campaign.

Fastest growing unit in the film industry is undoubtedly the Motion Picture Assn. of America's title registration bureau, presided over by Margaret Ann Young in the MPAA's New York headquarters. It has acquired 31 new signatories to its registration agreement so far this year, bringing the total number of major and indie producers it serves to 128. That includes 26 MPAA dues-paying members and 102 outfits that voluntarily register their titles and agree to abide by Miss Young's decisions on priority of ownership. Cases of disputes can go either to the MPAA board or directly to arbitration.

Each signatory can hold exclusive priority to a list of 100 titles for a year and 250 titles permanently. The year's right can be extended if there are no objections from other signatories or if the producer can show he's actively working on the story to which the tag is to be attached. Title registration bureau also supervises the morality angle in the picture labels.

"Facts of Love," British comedy, which was produced by Sydney Box, is heading for the longest run of any feature at the Park Avenue Embassy, N. Y., since the house switched to feature policy. The picture, which had been around N. Y. for months under the original tag of "29 Acacia Avenue" without attracting much notice, is proving a real sleeper, doing $7,000 the first week at the Embassy and $9,500 in the second stanza. Current (3d) week promises to hold above $8,000. House normally never tops $5,000.

"Facts" drew an uneven crix appraisal, with half of reviewers lauding it as the funniest British farce in months while nearly as many merely finding it routine. W. French Githens, head of Embassy Newsreel Theatres group, saw possibilities of the picture, especially with the new title. Oxford Film is releasing in the U. S.

Special welfare stunt, which plugs 20th-Fox's "Oh, You Beautiful Doll" and involves the N. Y. Journal-American and Macy's, N. Y. department store, was launched last week for the purpose of putting "a doll in the arms of every orphan for Christmas." Contest asks N. Y. moppets to donate dolls to underprivileged children, with prizes offered to the dolls judged "Most Beautiful."

Illustrating the publicity 20th is getting for the film, current at the Broadway Roxy, the Journal announced the contest with a front-page streamer and the newspaper's trucks are plugging it via signs. Macy's is also advertising it in its regular ads. Dolls are being turned into the Roxy, 66 Skouras theatres and the five Macy stores in the metropolitan area, where they will be judged and then turned over to city welfare agencies for distribution.

Students admitted to theatres at a reduced rate must pay the full adult admission tax regardless of their special status, according to a ruling made by Charles J. Valaer, Deputy Commissioner of Internal Revenue. Valaer rendered his opinion to Gael Sullivan, exec director of Theatre Owners of America, who quizzed the revenuers at request of Walter Reade, Jr., New Jersey circuit operator. Valaer's letter declared that his dept. had no alternative under the Federal regulations since specific exemptions to the full tax do not cover students. Students over 12 years, admitted at the same time as adults, are subject to the bite, Valaer said, and only a Congressional amendment can change the regulation.

Three Coast writers involved in the hearings on communism in Hollywood held by the House Un-American Activities Committee a couple years ago will participate in a forum tonight (Wed.) in New York. They are John Howard Lawson, Donald Ogden Stewart and Adrian Scott. A fourth speaker at the forum will be scripter Arnold Manoff. The powwow is being sponsored by the writing and publishing division of the National Council of the Arts, Sciences & Professions. It is labeled "Hollywood and the Writer." A 50c "contribution" will be asked of those who attend the event at the Hotel Sutton.

Howard Hughes is shelving two Jane Russell starrers, "It's Only Money" and "Montana Belle," until several months after the national release of "The Outlaw." RKO has not set a final release date on "Outlaw," but will probably turn it loose for general distribution in January or February with an entirely new promotional campaign. No stills on "Money" or "Belle" will be handed out until next April.

New line of publicity for "Border Incident" was adopted by Metro after a campaign patterned around the phrase, "The shame of two nations," was tried out in numerous engagements. That phrase has been eliminated from all publicity on the picture. The new catch line is "Filmed where it actually happened."

Walter Scott's "Ivanhoe" has been in public domain for decades but it took a lot of conniving to acquire the right to show it on the screen. Before Metro announced it for production it had to obtain clearances from Edward Small, David O. Selznick, Edward Alperson, Samuel Goldwyn, RKO and Paramount.

Variety muggs can usually tell the difference between male and female characters in pictures, but those Indian names in "The Ranger of Cherokee Strip" (Rep) caused a slip in the film's review in last week's (9) issue. Alice Talton was the femme lead while Neyle Morrow played an Indian lad.

Despite the high cost of musicals, a survey shows that Hollywood will turn out 25 of the tunefilms this year compared with only 15 in 1948. Heading the 1949 song sweepstakes is Metro with seven of the melodic pix due for completion this year. Although musicals are only a small percentage of all "A" films, their boxoffice performances generally are ahead of their straight dramatic competitors. Chief factor in their pull at the wicket is an invariably "escapist" plot which the public apparently still relishes.

ALL WRAPPED UP WITH THE BIGGEST NATIONAL MAGAZINE AND NEWSPAPER ADVERTISING CAMPAIGN IN HISTORY!

There's No Business Like 20th Business!

CENTURY-FOX

Tell It to the Judge

Columbia release of Buddy Adler production. Stars Rosalind Russell, Robert Cummings; features Gig Young, Marie McDonald. Directed by Norman Foster. Screenplay Nat Perrin, additional dialog Roland Kibbee; story, Dorothy Freeman; camera Joseph Walker; editor Charles Nelson; score Werner Heymann; musical director Morris Stoloff. Previewed at Loew's 72d Street, N. Y., Nov. 9, '49. Running time, 87 MINS.

Marsha Meredith	Rosalind Russell
Pete Webb	Robert Cummings
Alexander Barnes	Gig Young
Ginger Simmons	Marie McDonald
Judge Meredith	Harry Davenport
Valerie Hobson	Fay Baker
Ruth Lathan	Katharine Warren
George Blanks	Douglass Dumbrille
Boggie	Clem Bevans
Ben Crow	Grandon Rhodes
Cleo	Louise Beavers
Senator Connell	Thurston Hall
Chauffeur	Jay Novello

"Tell It to the Judge" is a flip farce with enough gay twists to keep the customers chuckling through its implausible yarn. Although hampered by an overall forcing of the plot machinery, pic rolls with bright dialog and several standout comedy situations. Rosalind Russell and Robert Cummings add the necessary marquee values for good boxoffice prospects.

Director Norman Foster has tailored the action to the comedic talents of the two leads. Outfitted with glamorous garb and snappy lines, Miss Russell flavors the pic with a sophistication that ranges between brashness and sweetness. Cummings has one of his juiciest parts as a pratt-falling romantic hero who mugs his way through a maze of marital complications. Miss Russell and Cummings make for neat character counterpoint.

Screwball yarn concerns Cummings' efforts to win back his divorced wife, Miss Russell, who is looking for a Federal court judge appointment. The cause of the original splitup is a dumb blonde, Marie McDonald, who turns up as a key witness in a case that lawyer Cummings is working on. Each time Cummings woos back Miss Russell, she pops up as a monkeys-wrench in the affair.

Pic's locale switches between Florida, where Cummings follows Miss Russell, to the Adirondack mountains where she escapes after being stood up on her remarriage night. In this spot, Miss Russell pretends to be married to a playboy, Gig Young, who is stymied from exercising his privileges by Cummings' entrance in the nick. There's frustrate laugh sequence in which duffer Cummings pits himself against Young in a skiing competition and winds up with snow in his mouth. Finale brings the couple together in a conventional clinch.

Social support is contributed by Young as a slick heavy, Miss McDonald as a straight dumbbelle, and Harry Davenport as Miss Russell's grandfather, whose sole ambition is to put her on the bench. Rest of the cast backs up competently.

Production values are firelight with fancy interiors and neat outdoor locations. Are lensing, smooth editing and suitable background score add to the laugh impact. *Herm.*

Holiday Affair

Hollywood, Nov. 12

RKO release of Don Hartman production. Stars Robert Mitchum, Janet Leigh, Wendell Corey. Features Gloria Grahame, Esther Dale, Henry O'Neill, Henry Morgan, Larry J. Blake, Helen Brown, Gordon Gebert. Screenplay Isobel Lennart, based on story by Lennart and Mildred Gordon. Directed by Don Hartman. Lensed in Technicolor. Camera Harry Wagner; Technicolor dir. Mitchell Leisen; editor Frank Gross. Previewed Nov. 10, '49. Running time, 86 MINS.

Carole	Janet Leigh
Carl	Wendell Corey
Mr. Evans	Henry O'Neill
Mrs. Evans	Esther Dale
Mr. Crowley	Henry Morgan
Police Lieutenant	Henry Morgan
Photographer	Larry J. Blake
Beth	Helen Brown
Tommy	Gordon Gebert

"Holiday Affair" is a warm Christmas offering. It concerns itself charmingly with the antics of humans during the Yuletide, developing a lot of rich comedy drama in doing so. Marquee lineup of Robert Mitchum, Janet Leigh and Wendell Corey is good and the entertainment content is potent enough to spread word-of-mouth and please all ticket buyers.

Mitchum does somewhat of a Lupe switch and it comes out as one of his best acting stints. However, the departure isn't far enough to bring the virile personal[illegible] That is the best stock in trade he has going, and he should be pleased.

The plot has been backed with plenty of good writing and smart direction. The dialog is real and the situations just pixie enough to make it all play off in a fast 86 minutes of amusement. Basic story line is not too novel, but it has been smoothed and polished to a fare-the-well. Its basic concern is with a war widow, mother of a six-year-old son who's just about to give up her widow status through marriage to an old friend. That is, until she runs into a philosophical department store clerk. He moves in on the family, wins over her son and, in a delightful finale, gets the mother too.

From that basis, Isobel Lennart's script turns and twists amusingly under Don Hartman's direction. Mitchum's portrayal of the clerk who is saving his money to fulfill a life-long ambition is expertly valued to develop chuckles. Miss Leigh is ok as the young mother who gets befuddled by love and Wendell Corey keeps his old friend role from becoming too neutral.

Of particular interest to family audiences and others, will be the six-year-old played by moppet Gordon Gebert. He has been given dialog that sparks with naturalism and Hartman's direction is completely understanding of the juvenile mind. Footage is studded with many scenes that smite the risibilities mightily while tugging at the heart. Such a one is young Gebert's long, perilous trip to a department store to return a Christmas train given him by Mitchum, just because his friend needs the money. Another is the police court sequence, with Henry Morgan presiding, in which Mitchum and Miss Leigh have to explain why the hero likes to eat in the park with an orphan squirrel.

Griff Barnett and Esther Dale, as Miss Leigh's parents; Henry O'Neill, department store president, Larry J. Blake and Helen Brown are among the others who add importance to their scenes.

Hartman's production guidance is as strong as his direction, supplying the picture with the feeling of the hustle and bustle of the holiday season and smartly supporting the warm heartiness of the comedy and drama. Roy Webb's score fits perfectly and the lensing by Milton Krasner is good. Editing is tight. *Brog.*

The Blazing Trail

(SONGS)

Columbia release of Colbert Clark production. Stars Charles Starrett. Features Smiley Burnette, Marjorie Stapp. Directed by Ray Nazarro. Screenplay Barry Shipman, camera Ira H. Morgan, editor Paul Borofsky. At New York Theatre, N. Y., week of Nov. 9, '49. Running time, 59 MINS.

Steve Allen	Charles Starrett
Smiley Burnette	Smiley Burnette
Janet Modena	Marjorie Stapp
Luke Masters	Fred Sears
Sam Brady	Steve Darrell
Pop House Patterson	Jack O'Mahoney
Jess Williams	Trevor Bardette
Rick Brady	Steve Pendleton
Cliff Mike Brady	Robert Malcolm
Colton	John Crown

Hank Penny & Slim Duncan

"The Blazing Trail" is one of the better entries in Columbia's Durango Kid series. Low-budgeter is aided by a good script which camouflages the stock riding and shootin of practically every oatuner with a suspenseful whodunit atmosphere. Picture appears certain to please in the action situations.

As the marshal of a frontier town, Charles Starrett does some strenuous sherlocking after wealthy ranch owner Robert Malcolm is mysteriously slain. Suspicion points to Malcolm's brothers, Steve Darrell and Steve Pendleton, both of whom are named in Malcolm's will.

Before the true killer is unmasked, the film unreels a plethora of hand-to-hand combat along with a time-honored stagecoach chase. Per usual, Smiley Burnette supplies a fair quota of levity as publisher of the local gazette. He also joins in with the hillbilly combo of Hank Penny and Slim Duncan in warbling several mesa melodies.

Starrett is plenty virile both in portraying the marshal as well as the masked Durango Kid. Marjorie Stapp is pleasantly decorative in the lone femme role. Malcolm, Darrell and Pendleton lend a realistic touch while supporting players measure up. Ray Nazarro's direction is good in this Colbert Clark production as is the camerawork of Ira H. Morgan. *Gilb.*

Mafia

Mafia (Italian made trade-shown in New York Nov. 10, was reviewed in Variety from Genoa April 13, 1949, under its original title "In Nome Della Legge." Reviewer *Herek* tabbed the film as "a surefire entry for the art circuit."

Dealing with the "Mafia" the Sicilian mob who live by their own law, the picture was credited in the review as being "cleanest, tightly knit and well-rounded." Acting, camera work and musical score were all lauded.

Miniature Reviews

"Tell It to the Judge" (Col). Zany romantic comedy with Rosalind Russell, Robert Cummings; good b.o.

"Holiday Affair" (RKO). Warm comedy of human behavior during the Christmas season. Good b.o. outlook.

"The Blazing Trail" (Col). Good mystery-actioner in the Charles Starrett-Durango Kid series.

"Tough Assignment" (Lippert). Routine melodrama for secondary billings.

Tough Assignment

Hollywood, Nov. 10

Lippert release of Carl K. Hittleman production. Stars Don Barry, Marjorie Steele, Steve Brodie; features Marc Lawrence, Ben Welden, Iris Adrian, Michael Whalen, Sid Melton, Frank Richards, Fred Kohler, Jr. Directed by William Berzinger. Screenplay, Milton Luban; original story, Hittleman; camera, Benjamin Kline; editor, Harry Gerstad. Previewed Nov. 7, '49. Running time, 64 MINS.

Don Reilly	Don Barry
Margie	Marjorie Steele
Morgan	Steve Brodie
Vince	Marc Lawrence
Smiley	Ben Welden
Gloria	Iris Adrian
Hutchinson	Michael Whalen
Herman	Sid Melton
Steve	Frank Richards
Grant	Fred Kohler, Jr.
Big	John Cason
Patterson	Stanley Andrews
Ted	Hugh Simpson
Mr. Schultz	Leander de Cordova
Mrs. Schultz	Rita Anguloff
Foster	Stanley Price
Ford Rancher	Gayle Kellogg
Second Rancher	Jack Geddes
Customer	Dewey Robinson

"Tough Assignment" is routine reporter-crime melodrama for lowercase bookings. Plot generates a modicum of interest but pace is not as fast as it should have been to pep up the melter factors.

Don Barry and Marjorie Steele are a man and wife reporter-photographer team who set out to run down a racket dealing in hot beef. Gang is slugging small shopkeepers to buy the rustled beef, and hero team is out to find the ringleaders and mode of operation. They locate the rustling headquarters and loin gang as helper and cook respectively. Windup has their disguise penetrated but the police arrive in the nick of time. Barry and Miss Steele get their story, the crooks are jailed.

Steve Brodie is the chief menace but has little to do besides sit behind a desk and look tough. Marc Lawrence and Ben Welden are his main henchmen and others in the cast walk through their parts under the not very demanding direction of William Beaudine. Producer Carl K. Hittleman also wrote the original story, scripted by Milton Luban. Lensing, editing and other production values are budget. *Brog.*

Rigoletto

(OPERA)

Superfilm release of Minerva Films production. Features Tito Gobbi, Mario Filippeschi. Directed by Carmine Gallone. Music, Giuseppe Verdi; camera, Anchise Brizzi; orchestra conductor, Tullio Serafin. Trade-shown N. Y. Nov. 4, '49. Running time, 103 MINS.

Rigoletto	Tito Gobbi
Duke of Mantua	Mario Filippeschi
	Lina Pagliughi
Gilda	Marcella Govoni
Sparafucile	Giulio Neri
Maddalena	Anna Maria Cundari
Monterone	Marcello Cordia
Conte di Ceprano	Giuseppe Varni

Embellished with good singing, a fine orchestral accompaniment and made at the Royal Opera House of Rome, the film version of Verdi's "Rigoletto" is a cultural step forward for the Italian cinema industry. Picture is assured of patronage from opera devotees as well as substantial interest from the large Italian-American population in the U. S.

Although opera in the past decade has developed a greater popular appeal chiefly due to the radio, the commercial pull of the medium as yet isn't broad enough to warrant general release for "Rigoletto" or any other operatic film for that matter. Hence, this entry's market primarily will be confined to strategically located art houses where limited runs will be chalked up.

Filmgoers will find the familiar arias and other more noteworthy passages of principal interest in "Rigoletto." Unfortunately, in lensing an actual performance of the opera, there are many actionless scenes which tend to slow the continuity. This celluloid version is no exception. However, the expert direction of Carmine Gallone offsets the occasional story lags to some extent.

For those unfamiliar with the libretto, the film reels off a lengthy English synopsis before each of the four acts are screened. Tito Gobbi creditably portrays the title role—that of a jester to the Duke of Mantua. The latter noted for his romantic conquests is capably essayed by Mario Filippeschi. Jester's daughter Gilda, who sacrifices her own life that the Duke might live, is performed visually by Marcella Govoni while Lina Pagliughi sings the part.

Dubbing for the Gilda role is not too expert a job as frequently the synchronization between voice and and lips doesn't match. Balance of the cast—singers from the Scala di Milano—is competent. Tullio Serafin briskly conducts the Royal Opera House Orchestra and the overall visual spectacle is faithfully caught by Anchise Brizzi's camera. Picture, incidentally, is said to be the first complete screen version of the Verdi opera. *Gilb.*

Vautrin, the Thief

(FRENCH)

Distinguished Films release of Gaumont (Georges Lampin) production. Stars Michel Simon, Madeleine Sologne. Directed by Pierre Billon. Screenplay Gilbert Bayardon, based on Honore de Balzac's "Human Comedy"; camera, Paul Cotteret; editor, Walter Klee. English titles, Klee. At Apollo, N. Y., week Nov. 10, '49. Running time, 88 MINS.

Vautrin	Michel Simon
Rastignac	Madeleine Sologne
Lucien Chardon	Georges Marchal
Baron de Nucingen	Louis Seigner
Clotilde de Grandlieu	Gisele Casadesus
M. de Grandlieu	Jacques Varennes
Chief of Police	Tony Laurent
Coleman	Georges Colin
Europe	Christiane Sagnet
Asie	Line Noro

(In French, English Titles)

"Vautrin, the Thief" is a lustreless French import that's shined up a bit by Michel Simon's fine portrayal of the title role. Aside from the star's performance there's little merit in this confusing film version of Honore de Balzac's "The Human Comedy." Picture appears destined as supporting fare for art houses employing dual policies.

While presumably an arch-thief, Simon nevertheless takes on a Robin Hood quality after a jailbreak when he attempts to regain social prestige for Georges Marchal who has dissipated his fortunes. But whether his interest in Marchal was prompted by altruism or by more material reasons is never clearly defined by the disjointed screenplay.

Since 600,000 francs are required to restore Marchal's estate to him, Simon capitalizes upon the lecherous desires of wealthy banker Louis Seigner, as a means of raising the coin. Financier takes a fancy to reformed strumpet Madeleine Sologne and allows himself to be swindled out of almost all the 600,000 francs.

Marchal and Miss Sologne smitten with mutual affection, evidently weren't apprised by Simon of the value of the fund-raising scheme. The one-time courtesan refuses to go through with Taffaire Seigner by suicide, whereupon the grief-stricken Marchal takes his life too. Final twist has the gendarmes granting Simon his freedom in the belief that the tragedy preying on his conscience will dissuade him from future lawbreaking.

Other cast members fail to measure up to Simon's expert thesping. Miss Sologne's interpretation of the coquette is a mechanical one while Marchal is far too stiff as the prodigal. Better direction by Paul Billon, plus improved editing, might have partially overcome the deficiencies of the Gilbert Sauvajon screenplay. *Gilb.*

The First Front

(RUSSIAN)

Artkino release of Mosfilm production. Directed by Vladimir Petrov. Screenplay Nikolai Virta; camera, V. Yeliseitsky; music, Aram Khatchaturian. At Stanley, N. Y., Nov. 12, '49. Running time, 81 MINS.

Commander-in-Chief Stalin	Alexei Dikiy
Lt. General Vasilevsky	V. Shumsky
Col. General Vatutin	V. Merkuriev
Lt. General Rokossovsky	B. Livanov
Col. General Yeremenko	N. Kolesnikov
Lt. General Chuikov	V. Simonov
Franklin D. Roosevelt	Nikolai Cherkasov
Winston Churchill	V. Grantsev
Harriman	K. Mikhailov
Hitler	M. Astangov
Paulus	V. Gaidarov

(In Russian, English Titles)

The ultimate decline of Russian films into frank vehicles for the Soviet propaganda ministry is made unmistakably evident in "The First Front," which purportedly tells of the defense of Stalingrad. Although enormous resources were obviously placed at the disposal of the producers, the finished result is a crude poster far beneath the class of the great war films of the early Soviet days and distinctly inferior even to the less meritorious pics of the past 15 or 20 years.

In this film, there are flashes of the Russian talent for manipulating tremendous masses of people on a vast pictorial canvas. Sequences showing the German army assaulting the flaming city of Stalingrad and the Russian soldiers digging in for the heroic stand are projected with powerful impact. Unfortunately, these portions are nullified by the hand of the political commissars supervising the "line" of the film.

This film designs the historical data into a pattern of fierce nationalism. The soldiers, particularly the officers, get a full measure of glorification. But the sham intent of the pic lies in the deification of Marshal Stalin as the all-wise, all-powerful and all-benevolent ruler of his people. Like most paeans, this film exaggerates where it doesn't falsify and wearies where it doesn't irritate. The uncritical Russophiles may lap it up as gospel.

Virtually half of the film focuses on Stalin in the Kremlin in a variety of postures ranging from intimate friendliness to strategic brilliance. His idealized portrait by Alexei Dieky is drawn to contrast the leader's confidence against the chaos and uncertainty of the front. Other historical figures, such as Franklin D. Roosevelt, Winston Churchill and Hitler, also stalk the screen, each caricatured in accordance with the Soviet's diplomatic requirements.

Except for the kaleidoscopic war scenes, the film untolds with monotonous slowness. With Stalin as the central character, the director played it safe by not cutting away from his image until absolutely necessary. As a result, the Stalingrad battle is submerged in the footage devoted to Stalin.

Khatchaturian's background music is a stirring but conventional score. Camera work is excellent, especially in the sweeping shots of the fighting. But what this film needed most of all was an editor with courage enough to scissor many of the sequences devoted to Stalin. *Herm.*

Vagabundes

(Vagabonds)

(AUSTRIAN)

Zurich, Oct. 22

Emelka Film release of Wolf Hanowitz production. Directed by Hanowitz, screenplay by Hanowitz, Johann Kay and Tibor Yost, based on play by Max Kay. Camera, Oskar Schnitzler; music, Anton Profes. Associate producer, Friedrich Erkan. At Scala, Zurich. Running time, 100 MINS.

Dr. Elisabeth Gamma	Paula Wessely
Dr. Peter Gamma	Attila Hörbiger
Lisbo Fischer	Rita Gerhard
Mademoiselle Belot	Adrienne Gessner
Dr. Christian Hessler	Eric Frey
Andy Carr	Siegfried Breuer
Ulmanska	Rudi Hengsel
Proskom Fuchs	Hans Nitz

Lensed in Salzburg and Vienna this new Austrian pic is a definite b.o. winner here due to its femme appeal. Artistic qualities, however, are rather inferior. Cutting and camera work are conventional and clumsy and the cast is average, with the exception of Paula Wessely in the lead, who has some great moments. U. S. chances are slim.

Plot concerns a married couple, both doctors. The husband falls in love with a singer and leaves his wife who, without his knowing, is expecting a baby. The singer soon finds a new romance and the husband, after various complications, returns repentantly to his wife, who has never stopped loving him. The play by Juliane Kay, on which the film is based, was more on the light comic side, whereas the film version tries to make a tragedy out of it, which apparently will help the b.o. a lot, but doesn't do justice to the play. Some scenes are overlong and could stand cutting. *Mo.*

Dolores

(La Copla de la Dolores)

(SPANISH)

Luis Film release of Ricardo Núñez production. Stars Imperio Argentina. Directed by Benito Perojo. Screenplay by Francisco Madrid, based on Manuel Acevedo's play. The Story of Dolores; camera Antonio Merayo; music Maestro Reyton. English adaptation and titles, Carlos Catalano. Trade-shown N. Y., Nov. 7, '49. Running time, 93 MINS.

Dolores	Imperio Argentina
Melchor and Flaco	Mariano Ozonlado
Cirilo	Amador Torres
Mariano	Ricardo Canales
Lazaro	Manolo Dios

(In Spanish, English Titles)

Except for an occasional overbearing display of histrionics this importation shows up to good advantage and should be solid for Spanish-language houses though it has a tendency to drag during its 85 minutes.

However, story is essentially gripping in telling of a girl tormented by a ballad written to defame her. Composed by her seducer in retaliation for her shunning him before his friends, the song follows the girl as she runs from town to town trying to escape from it. Settling in a hamlet, the girl marries an innkeeper who took her in despite his knowing the story behind the ballad. Meanwhile, the gal's true lover, released from prison after serving five years of a life sentence for

(Continued on page 28)

Adam and Evelyne

"Adam and Evelyne" (Rank) being tradeshown in New York tomorrow (Thurs.) was reviewed in Variety from London June 8, 1949 by *Mono* who rated it as an "agreeable lightweight entertainment offering capable of earning modest grosses in the U. S." Revolving around a gambler and an orphan girl, film was noted for its "crisp direction and some snappy bits of dialog." Stewart Granger and Jean Simmons star. It's being released in the U. S. by Universal.

THOSE 20 LINES RUN ON AND ON!

7th Week N. Y., 6th Week Boston, 4th Week L. A., Seattle!

Pinky

Salute the Boxoffice Blue Ribbon Picture for October!

I WAS A MALE WAR BRIDE

M. P. Herald Boxoffice Champion for September & October!

Come TO THE STABLE

"Mother Wore Tights" Business in Portland & St. Paul!

Your Thanksgiving Date!
OH, YOU BEAUTIFUL DOLL
TECHNICOLOR

The $7,500 Contest Closes December 4th! Hurry! Hurry!

FATHER WAS A FULLBACK

There's No Business Like 20 Business!

CENTURY-FOX

L.A. Still Limps Albeit 'By Night' Bright $28,000; 'Everybody' NSH 48G, 'Forest' $42,000, 'Columbus' Only 24G

Los Angeles, Nov. 15.

Long holiday weekend and five new bills are failing to brighten local firstrun biz as much as had been anticipated. Despite good critic appraisal and word-of-mouth, "Everybody Does It," in five theatres is not forte at $48,000. "Beyond Forest" shapes okay $42,000 in three sites while "Christopher Columbus" is not big with $24,000 in four spots.

"Live By Night," in contrast, is heading for pleasing $28,000 in four small-seaters. "Intruder in Dust" looks disappointing $5,000 in one house despite hypo for launching. "Prison Warden" is being boosted by vaude to okay $20,000 at Orpheum.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Hall (Pfin-Cor) (824, 902, 1,106, 512, 55-$1)—"Live By Night" (RKO) and "Project X" (FC). Pleasing $28,000. Last week "Deputy Marshal" (Indie) and "Dalton Gang" (Indie) (8 days), $17,900.

Chinese, Los Angeles, Loyola, Uptown, Wilshire (FWC) (2,048, 2,097, 1,248, 1,719, 2,296, 60-$1)—"Everybody Does It" (20th) and "Masked Raiders" (RKO). Okay $48,000 but not up to hopes. Last week "Pinky" (20th) (3d wk), four situations including Loew's State, $31,500.

Downtown, Hollywood, Wilton (WB, 1,757, 2,756, 2,344, 60-$1)—"Beyond Forest" (WB). Good $42,000. Last week "Yellow Ribbon" (RKO) (2d wk), fine $24,900.

Egyptian, Los Angeles, Wilshire (FWC) (1,538, 2,096, 2,296, 60-$1)—"Scene of Crime" (M-G) and "Border Incident" (M-G) (2d wk) (Oke, $22,000). Bill holds added 8 days at Egyptian, then house goes dark for remodelling for reopening due date with Loew's State as Metro showcase. L. A. and Wilshire are now 20th-Fox showcases.

Pantages Hillstreet (RKO) (2,812, 2,890, 60-$1.10)—"Jolson Sings Again" (Col) (4th wk). Nice $24,000. Last week $28,400.

Los Angeles, Hollywood Paramounts (PAM) (3,398, 1,451, 50-$1)—"Tokyo Joe" (Col) and "Feudin, Rhythm" (Col) (L. A. only) (2d wk-6 days). Oke $22,000. Last week, $37,000.

United Artists, Ritz, Studio City, Vogue (UA-FWC) (2,100, 1,370, 800, 885, 60-$1)—"Christopher Columbus" (U) and "Tough Assignment" (FC). Barely okay $24,000. Last week "Abandoned Woman" (U) and "Mysterious Desperado" (RKO) (2d wk-4 days), $7,200.

Million Dollar, El Rey, Iris, Belmont, Culver (Town-FWC) (2,063

(Continued on page 31)

Broadway Grosses

Estimated Total Gross
This Week $628,000
(Based on 17 theatres)
Last Year $711,000
(Based on 17 theatres)

'Wheel' Rolling In Indpls., $15,000

Indianapolis, Nov. 15.

Film biz is a bit spotty at deluxers here this week. "Big Wheel," auto racing film made partly at Indianapolis Speedway, is stout at Loew's to lead town, while "Lost Boundaries" is extra good at Circle. But "Everybody Does It" failed to catch at Indiana.

Estimates for This Week

Circle (Gamble-Dolle) (2,800, 44-65)—"Lost Boundaries" (FC) and "Make Mine Laughs" (RKO). Dandy $12,000. Last week "Seabiscuit" (WB) and "Sky Liner" (Indie), $11,000.

Indiana (C-D) (3,300, 44-65)—"Everybody Does It" (20th) and "Project X" (Indie). Mild $8,000. Last week, "Wore Yellow Ribbon" (RKO), big $13,500.

Loew's (Loew's) (2,427, 44-65)—"Big Wheel" (UA) and "Impact" (UA). Strong $15,000 and possible holdover. Last week "Jolson Sings Again" (Col) (3d wk), nice $7,500 in 5 days, swelling 19-day take to great $42,000 at 55-90c scale.

Lyric (G-D) (1,600, 55-85)—"Deputy Marshal" (Indie) with Tony Hill orch others onstage. Oke $13,000. Last week "Roughshod" (RKO) with Ted Mack unit onstage, modest $11,500.

'Hellfire'-Vaude Hot 16G, Buff; 'Biscuit' Slow 9G

Buffalo, Nov. 15.

Vaude at Century is pushing "Hellfire" to nice week but elsewhere it is unexciting. "Seabiscuit" looks very mild at Center while "Everybody Does It" looms trim at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,500, 40-70)—"Pinky" (20th) (2d wk). Down to $13,000 after smash $26,000 opener.

Paramount (Par) (3,000, 40-70)—"Everybody Does It" (20th) and "Deputy Marshal" (Indie). Nice $14,000. Last week "Red, Hot, Blue" (Par) and "Song Surrender" (Par), same.

Center (Par) (2,100, 40-70)—"Seabiscuit" (WB). Mild $9,000. Last week "Friend Irma" (Par) (2d wk), big $10,500.

Lafayette (Basil) (3,000, 40-70)—"Abandoned" (U) and "Blanche Fury" (EL). Oke $12,000. Last week "Jolson Sings Again" (Col) (3d wk), fine $10,000.

Century (20th Cent) (3,000, 40-70)—"Hellfire" (Rep) and vaude. Nice $16,000. Last week "Mourning Becomes Electra" (RKO) and "The Pearl" (RKO), light $6,500 in 4 days.

L'ville Lags Again But 'Everybody' Oke $11,000

Louisville, Nov. 15.

Downtown houses are not doing much this week. Armistice Day holiday helped a little, but a parade through the downtown area, with large groups of Army personnel from Fort Knox, kept potential ticket buyers on the curb. Warm weather, grid games, and the general outdoor lure all are factors in sluggish pace. "Everybody Does It" at Rialto and "Sword in Desert" at State look like the leaders but both are about average.

Estimates for This Week

Mary Anderson (People's) (1,400, 45-65)—"Seabiscuit" (WB) (2d wk). Neat $6,500 after last week's solid $10,000.

Rialto (Fourth Avenue) (3,000, 45-65)—"Everybody Does It" (20th) and "Forbidden Street" (20th). Average $11,000. Last week, "Chicago Deadline" (Par) and "Counter Punch" (Mono), sturdy $14,000.

State (Loew's) (3,000, 45-65)—"Sword in Desert" (U) and "House Across Street" (WB). Medium $10,000. Last week, "Jolson Sings Again" (Col) (2d wk), sock $17,000.

Strand (FA) (1,000, 45-65)—"Song of Surrender" (Par) and "Forgotten Women" (Mono). Mild $3,500. Last week, "Slattery's Hurricane" (20th) and "Arson, Inc" (Mono), $5,000.

'Forsyte' Pacing D.C., Fat $26,000

Washington, Nov. 15.

Even with holiday prices Armistice Day plus the three-day weekend for government workers, biz is not impressive here this round. Holdovers will keep average down, and newcomers showed up weak. Sole exception is "That Forsyte Woman" at Palace which looms gigantic. "Seabiscuit" at Warner disappointing. "Yellow Ribbon" still fine in third Keith week.

Estimates for This Week

Capitol (Loew's) (2,434, 44-85)—"Red Light" (UA) plus vaude. Slim $18,000 for holiday week, despite Will Mahoney on stage. Last week, "Midnight Kiss" (M-G) plus Peter Lawford-Joey Adams on stage, mighty $29,000, best here in weeks.

Dupont (Lopert) (385, 50-85)—"Lost Boundaries" (FC) (3d wk). Very steady $5,400 after $4,800 last week. Holds on.

Columbia (Loew's) (1,200, 44-74)—"Song Surrender" (Par). Dull $5,000 for firstrun. Last week, "Friend Irma" (Par) (2d run), okay $6,000.

Keith's (RKO) (1,939, 44-80)—"Wore Yellow Ribbon" (RKO) (3d wk). Fine $10,000 after strong $14,000 last week. Season's record-breaker for this house.

Palace (Loew's) (2,270, 44-74)—"Forsyte Woman" (M-G). Tops in town with loud $26,000. Last week, "Everybody Does It" (20th), lively $17,000.

Playhouse (Lopert) (432, 50-85)—"Passage Pimlico" (4th wk). Steady $5,000 after $4,500 last week.

Metropolitan (Warner) (1,163, 44-74)—"Reckless Moment" (Col). Nice $7,000. Last week "Jolson Sings Again" (Col) (4th wk), so-so $7,500 at upped scale.

National (Heiman) (1,600, 44-74)—"Red Danube" (M-G) (2d wk). Surprisingly firm $9,000 after fine $11,000 opener.

Warner (WB) (2,164, 44-74)—"Seabiscuit" (WB). Okay $16,000 for 9 days, but not up to hopes in luring holiday crowds. Last week, "Beyond Forest" (WB) (2d wk), okay $9,000 in final 5 days.

Trans-Lux (T-L) (654, 44-80)—"Fallen Idol" (SRO) (6th wk). Nice $5,500 after $4,500 last week.

'Ribbon' Rich $17,000, Cincy Standout; 'Wheel' Fast 9G, 'Splendor' Nice 7½G

Cincinnati, Nov. 15.

"Yellow Ribbon" stands out brightly this round and is giving lift to all downtown stands. Armistice Day extension of week end holiday aided in offsetting outdoor lure of autumn summer and annual visit of "Ice Follies of 1950" in mammoth Cincy Garden arena. Other first runs, "Big Wheel" and "Savage Splendor" are shaping nice.

Estimates for This Week

Albee (RKO) (3,100, 55-75)—"Yellow Ribbon" (RKO). Robust $17,000. Last week "Seabiscuit" (WB), breezy $14,000.

Capitol (RKO) (2,000, 60-94)—"Jolson Sings Again" (Col) (6th wk). Exiting great run with melodious $6,000 after sturdy $7,500 fifth stanza.

Grand (RKO) (1,400, 55-75)—"Savage Splendor" (RKO). Nice $7,500. Last week "Stampede" (Mono), six days, $6,000.

Keith's (City Inv) (1,542, 55-75)—"Big Wheel" (UA). Fine $9,000 or over, bolstered by p.a. of Jack Dempsey before preem which landed sock press and radio puffs. Last week "Sword in Desert" (U), $6,500.

Palace (RKO) (2,600, 55-75)—"Live By Night" (RKO). Fatrish $10,000. Last week "Red Light" (UA), $9,500.

Shubert (RKO) (2,100, 55-75)—"Seabiscuit" (WB) (m.o.). Pleasing $5,500. Last week "Tokyo Joe" (Col) (m.o.), slow $4,500.

Armistice Ups Hub; 'Forsyte' Average $32,000, 'Chicago' 22G, 'Idol' Nice 15G

Boston, Nov. 15.

Two Armistice Day parades in Hub helped to hypo takes slightly in downtown houses but not enough to take up slack in general downward trend. "Forsyte Woman," one of newcomers, at State and Orpheum, shapes about average. "Chicago Deadline" at Paramount and Fenway looms fair. "Fallen Idol" at Mayflower and Esquire opened slow but looks to land nice to big totals.

Estimates for This Week

Astor (Jaycox) (1,200, 50-95)—"Pinky" (20th) (6th wk). Oke $8,000. Last week, $8,700 for 5th week.

Boston (RKO) (3,200, 55-85)—"Reckless Moment" (Col) plus vaude. Heavy holiday biz will help to okay $22,000. Last week, "Abandoned" (U) plus vaude, $20,500.

Esquire (ATC) (960, 35-95)—"Fallen Idol" (SRO). Class uptown house opened for run of pic with big $7,000 or near in view.

Fenway (NET) (1,373, 40-85)—"Chicago Deadline" (Par) and "Golden Stallion" (Rep). Not bad $6,500. Last week, "Seabiscuit" (WB) and "Song Surrender" (Par), $5,000.

Mayflower (ATC) (700, 35-95)—"Fallen Idol" (SRO). Expected to build to sock $8,000 or close. Last week, subsequent-run.

Memorial (RKO) (3,500, 40-85)—"Beautiful Doll" (20th) (2d wk). Nice $18,000 after $22,000 for first.

Metropolitan (NET) (4,376, 40-85)—"Everybody Does It" (20th) and "Deputy Marshal" (Indie) (2d wk). Down to $16,000 after modest $19,500 first.

Orpheum (Loew) (2,900, 40-85)—"Forsyte Woman" (M-G). Average $20,000. Last week, "Jolson Sings Again" (Col) (3d wk), solid $15,000.

Paramount (NET) (1,700, 40-85)—"Chicago Deadline" (Par) and "Golden Stallion" (Rep). Average $15,500. Last week, "Seabiscuit" (WB) and "Song Surrender" (Par), mild $11,000.

State (Loew) (3,500, 40-85)—"Forsyte Woman" (M-G). Upcurving $12,000. Last week "Grant Takes Richmond" (Col) and "Border Incident" (M-G), $10,000.

Key City Grosses

Estimated Total Gross
This Week $2,738,000
(Based on 25 cities, 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,939,000
(Based on 23 cities and 221 theatres.)

'Light' Brightens Philly at $15,000

Philadelphia, Nov. 15.

Biz backslide continues with Saturday virtually only bright spot because of Army & Penn football game. Rain plummeted Sunday grosses in firstruns and weak newcomers, plus played-out holdover fare, did the damage. "Red Light," best of new arrivals, is bright at Stanton. "Seabiscuit" is sluggish at Mastbaum. "Border Incident" with tab musical "Make Mine Manhattan" onstage, looks fair at Earle.

Estimates for This Week

Aldine (WB) (1,303, 60-$1.25)—"Jolson Sings Again" (Col) (7th wk). Holding up strongly at $13,500. Last week, $14,500.

Boyd (WB) (2,360, 50-99)—"Baby Makes Three" (Col). Mild $15,000. Last week, "Lost Boundaries" (FC) (3d wk), okay $14,000.

Earle (WB) (2,700, 50-99)—"Border Incident" (M-G) with "Make Mine Manhattan" unit onstage, about par at $20,000. Last week, "Brimstone" (Rep) with "Grand Ole Opry" onstage, $18,000.

Fox (20th) (2,250, 50-99)—"Everybody Does It" (20th) (2d wk-5 days). Mild $12,000. Last week, trim $21,000.

Goldman (Goldman) (1,200, 50-99)—"Red Danube" (M-G) (3d wk). Down to $10,000. Last week, nice $13,000.

Karlton (Goldman) (1,000, 50-99)—"Doctor and Girl" (M-G) (3d wk). Slim $4,500. Last week, $6,000.

Mastbaum (WB) (4,360, 50-99)—"Seabiscuit" (WB). Very slow $13,000. Last week, "Beyond Forest" (WB) (2d wk-11 days), $20,000.

Stanley (WB) (2,950, 50-99)—"Tokyo Joe" (Col) (2d wk). Good $17,000 after big $25,000 opener.

Stanton (WB) (1,475, 50-$1)—"Red Light" (UA). Bright $15,000. Last week, "Reckless Moment" (Col), drab $8,500.

Trans-Lux (T-L) (500, 50-99)—"Blanche Fury" (EL) (2d wk). Trim $7,700 after $6,500 opener.

'Doll' Sultry $13,000 In Balto; 'Forsyte' Hep 15G

Baltimore, Nov. 15.

Biz here is perking a bit with best current activity reported by "Forsyte Woman" at Loew's Century, and "Beautiful Doll" at the New. Also in good position is "Fighting Man" which is lifting the Mayfair's take to one of its best figures in moons.

Estimates for This Week

Century (Loew's-UA) (3,000, 20-60)—"Forsyte Woman" (M-G). Pointing to fine $15,000. Last week, "Johnny Eager" (M-G) (reissue), $6,400.

Hippodrome (Rappaport) (2,240, 20-89)—"Live By Night" (RKO) plus vaude headed by Dave Apollon. Fairish $14,000. Last week, "Strange Bargain" (RKO) and big stageshow headed by Jerry Colonna, Jan August and Eileen Barton, all right $15,200.

Keith's (Schanberger) (2,460, 20-60)—"That's My Baby" (UI). Opens tomorrow (Wed.) after "Red, Hot, Blue" (Par) hung up $9,300.

Mayfair (Hicks) (960, 20-65)—"Fighting Man" (20th). Solid $8,000, and holds.

New (Mechanic) (1,800, 20-60)—"Beautiful Doll" (20th). Fine $13,000. Last week, "Everybody Does It" (20th) (2d wk), $7,300.

Stanley (WB) (3,280, 25-75)—"Chicago Deadline" (Par). Opened yesterday (Mon.) after 10 days of "Seabiscuit" (WB) failed to excite at $9,800.

Town (Rappaport) (1,500, 35-65)—"Wore Yellow Ribbon" (RKO) (2d wk). Trim $11,000 on heels of big $15,800 preem. Holds a third.

End of Steel Walkout Lifts Cleve; 'Doll' Fine $15,000, 'Everybody' 13G

Cleveland, Nov. 15.

Settling of steel strike in local plants is taking the whammy off all houses which are visibly perking up here. Improved economic conditions are most aptly reflected by strong showings being made by "Everybody Does It" at Palace, "Doctor and Girl" at State and "Beautiful Doll" at Hipp. "Jolson Sings Again" on third round shapes stoutly at Esquire.

Estimates for This Week

Allen (Warners) (2,000, 55-70)—"Reckless Moment" (Col). Weak $9,500. Last week, "Abandoned" (U), $9,200.

Esquire (Community) (704, 60-$1)—"Jolson Sings Again" (Col) (3d wk). Husky $13,000 following $14,000 last week.

Hipp (Warners) (3,700, 55-70)—"Beautiful Doll" (20th). Healthy $15,000. Last week, "Seabiscuit" (20th), $14,000.

Palace (RKO) (3,300, 55-70)—"Everybody Does It" (20th). Swell $13,000. Last week, "Strange Bargain" (RKO) plus stage unit with Pat Henning and Charles Timblin, big $23,000 one of best grossers from N. Y. Palace.

State (Loew's) (3,450, 55-70)—"Doctor and Girl" (M-G). Big $15,000. Last week, "Fighting Kentuckian" (Rep), $16,000.

Stillman (Loew's) (2,700, 55-70)—"Red, Hot, Blue" (Par). Satisfactory $7,000. Last week, "Gal Took West" (U), $5,000.

Seattle Still Spotty, Albeit 'Chicago' $13,000

Seattle, Nov. 15.

Partial holiday is no help to most houses here this week. "Chicago Deadline" is best. "Yellow Ribbon" is at the Blue Mouse for extended-run, moving from Paramount. "Jolson" is hefty in third stanza at Liberty.

Estimates for This Week

Coliseum (H-E) (1,877, 50-84)—"Chicago Deadline" (Par) and "Zamba" (EL). Great $13,000. Last week, "Gal Took West" (U) and "Riders in Sky" (Col), mild $5,000.

Fifth Avenue (H-E) (2,349, 50-84)—"Seabiscuit" (WB) and "Well

(Continued on page 31)

'Light' Brightens Philly at $15,000

'Fighting Man'-Mooney Big $45,000 Tops Det.; 'Wheel' Smooth $18,000

Detroit, Nov. 15.

Stageshow headed by Art Mooney band is pushing "Fighting Man" to solid session at the Fox. Next best looks to be "Big Wheel" which is rolling to big round at the United Artists. Elsewhere it is strictly holdover with "Jolson Sings Again" still steady in fifth week at the Madison.

Estimates for This Week

Fox (Fox-Mich) (5,000, 70-95)—"Fighting Man" (20th) plus stageshow headed by Art Mooney orch. Big $45,000. Last week, "Beautiful Doll" (20th) and "Skyliner" (Indie) (2d wk), thin $18,000.

Michigan (United Detroit) (4,000, 70-95)—"Tokyo Joe" (Col) and "Blondie Hits Jackpot" (Col) (2d wk). Fair $16,000. Last week, strong $23,000.

Palms (UD) (2,900, 70-95)—"Yellow Ribbon" (RKO) and "Dan Patch" (UA) (3d wk). Down to $10,000. Last week solid $16,000.

United Artists (UD) (2,000, 70-95)—"Big Wheel" (UA) and "Arctic Fury" (RKO). Swell $18,000. Last week "Johnny Eager" (M-G) and "Rhythm Hits Ice" (M-G) (reissues), $12,000.

Madison (UD) (1,800, 95-$1.20)—"Jolson Sings Again" (Col) (5th wk). Steady $10,000. Last week, $12,000.

Adams (Balaban) (1,700, 70-95)—"Midnight Kiss" (M-G) and "Secret Garden" (M-G) (2d wk). Fading to $7,500. Last week, nice $9,000.

Downtown (Balaban) (2,900, 70-95)—"Red Danube" (M-G) and "Tale of Navajos" (M-G) (2d wk). Drab $6,000. Last week, $8,000.

Armistice Beats Chi Heat; 'Forest' Upped by Maxwell-Lawford-Lester $65,000, 'Wheel'-'Shoes' 60G, Both Big

Chicago, Nov. 15.

While the Loop boxoffice wilted first part of week because of unseasonal temperatures, latter part is being boosted by Armistice Day crowds and strong new product. "Beyond Forest" backed by Marilyn Maxwell, Peter Lawford and Jerry Lester onstage at the Chicago shapes great $65,000. Oriental, with a tab version of "High Button Shoes" and "Big Wheel," is being helped by personals of Mickey Rooney and Thomas Mitchell. May hit sock $60,000. Palace with eight acts of vaudeville and "The Threat" is headed for tidy $17,500.

"Song of Surrender" at Roosevelt is moderate $13,000 or less. "Red Danube" appears barely okay with $16,500 at State-Lake.

Holdovers are topped by "She Wore Yellow Ribbon," in third week at Grand with $11,000. "Come to Stable" still is in the chips with lusty $12,000 for fifth United Artists week. "Jolson Sings Again" at Woods on 10th session engagement is loud $14,000.

Estimates for This Week

Chicago (B&K) (3,900, 50-98)—"Beyond the Forest" (WB) with Marilyn Maxwell, Peter Lawford, Jerry Lester on stage. Great $65,000. Last week, "Chicago Deadline" (Par) with Celeste Holm p.a. (2d wk) $45,000.

Garrick (B&K) (900, 50-98)—"Animal Crackers" (Par) "Duck Soup" (Par) (reissues) (2d wk). Fine $6,000. Last week, $8,000.

Grand (RKO) (1,500, 50-98)—"Wore a Yellow Ribbon" (RKO) (3d wk). Still five at $11,000. Last week, solid $13,000.

Oriental (Essaness) (3,400, 50-98)—"Big Wheel" (UA) with "High Button Shoes" tab unit onstage. Sock $60,000. Last week, "Tokyo Joe" (Col) with Desi Arnaz topping stageshow (3d wk), $34,000.

Palace (RKO) (2,500, 50-98)—"The Threat" (RKO) backed by vaude. Combination looks brisk $17,500. Last week, "Abandoned" (U) and "Rusty's Birthday" (Col), $12,000.

Rialto (Indie) (1,700, 50-98)—"Because of Eve" (Indie) (2d wk). Should grab trim $9,000. Last week $11,000.

Roosevelt (B&K) (1,500, 50-98)—"Song of Surrender" (Par). Fair $13,000 or less. Last week, "Gal Took West" (U), $10,000.

Selwyn (Shubert) (1,000, $1.20-$2.40)—"Red Shoes" (EL) (49th wk). Still solid at $3,700. Last week $4,000.

State-Lake (B&K) (2,700, 50-98)—"Red Danube" (M-G). Looks moderate $16,500. Last week, "Everybody Does It" (20th) (2d wk), $14,000.

United Artists (B&K) (1,700, 50-98)—"Come to Stable" (20th) (5th wk). Bright $12,000. Last week, $13,500.

Woods (Essaness) (1,073, 98-$1.25)—"Jolson Sings Again" (Col) (10th wk). Final stint should hit $14,000. Last week stout $17,500.

World (Indie) (587, 80)—"Affair Blum" (Indie). Terrif $4,000. Last week "Life Loves Napoleon" (Indie) $2,000.

WELK LIFTS 'JUDGE' WOW $22,000, OMAHA

Omaha, Nov. 15.

Lawrence Welk band is boosting "Judge Steps Out" to smash session at Orpheum this week. "Chicago Deadline" at Paramount shapes just fair. "They Live By Night" and "Arctic Fury" at Brandeis is fairish.

Estimates for This Week

Orpheum (Tristates) (3,000, 20-80)—"Judge Steps Out" (RKO) with Lawrence Welk orch onstage. Socko $22,000. Last week, "Black Magic" (UA) and "Last Bandit" (Rep), mild $10,000.

Brandeis (RKO) (1,500, 16-65)—"Live By Night" (RKO) and "Arctic Fury" (RKO). Fairish $6,000. Last week, "Tokyo Joe" (Col) and "Make Mine Laughs" (RKO), okay $8,000.

Paramount (Tristates) (2,800, 16-65)—"Chicago Deadline" (Par). So-so $10,000. Last week, "Everybody Does It" (20th) and "Down Memory Lane" (EL), $9,500.

State (Goldberg) (865, 16-65)—"Home Brave" (UA) (2d wk). Fine $4,200. Last week, $6,500.

Omaha (Tristates) (2,100, 16-65)—"Christopher Columbus" (U) and "Black Eagle" (Col) (four days). Okay $7,000. Last week, "Nick Beal" (Par), light $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Ribbon' Prov. Ace, Sockeroo $19,000

Providence, Nov. 15.

Wow is the sentiment hereabouts with all stands reporting hefty biz. RKO Albee with "She Wore a Yellow Ribbon" is topping the list. Loew's State's "Forsyte Woman" is only okay. Majestic's "Beautiful Doll" shapes nice.

Estimates for This Week

Albee (RKO) (2,200, 44-65)—"Wore Yellow Ribbon" (RKO) and "Arctic Fury" (RKO). Socko $19,000. Last week, "Christopher Columbus" (U) and "Mysterious Desperado" (RKO), fair $10,000.

Fay's (Fay) (1,400, 44-65)—"House Across Street" (WB) and vaude. Snappy $8,500. Last week, "Joe Palooka Counterpunch" (Mono) and vaude, $8,000.

Majestic (Fay) (2,200, 44-65)—"Beautiful Doll" (20th). Nice $16,000. Last week, "Everybody Does It" (20th) and "Grand Canyon" (Rep), $17,000.

Metropolitan (Snider) (3,100, 80-85)—"Jolson Sings Again" (Col) (2d wk). Still sock $17,000 in this normally weak house. First week was terrific, $26,000.

State (Loew) (3,200, 44-65)—"Forsyte Woman" (M-G). Okay $19,000. Last week, "Doctor and Girl" (M-G) and "Rusty's Birthday" (Col), $15,500.

Strand (Silverman) (2,200, 44-65)—"Red, Hot, Blue" (Par). Opened Monday (14). Last week, "Chicago Deadline" (Par), middish $14,000 in 10 days.

Pitt Still Very Spotty; 'Seabiscuit' NG $12,000, 'Ribbon' Strong 9G, 2d

Pittsburgh, Nov. 15.

"Story of Seabiscuit" started fairly well at Stanley for week in shaping very mild. Advanced prices on Armistice Day got everything off fast but depression settled in immediately after that although "She Wore a Yellow Ribbon" is still big in Warner holdover.

Estimates for This Week

Fulton (Shea) (1,700, 45-80)—"Abandoned" (U). Another alsoran for this spot, won't do much more than $5,000. Last week, "Gal Who Took West" (U), same.

Harris (Harris) (2,200, 45-80)—"Reckless Moment" (Col). James Mason-Joan Bennett on marquee doesn't mean much here, modest $8,000 looks all. Last week, "Everybody Does It" (20th), weak $8,000 in 8 days.

Penn (Loew's-UA) (3,300, 45-80)—"Forsyte Woman" (M-G) (2d wk). Away fast on h.o. but is slipping to $12,000 or near. Last week, nice $19,000.

Stanley (WB) (3,800, 45-80)—"Seabiscuit" (WB). Not getting far at drab $12,000. Last week, "Friend Irma" (Par), $15,000.

Warner (WB) (2,000, 45-80)—"Wore Yellow Ribbon" (RKO) (2d wk). Has been doing thumping biz here with $9,000 after last week's rousing $15,000. Holds a third.

'Chicago' Robust $22,000, Mont'l; 'Boundaries' 11G

Montreal, Nov. 15.

"Chicago Deadline" is the big news here this week at Capitol. "Come to Stable" is strong in second Loew's week. "Lost Boundaries" looms smash at Imperial.

Estimates for This Week

Loew's (C-T) (2,835, 40-65)—"Stable" (20th) (2d wk). Holding big at $16,000 after sock opener at $19,000.

Capitol (C-T) (2,412, 34-60)—

(Continued on page 31)

'Pinky' Perky $18,000, Port.; 'Danube' OK 7G

Portland, Ore., Nov. 15.

Biz is up this week at most downtown houses. "Pinky" looks big at Paramount and but only good at Oriental. "Black Magic" looks okay at Broadway.

Estimates for This Week

Broadway (Parker) (1,832, 50-85)—"Black Magic" (U) and "Postoffice Investigator" (Rep). Okay $7,500. Last week, "Sword in Desert" (U) and "Kid From Cleveland" (Rep), good $10,500.

Mayfair (Parker) (1,500, 65-$1)—"Jolson Sings Again" (Col) (3d wk). Sock $8,000. Last week, torrid $10,000.

Oriental (H-E) (2,000, 50-85)—"Pinky" (20th) and "Holiday in Havana" (Col), day-date with Paramount. Good $6,000. Last week, "Tokyo Joe" (Col) and "The Big Fight" (Mono), $5,000.

Orpheum (H-E) (1,750, 50-85)—"Grant Takes Richmond" (Col) and "Barbary Pirate" (Mono). Okay $8,000. Last week, "Tokyo Joe" (Col) and "The Big Fight" (Mono), fine $7,000.

Paramount (H-E) (3,400, 50-85)—"Pinky" (20th) and "Holiday Havana" (Col), also Oriental. Big $12,000. Last week, "Beyond Forest" (WB) and "Strange Bargain" (Mono), $8,000.

United Artists (Parker) (895, 50-85)—"Red Danube" (M-G). Okay $7,000. Last week, "Under Capricorn" (WB) (2d wk), drab $3,000.

'Honor' Lusty 15G In Damp Frisco

San Francisco, Nov. 15.

Heavy rains here are slowing up biz currently. Preem of "Without Honor" was hypoed opening day by personals of Dane Clark and Laraine Day, landing big total on week. "Seabiscuit" is fairly fast at Paramount while "Beyond Forest" is modest at Fox. "Jolson Sings Again" shapes socko at United Artists. "Hamlet" is fine on pop-price return date at Larkin.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85)—"Trapped" (EL) and "Memory Lane" (EL). Colorless $13,000. Last week, "Live By Night" (RKO) and "Stagecoach Kiss" (RKO), $14,500.

Fox (FWC) (4,651, 60-95)—"Beyond Forest" (WB) and "Alias Champ" (Rep). Modest $18,000 or less. Last week, "Pinky" (20th) and "Deputy Marshal" (SG) (2d wk), $14,500.

Warfield (FWC) (2,656, 60-85)—"Midnight Kiss" (M-G) and "Black Midnight" (Mono) (2d wk). Only $8,500. Last week, nice $17,500.

Paramount (Par) (2,646, 60-85)—"Seabiscuit" (WB) and "Project X" (FC). Fairly fast $17,000. Last week, "Red, Hot, Blue" (Par) and "Dalton Gang" (Indie), $18,000.

St. Francis (Par) (1,400, 60-85)—"Without Honor" (UA). Big $15,000. Last week, "Under Capricorn" (WB) (3d wk), $7,500.

Orpheum (No Coast) (2,448, 55-85)—"Reckless Moment" (Col) and "Chinatown Midnight" (Col). Thin

(Continued on page 31)

'Brimstone' Torrid 14G In Toronto; 'Doctor' 11G

Toronto, Nov. 15.

Heavy list of holdovers sees business on mild side here, new product getting mediocre returns for most part. "Brimstone" in four houses looms big and "Doctor and Girl" looks okay at Loew's.

Estimates for This Week

Capitol, Nortown, Shea's (FP) (1,079, 959, 2,386, 40-70)—"Everybody Does It" (20th) (2d wk). Slim $8,500 after last week's $11,000.

Downtown, Glendale, Scarboro, State (20th) (1,059, 955, 698, 694, 35-60)—"Brimstone" (Rep) and "Angels Disguise" (Mono). Big $14,000. Last week, "Gal Sal" (20th) and "Submarine Patrol" (20th) (reissues), $9,000.

Eglinton, University (FP) (1,080, 1,556, 40-70)—"Pinky" (20th) (2d wk). Fine $9,500 after last week's big $13,000.

Imperial (FP) (3,373, 40-70)—"Male War Bride" (20th) (5th wk). Still hefty $10,500 after last week's $13,500.

Loew's (Loew) (2,096, 40-70)—"Doctor and Girl" (M-G). Okay $11,000. Last week, "Midnight Kiss" (M-G) (2d wk), $6,500.

Odeon (Rank) (2,300, 35-$1.20)—"Adam & Evelyne" (EL). Fair $11,500. Last week, "Easy Living" (RKO), $12,000.

Uptown (Loew) (2,743, 40-70)—"Wizard of Oz" (M-G) reissue (2d wk). Okay $6,500 after last week's $9,000.

B'way Soars; 'Battleground' Hits New High $68,000, 'Forsyte' Terrif $150,000, 'Doll'-Martin $100,000, 'Men' Big 40G

Armistice Day influx of out-of-towners for Notre Dame-North Carolina football game and seven new bills are combining to give Broadway ace picture theatres their strongest week this fall. Overall total likely will reach the highest figure since last Easter. With more than 30,000 visitors in for the grid classic and holiday scales in force starting Friday, soaring grosses resulted, four houses rolling up smash sessions. Rain Sunday (13) night cut in somewhat.

"Battleground" is heading for $68,000 at Astor, which would mean a new record here. War pic seems sure of ending near the high held by "Kid From Brooklyn," made in 1946, which is all the more sensational since "Kid" had the benefit of Easter Week holiday scale and made when business conditions were better.

Music Hall is soaring to one of its biggest weeks with "Forsyte Woman," with giant $150,000 or over, appeal of the Hall being a sure draw for out-of-town folks.

"Beautiful Doll" with Tony Martin heading stageshow also is sock at $100,000 or close at Roxy, after breaking house mark for holiday opening day last Friday (11). "Seabiscuit" and "Laffs-a-Poppin'" unit is lagging with less than $40,000, very mild at Strand.

"All King's Men," with high crix appraisal, wound up first week at Victoria with huge $40,000, one of greatest weeks at house since revamped. "Joan of Arc" holds record here but had benefit of $2.40 top while theatre now is getting $1.50. "That's My Baby" looms very slim $10,000 staying only two extra days at Criterion. "Deputy Marshal" with vaude never caught on at Palace with only $18,000, a lesser gross there.

Second week of "Chicago Deadline" with Jo Stafford, Paul Weston band onstage is holding nicely with $62,000 at Paramount, and goes a third. "Red Shoes," showing smart pickup in recent weeks, looks big $12,300 for 56th week at Bijou.

"Wore Yellow Ribbon" with Dick Contino unit onstage opens tomorrow (Thurs.) at Capitol after three solid weeks of "Tokyo Joe" and Lena Horne, Skitch Henderson band topping stage bill. Final eight days shapes okay $49,000.

Estimates for This Week

Astor (City Inv.) (1,300, 60-$1.80)—"Battleground" (M-G). Soaring to terrific $68,000 or near, which would mean new house high after breaking old 3-day opening week mark. Pic drew mostly strong reviews and got off big on Armistice Day following smartly ballyhooed preem Thursday (10) night with celebs, stars of film and Metro toppers. Upped scale, with higher earlier prices and $1.80 top at night, is giving this an added lift. Ran till 5 a.m. Sunday morning.

Bijou (City Inv.) (589, $1.20-$2.40)—"Red Shoes" (EL) (56th wk). Pushing up in remarkable fashion to $12,300 after great $11,500 last week. Stays on, pic having perked in recent weeks on publicity anent going into second year and recent visit of Sadler's Wells ballet to N. Y.

Capitol (Loew's) (4,820, 55-$1.50)—"Tokyo Joe" (Col) and Lena Horne, Skitch Henderson orch heading stageshow (3d-final wk). Holding eight days in final session to get $49,000 with extra previews of next film helping on final day, second week nice $60,000. "Wore Yellow Ribbon" (RKO) with Dick Contino unit onstage opens tomorrow (Thurs.).

Criterion (Moss) (1,700, 50-$1.75)—"That's My Baby" (U). Very slim $10,000 and stays over only two extra days. "Bride For Sale" (RKO) opening Saturday (19). In ahead, "Live By Night" (RKO), $14,000.

Globe (Brandt) (1,500, 50-$1.20)—Johnny Eager (M-G) (reissues) (3d final wk). Down to about $10,000 this round after nice $14,000 in second. "Border Incident" (M-G) opens Saturday (19).

Mayfair (Brandt) (1,736, 50-$1.20)—"Doctor and Girl" (M-G) (3d wk-10 days). Slipping off to $10,500 after okay $13,000 in second round. "Intruder in Dust" (M-G) opens Nov. 22.

Palace (RKO) (1,700, 55-$1.20)—"Deputy Marshal" (Indie) and vaude. Not creating much excitement at $18,000. Last week, Mary Ryan (Col) plus vaude, nice $19,500.

Paramount (Par) (3,664, 55-$1.50)—"Chicago Deadline" (Par) with Jo Stafford, Paul Weston orch topping stage bill (3d-final wk). Initial holdover stanza finished at okay $62,000 after $73,000 opener. "Great Lover" (Par) comes in next.

Park Avenue (U) (583, $1.20-$2.40)—"Hamlet" (U) (60th wk). The 59th frame ended last night (Tues.) off a bit at $6,700 after fancy $7,300 for week ahead. Stays on.

Radio City Music Hall (Rockefellers) (5,945, 80-$2.40)—"Forsyte Woman" (M-G) and stageshow. Roaring ahead to terrific $150,000, one of big weeks here. Holds, natch! Last week, "Heiress" (Par) with stageshow (5th wk), slipped to $114,500, bit below hopes.

Rialto (Mage) (594, 44-98)—"Fighting Man" (20th). Opens today (Wed.). Last week, "Savage Splendor" (RKO) (2d wk), slipped to $7,000 after fine $9,000 in first.

Rivoli (UAT-Par) (2,092, 60-$1.25)—"Pinky" (20th) (7th wk). Still doing strong biz with $19,000 after $23,000 last week. Stays on.

Roxy (20th) (5,886, 80-$1.75)—"Beautiful Doll" (20th) with Tony Martin topping stage bill. Hitting sockeroo $100,000 or near, with new upped price for loge seats helping. Naturally holding. In ahead, "Everybody Does It" (20th) with Ethel Waters heading stageshow (2d wk-10 days), $81,000.

State (Loew) (3,450, 50-$1.80)—"Jolson" (Col) (14th-final wk). Holding very well near end of run with about $19,000 in view for 13th week after $20,000 in last frame. "Holiday Affair" (RKO) opens Nov. 23.

Strand (WB) (2,756, 55-$2)—"Seabiscuit" (WB) and "Laffs-A-Poppin'" unit onstage. Not catching on as hoped, with barely okay $40,000 or less. Holds. In ahead, "Beyond Forest" (WB) with condensed version of "Make Mine Manhattan" onstage (3d wk), light $26,000.

Sutton (R&B) (561, 70-$1.20)—"Fallen Idol" (SRO). Opened yesterday (Tues.) to solid biz after invitational preview Monday (14) night. Last week, "Quartet" (EL) (34th wk-6 days), strong $5,500.

Victoria (City Inv.) (1,060, 95-$1.50)—"All King's Men" (Col) (2d wk). First week ended last Monday (14) neared to smash $40,000. Looks in for run. In ahead, "Christopher Columbus" (U) (4th wk-6 days), $6,000.

'Pinky' Paces K.C. With Fancy $17,000; 'Red, Hot' Warm 13G, 'Ichabod' 10G

Kansas City, Nov. 15.

Two strong newcomers in "Pinky" at Orpheum and "Red, Hot and Blue" at Paramount will help biz here this week. "Pinky" shapes solid $17,000. "Red, Hot" looks pleasing. "Ichabod" at Missouri and "Gal Who Took West" at Tower-Uptown-Fairway trio are fairish. Record warm weather early in week is hurting.

Estimates for This Week

Esquire (Fox Midwest) (820, 55-75)—"Male War Bride" (20th) (m.o.). After four weeks at Orpheum, goes into this house at same extra fare for good $4,000. Last week, "Big Cat" (EL) and "Roll Thunder Roll" (EL), moderate $3,000 at 65c scale.

Kimo (Dickinson) (550, 61-75-$1)—"Quartet" (EL) (4th wk). Holding good pace at $2,500 and may go a fifth. Last week, nice $3,000.

Midland (Loew's) (3,500, 45-65)—"Doctor and Girl" (M-G) and "Holiday in Havana" (Col). Ordinary $12,000. Last week, "Red Danube" (M-G) and "Blondie Hits Jackpot" (Col), $11,000.

Missouri (RKO) (2,650, 45-65)—"Ichabod" (RKO) and "Winner Take All" (Mono). Okay $10,000. Last week, "Strange Bargain" (RKO) and third vaude unit on stage, fat $19,000 at 75c top.

Orpheum (Fox Midwest) (1,847, 55-75)—"Pinky" (20th). Fast $17,000 near and holds. Last week, "Male War Bride" (20th) (4th wk), fine $8,000 in 6 days.

Paramount (Par) (1,900, 45-65)—"Red, Hot, Blue" (Par). Pleasant $13,000. Holds. Last week, "Seabiscuit" (WB), moderate $11,000 in 9 days.

Roxy (Durwood) (900, 45-65)—"Red Light" (UA) and "Mississippi Rhythm" (Mono). Bettering usual pace at $4,200. Last week, "Crooked Way" (UA) and "Forgotten Women" (Mono), $3,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700, 45-65)—"Gal Who Took West" (U). Light $12,000. Last week, "That's My Baby" (U), same.

LAUGHTE
Bing's Newest Hit Is Making Millions Happy!
BING CROSBY · ANN BLYTH
BARRY FITZGERALD · HUME CRONYN
"Top O' the Morning"
ROBERT L. WELCH · DAVID MILLER
Betty Hutton
Victor Mature
"RED, HOT AND BLUE"
JOHN FARROW
WILLIAM DEMAREST · JUNE HAVOC
ROBERT FELLOWS
Champions To Beat The Christmas Shopping Slump!
BING Crosby · FRED Astaire
in Irving Berlin's
"HOLIDAY INN"
The "White Christmas" picture!
BARBARA Stanwyck · HENRY Fonda in
"THE LADY EVE"
Written and Directed by
Preston Sturges
VEXIEST comedy of them all!
and today's Laughter-Leaders are from P

R pays off, M.P. Herald* Survey finds...

Variety Reports It
A Top Autumn Money-Maker!
HAL WALLIS' production
"My Friend Irma"
JOHN LUND · DIANA LYNN
DON DeFORE · MARIE WILSON
DEAN MARTIN–JERRY LEWIS
Directed by George Marshall · Screenplay by Cy Howard and Parke Levy
Based upon the CBS radio program "My Friend Irma" created by Cy Howard

And Here's Paramount's First
Fun-Fest of '50!
"Dear Wife"
For The Howl Of Your Life
—With The Stars Of "Dear Ruth"
WILLIAM HOLDEN · JOAN CAULFIELD
BILLY DeWOLFE · MONA FREEMAN
EDWARD ARNOLD
Arleen Whelan · Mary Philips
Produced by RICHARD MAIBAUM · Directed by RICHARD HAYDN
Based on the stories by Arthur Sheekman and N. Richard Nash
and a sequel to Paramount's "DEAR RUTH"

Set To Top The Merry Christmas Of "Paleface"!
BOB HOPE
RHONDA FLEMING
"The Great Lover"
ROLAND YOUNG · ROLAND CULVER · RICHARD LANDT · CHARLES DRAKE
Screenplay by Barry Trivers and Edmund Hartmann
Produced by REGINALD DENNY
Directed by Alfred E. Green

PARAMOUNT

* For all the facts see issue of Oct. 22, with product lists showing that Paramount has more laugh hits—current and coming—than any other company.

Army Holds 25G U.S. Royalties In Vienna; Austria Legit Biz Shaky

Vienna, Nov. 8.

There's about $25,000 in Austrian schillings waiting here for U. S. playwrights. That's reckoned at the official exchange rate of 10 schillings to $1. But the coin can't be exported at present, and Edward Hogan, chief of the U. S. Forces in Austria Theatre Section here, suggests that scribes who'd like to have a good time and taste Austrian culture come here and spend their schillings. They can buy exportable valuables or dollars in the black market, too, if they want to. That's their own biz, once they've collected the schillings. But since there's plenty of both necessities and luxuries in Vienna and a flock of classy summer and winter resorts here, best deal for the playwrights may be a trip to Austria.

Sum mentioned covers only plays brought into Austrian theatres under army's aegis. Other U. S. works have been privately imported, and in some cases coin has been paid out through private sources or in special barter deals. U. S. theatre section was handled about 100 titles. Hogan, a former Metrolite in Hollywood, London and Paris, is now pushing for local productions of "Streetcar," "Mr. & Mrs. North," "Jason," "My Heart's in the Highlands" and "Saturday's Children."

Recent socks on Austrian stages have included "Voice of the Turtle" and "Harvey," the latter starring Oscar Karlweiss, who's now doing big biz at the Josefstadt theatre in Noel Coward's "Present Laughter."

Legit biz here is generally shaky, with only individual hits holding up well. Effects of the war are showing up in the fact that there's scarcely any new talent in writing, acting or directing to speak of in a part of Europe that formerly supplied the world. State-supported theatres still bear

(Continued on page 26)

All Brit Pix 'Non-Profit.' Sez De Grunwald; Wants Entertainment Tax Ease

London, Nov. 15.

Anatole de Grunwald, independent producer, who recently concluded a seven-picture deal with U-A, has made a public suggestion in regard to entertainment tax, urging that Britain follows the French principle of returning part of the impost to be reinvested in future production.

In a comment on the decision of the Arts Council to exempt the legiter "Streetcar Named Desire" from the tax, de Grunwald said: "It is a purely cultural subject, of course, and as such entitled to exemption," but he thought it a pity that a film directed by the same director, "Hamlet," shouldn't be considered sufficiently cultural to be allowed exemption.

De Grunwald revealed that he is applying to the Arts Council for exemption on his next film. "If I am told that exemption is granted only to non-profit concerns, I can safely say all British films qualify." De Grunwald, who advocates complete divorcement of production, distribution and exhibition, is applying to the government's Film Finance Corp. for the money for his U-A production lineup.

BBC Gets Shepherd's Bush For 500G, Nixing Films

London, Nov. 15.

Acquisition by the British Broadcasting Corp. of the Shepherd's Bush studios puts an end to any hope that the outfit might have been retained for filmmaking purposes. Price paid is not disclosed, but is reportedly in the neighborhood of $500,000.

The Gainsborough studios will give the BBC adequate stopgap accommodation until their projected TV centre at the adjacent White City is ready to function in 1956. Large sound stages will give ample scope for more lavish production and will end many of the restrictions that have hampered progress in the limited space available at Alexandra Palace. It may also permit an early extension of screen time.

Welles 'Othello' Done

Rome, Nov. 8.

Orson Welles is in Venice now, and unless there is some serious, unforeseen setback, "Othello" should be completed before the end of this week. He plans to return to Rome to do the editing, cutting and any necessary dubbing. "Othello" was started in Northern Africa last spring, and has been halted on a number of occasions for various reasons. Louis Lindsay arrived in Rome from Hollywood to work on the technical parts of the film. Lindsay has been associated with Welles for many years.

Upon the completion of "Othello," Welles journeys to Cairo for his next picture, "Ulysses."

Wilcox in U.S. Legit-Pix Tie

London, Nov. 15.

Herbert Wilcox is proposing an early trip to the U. S. to finalize tieups for his new production outfit, Artistes Alliance Corp., announced last Thursday (10) with Anna Neagle and Michael Wilding as co-directors. Wilcox says his new company will be free of control of any distribution or exhibition organization, and individual picture deals will be made on the best possible terms.

Planning a program of five pix in the next two years, which will be aimed for world markets in cooperation with American associates, Wilcox envisages calling on the services of Hollywood stars and, if necessary, scripters and others. Films will be planned, produced and completed under the exclusive charge of Wilcox and his co-partners.

Artistes Alliance will also launch into legit production in London and New York, and its initial subject will first be staged in America and telecast before lensing starts. Wilcox also claims a TV tieup with one of America's best-known radio chains.

Wilcox has one more picture to make under his existing British Lion contract. It is "Odette, G.C.," with Anna Neagle starred.

ITALO-FRENCH TREATY SPECIAL AID TO PIXERS

Paris, Nov. 15.

Existence of an Italo-French treaty which embodies secret clauses that accord reciprocal privileges to filmmakers of both countries has come to light. Agreement hands concessions to French films in Italy and in turn Italian product is exempted from certain taxation in France.

Exact text of the clauses is not immediately available. But on the basis of first reports, it's felt that the pact is discriminatory toward producers of other countries. Trade circles maintain that the nature of the two-way deal undoubtedly justifies diplomatic intervention.

Szekely Skeds Two-Cast Italian-German Film

Rome, Nov. 8.

William Szekely is to produce the film "City of Violence," in Italy. It's written by Ernst Marischka. Vinodi Santis and Jesse Lasky Jr. Geza von Bolvary will direct. The film will be made in Italian and German, but will use two sets of casts, both filming at the same time. Hans Albers will head the German cast, and the Italian lineup has not been made yet.

A deal for an English version for the American market was being considered by some American financiers in Paris last week, but deal was felt to be impractical, as it would take the better part of a year to complete it under such arrangements. Instead, a four-months schedule is set, all locations to be in Naples, and on month in Germany.

Arg.-French Pix Deal

Buenos Aires, Nov. 15.

A deal made by Argentina's Entertainment Director Claudio Martinez Paiva with the French pix industry in Paris, allows for French acceptance of eight Argentine pix yearly (dubbed into French), in return for free imports of French pix in Argentina.

This is the sort of deal the Argentine Treasury would like to line up with U. S. distributors.

Dilly-Dali With 'Don' Startles Madrilenos; London Is Baffled, Too

Madrid, Nov. 15.

Surrealist scenery conceived by Salvador Dali for Zorilla's dramatic classic, "Don Juan Tenorio," at the Maria Guerrero theatre, Madrid, started a small revolution among critics and public. Audiences have taken little notice of the play or performances, but have discussed, applauded or howled down the scenery or costumes.

Unfavorable reactions of Madrilenos to his scenic creations, according to Dali, were merely due to their inability to understand modern art. "I have never done anything so absolutely my own as this," he said. Despite "Tenorio's" mixed reception, Dali disclosed that an unidentified American agent has made him an offer to bring the piece to Broadway shortly after Easter. Proposal to Dali, who is also "Tenorio's" producer, calls for a road tour following the New York engagement. Play's stars, Elvira Noriega and Luis Prendes, would recite in Spanish while the balance of the cast would be composed of American actors.

'Salome' Stirs London

London, Nov. 15.

First-nighters at the opening of Richard Strauss' opera "Salome," at the Covent Garden Opera House Friday (11), were astounded by bizarre sets and costumes designed by Salvador Dali. Weird color harmonies in the modernistic idiom temporarily floored the audience.

It recovered sufficiently to accord strong applause to Ljuba Welitsch, who sang the title role.

New Dutch Invention On Tri-Dimensional Films

Washington, Nov. 15.

New process for shooting tri-dimensional films is claimed by a Netherlands inventor, F. H. Reijnders, but the problem of projection is still to be licked, reports the U.S. Dept. of Commerce in a current report.

Commerce explains that Dr. Reijnders uses two synchronous 16m cameras, mounted on a special tripod to achieve his stereoscopic effects. "It should be emphasized," continued the report, "that this invention involves only the taking of the picture, not the projection. The latter problem has not yet been solved completely, so that for seeing the moving pictures, the wearing of a pair of polaroid glasses is still necessary."

Current London Shows

(Figures show weeks of run)

London, Nov. 15

"Annie Get Gun," Col's'm (128)
"Beau Strategem," Lyric (29)
"Before Party," St. Mart (3)
"Big Show 1948," Palladium (4)
"Brigadoon," Majestic (31)
"Black Chiffon," Westm'ster (29)
"Daphne Laurela," Wynd'm (34)
"Death of Salesman," Phnx. (16)
"Edwina Black," Ambas. (18)
"Ella Slept," Strand (3)
"Folies Bergere," Hipp. (6)
"Harvey," Prince of Wales (46)
"Heloise," Haymarket (42)
"Her Excellency," Saville (21)
"Ice Vogues," Stoll (18)
"King's Rhapsody," Palace (7)
"Lady's Not Burning," Globe (26)
"Latin Qt. Revue," Casino (34)
"Liz Slept Here," Strand (2)
"Master of Arts," Vaude (11)
"Oklahoma!" Drury Lane (128)
"Old Vic Rep," New (5)
"On Monday Next," Comedy (24)
"One Wild Oat," Garrick (50)
"Sauce Tartare," Cambridge (26)
"Streetcar," Aldwych (5)
"Tess & Bill," Vic Pal. (3)
"Third Visitor," York's (23)
"Tobacco Road," Playhouse (14)
"Touch at Top," Adelphi (18)
"Treasure Hunt," Apollo (9)
"Traveller's Joy," Criterion (75)
"Worm's View," Whitehall (134)
"Young Wives Tale," Savoy (18)

Arg. Pix Exhibs, Unions on Opposite Sides on Govt. Aid; One Distrib Bureau

Buenos Aires, Nov. 8.

"The Argentine government has no intention of stymieing foreign film imports, and we hope that film producing countries, whose pictures are made so welcome, will grant the same treatment to our picture material." That is how deputy entertainment director Ernesto Oliveira (who is substituting for Claudio Martinez Payva, currently in Europe) sums up the Argentine attitude to permits, which some believe will not be forthcoming once the regime has completed its plans to reorganize protectionist law 12,999, increasing the number of weeks during which Argentine material must be exhibited in all Argentine pix theatres.

On this vexed question of protection, the week has highlighted two opposing opinions, those of the Film Workers Union (SICA), and those of the Exhibitors Assn. Julio Alcaraz, formerly a radio actor, and now SICA president, made a statement supporting the increase in protection, which he believes will "stabilize" production, and once it has been obtained his union will submit demands for increases in wages on sliding scales for all film workers.

On the other hand, the Exhibitors Assn. published their recommendations for any reform of the protectionist law. Pointing out that the producers have never turned out enough material to allow them to comply with the protectionist law as it stands, they stress the fact that any increased protectionism will force them to exhibit all material indiscriminately, regardless of quality. The exhibs make a great deal of the fact that protectionism, far from stimulating producers to improve quality, has induced them to neglect it with disastrous results.

Far from increasing the number of weeks during which national pix must be shown, the exhibs recommend limiting them to one pic every three months for first-run houses, and two weeks out of six in other theatres.

From what can be gathered, now that the state controls film matters, distribution of all Argentine pix is to be centralized in one bureau, possibly with one covering the home territory and another overseas distribution. Cinematografica Interamericana (Guthmann) seems slated to get the overseas chore, as it already has distribution of Emelco and San Miguel (both in Central Bank hands). The state distribution bureau would finance producers by advancing them the estimated foreign earnings of their pix, but giving them national currency, itself taking over any foreign coin brought in. The ostensible reason for this is that it would obviate any frozen coin problems for producers, but actually Argentina's shortage of foreign exchange is so acute that the government snatches at any straw that will relieve the burden.

Americans in Paris

Paris, Nov. 15.

Paul Creston's piano concerto will have its world premiere in Lille, with the Radiodiffusion Francaise Orchestra, and two Americans, Earl Wild as pianist and Chauncey Kelley as conductor, participating.

Duo was also featured yesterday (14) in an all-Gershwin program with the Pasdeloup Concerts Assn. in the Salle Pleyel here. Wild and Kelley will also give concerts in Lyon and over Radio Luxembourg before returning to the U. S. in December.

Aussie £ Cut To Hit Pix Rawstock

Sydney, Nov. 8.

Looks pretty certain that the Aussie rawstock vaults will be very low next year unless the government unbends on the dollar freeze and gives its okay for continued rawstock flow despite devaluation of Aussie pound. Majority of politicians are in favor of the dollar shutdown policy.

Rawstock importation nix would be a terrific blow to local newsreel units and film processing laboratories. Devaluation will zoom the cost of rawstock here, meaning that the price of all processing work will go up in the year ahead, with newsreel units—Fox and Cinesound—no doubt being forced to up rental ante to exhibs on weekly playdates.

There's possibility that rawstock may be routed through non-dollar areas to beat the dollar ban. Huddles are now going on between pic execs and government treasury officials covering the span ahead. General feeling is that the government will not unbend on an unlimited flow of rawstock costing dollars for here. So, it's unofficially felt, agreement may be reached for importation on a strictly limited basis. Either way, the cost in the future, because of devaluation, must tremendously up-beat newsreel, production and laboratory costs locally.

SPANISH LEGIT 'BESTS' PICKED FOR 1948-49

Madrid, Nov. 8.

The Ministry of Education has announced its "bests," with the annual prizes, for the 1948-1949 theatre season as follows: playwright, Juan Inacio Luca de Tena, who in the fall had four plays produced in Madrid alone. Best operetta: "La Duquesa del Candil" ("The Duchess with the lamp"), with book by Fernandez Shaw and music by Jose Lehor. Best actor: Antonio Vico, now starring in "Dos Mujeres a las nueves" ("Two ladies at 9 p.m.") by Cuesta and Luca de Tena, at the Reina Victoria theatre, Madrid. Best actress: Mary Carrillo. Best singers: baritone Jose Torres and soprano Consuelo Rubio.

The prizes consists of a sum of money and inscribed objects d'art.

Denmark's Costliest Pic Makes a Record Flop

Copenhagen, Nov. 8.

The costliest film ever made in Denmark, "For Fribed og Ret," commemorating the 100 years anniversary of the Danish Constitution, was so severely panned by the critics that it ran only one week at the Paladsteatret here. Directed by Svend Methling and with most of Denmark's leading actors in the cast, the film was panned as very dull. Many first-nighters walked out during the middle of the first performance.

"For Fribed og Ret," which should have been ready for the anniversary in June was made by the state-supported Danish Kultur Film. The press wants an official explanation as to how this picture could cost 800,000 kroner ($115,000) when most Danish pix privately made, only cost about $50,000.

Ealing Studios Sets 9 Pic Schedule Despite Rank Production Ebb

London, Nov. 15.

Unaffected by the Rank curtailment of production, Ealing Studios, whose product is distributed through the Rank group, announces a new program of nine productions.

First, planned to start in the new year, is tentatively titled "Sacrifice" and is based on an original by Jack Whittingham and Paul Stein. Next will be "The Magnet," which will follow the formula of "Hue and Cry," and the third is a Charles Crichton picture, "The Man Who Dropped His Rifle on Parade." Alec Guiness will star.

The fourth subject will be for Robert Hamer and the fifth will either be "Back Stage," to be directed by Basil Dearden, or a story of long distance drivers directed by Alexander Mackendrick. Entire program will be produced by Sir Michael Balcon.

In addition, Ealing will make "Robbery Under Arms" in Aussie.

Jean Bartel, American songstress, doing o.k. Recently closed at Club des Champs Elysees and then off to Milan engagement. Expects to be in Europe another six months.

British Films Council to Meet Nov. 30 On Film Quota; Wilson Backs Rank

London, Nov. 15.

First government measures to examine the British film production crisis include the convening of an emergency meeting of the Films Council Nov. 30. Session was called in response to a request of Tom O'Brien, general secretary of the National Assn. of Theatrical & Kinematograph Employees, to Board of Trade prez Harold Wilson.

Films Council, which recommends the quota, will study prospects for fulfilling the 40% quota for the current year. It's understood that there is no intention of reducing the percentage and the council may suggest that extended quota life be given to oldies that will enable both circuits and leading independents to fulfill the major part of their quota obligations.

The government is unlikely to provide facilities for an industry debate on a Labor motion sponsored by M.P.'s Michael Foot and Woodrow Wyatt, but it's anticipated that a fulldress discussion will be held in the House of Commons early in December, probably on a government proposal to aid the industry.

The Foot-Wyatt motion, which calls for "an overhaul of the system of ownership," seeks liberation for the independent producer and director and wants to lay the foundation for "a genuine British film industry which can supply a high quota of films for the British screen."

It is understood in Parliamentary circles here, that before the motion is called, many other prominent Labor M.P.'s will add their names in support.

Meantime, Wilson himself has revealed that he doesn't regard the facts disclosed in the Odeon accounts as implying that the British film industry has collapsed. In fact, he was loudly cheered in the House of Commons last Thursday (10) when in reply to Labor M.P. Raymond Blackburn, he flatly rejected the suggestion. He regretted, however, the embarrassment which had overtaken Rank's companies, "a group which has in the past made a unique contribution to the high reputation of British films generally."

Pointing out that something like 70% of the films shown in Britain were of American origin, Blackburn asked Wilson to bear in mind that whatever happened we "don't want to have any more American films imported than are being imported at present." He thought Britain should not be prepared either in direct dollar payments or frozen sterling, to continue to pay even on the scale it has been paying out in the past.

Wilson bluntly pointed out that his views on this matter were well-known and he adhered to his previous statements.

INDIA MAY CHOP FILM IMPORT QUOTA FURTHER

Madras, Nov. 8.

To conserve further all available dollar facilities for national building expenses, the Government of India is expected to impose a further reduction on the import quota of films into India. Presently, foreign film distributors are allowed to import only 33⅓% of the prewar quota. While rumor has it that only 10% of this reduced quota would be allowed, it is believed a 10% cut may be imposed on the present quota.

There is, however, the possibility that film would be treated as an essential commodity and no cut imposed, considering India's dependence on foreign sources for raw material, and other trade repercussions.

Gater's Brit. Pix Survey

London, Nov. 15.

Sir George Gater's survey on film production costs, due end of the month, will urge advance cooperation by producers in order to avoid duplication and insure economical use of studio resources, artists and technicians.

Gater's study is also recommending a production speedup to provide a minimum of two minutes of finished film in the can daily, but no proposals have been made in the survey which would cut star or technicians' salaries.

Eire Can Now Do Own Pix Processing With New Gear

Dublin, Nov. 1.

Cameras, recording gear, studio lighting equipment and laboratory processing plant have been purchased by First National Irish Films at the auction sale of equipment at J. Arthur Rank's Shepherd's Bush (London) studios. Plant is being shipped here to equip studios now being readied by Irish company at Ballycorus, about 10 miles out of town.

This will be the first time complete processing facilities have been provided in Ireland. Previously anything shot here has been sent to England for processing and sound dubbing. Company is currently producing "Pictorial Magazine," with Tony Houssett as cameraman-director, but expects to extend activities when studios are ready.

PR Latest to Get Fancy Pix Tax Yen

Emergency meeting of the Motion Picture Export Assn. was summoned last week in the face of an unexpected demand by the Puerto Rico government for a revised interpretation of that island's tax laws and a consequent penalty of $1,500,000 from the eight majors. Demand is seen as preluding possible court action to test the move by the PR tax wing. Companies were given only a few days either to pay the substantial retroactive tax bite, running back 7-8 years, or post bonds which would guarantee compliance with the ruling.

Company controllers and treasurers staged the hurried huddle several days after the demand was aired. James Beverly, industry attorney in San Juan, capital of the island, is currently meeting with PR reps in a move to obtain further time. Meanwhile, controllers and treasurers will meet again this week.

The island, which is under U. S. control, cannot establish its own tariff regulations, but does have the power to set inland taxes. Big coin involved hinges on an interpretation of the inland regulations. If the PR government sticks to its ruling, American distribs will be forced to pay a considerably higher bite in the future besides meeting the $1,500,000 demand.

All American distribs have separate units operating on the island. In the course of past transactions, these units have apportioned film revenues on an approximately 65%-35% basis with the larger amount sent to the homeoffice and the smaller retained to pay the operating nut. So far tax has only been levied against the 35% which has been construed as the only revenues accumulated by the local distrib orgs.

However, island government is now claiming that the 100% is subject to the inland tax. Distribs counter with the argument that the 65% is properly chargeable as the royalty due to the producer. Latter, of course, operates outside the island and is not subject to local imposts.

Wilson Launches Inquiry To Better Pix Statements

London, Nov. 15.

Harold Wilson, president of the Board of Trade, stated in the House of Commons today (Tues.) that an inquiry under the Companies Act is being arranged to consider methods that may be necessary to insure a greater degree of uniformity in film valuations published in balance sheets. The investigation will be made by a consultative committee which was appointed last year.

On the other hand, an inquiry into the affairs of J. Arthur Rank's Odeon Theatres, Ltd., urged by Labor M. P. Michael Foot, was refused by Wilson. Board of Trade rejected such a proposal two years ago and Wilson reportedly won't take any action on the matter until he has studied the soon-to-be-released Portal report.

Getting Even

London, Nov. 8.

Charles P. Skouras spent his first day in London Sunday (6) on the telephone telling newspapermen that his visit was purely vacational. He got tired of repeating the statement and called a press conference for the unusually early hour of 10 a.m. the following morning. More than 30 newshawks foregathered in his suite at Claridges to hear the Fox theatre chief explain that he'd called the conference solely because he wanted to be left in peace for the duration of his stay.

Newspapermen retaliated by publishing question and answer interviews which illustrated how hard they'd tried to extract a story.

Jap Crix' Smear Against U.S. Pix 'Red'-Inspired?

Tokyo, Nov. 8.

Consistent panning of American films by a group of motion picture critics from Tokyo's largest newspapers has prompted the Central Motion Picture Exchange, local U. S. film distrib outfit, to discontinue its free previews which it has held weekly for pic critics since early in the occupation.

Charles Mayer, CMPE chief, charged that for the past couple of years all reviews in the city's top dailies were not only consistently critical of U. S. pix, but showed a marked uniformity which bore all the earmarks of an organized smear campaign. He said individual reviews often contain almost identical language, indicating that the critics conferred before composing their pieces either to adopt a common attitude or to receive instruction from some source on what line to follow in treating each new American release.

"I'm tired of giving these guys free screenings and then being stabbed in the back," Mayer declared. "From now on if they want to see our pictures they can go to a theatre and buy a ticket like everybody else."

The CMPE chief refused to hang the Communist label on the activities of the Tokyo critics circle, since he said he had no proof of Red influence. The campaign is consistent, however, with a general anti-American policy which the Japan Communist Party follows in its propaganda efforts. Speculation is that the reviewers involved receive their instructions from the Commie headquarters in Tokyo.

MONTY BANKS PLANS 3 PIX NEXT YEAR IN ITALY

In association with British interests, Monty Banks is readying production of three pictures to be made in Italy next year. All English-language pix, the trio would be turned out by Monty Banks Enterprises. Initial venture will be based on the life of St. Francis.

Banks, who left for Britain over the weekend, revealed that he recently sold his Union Film Distributing Co. in Italy which has exchanges in some 14 cities. Purchaser was the Genesi organization, operator of a large laboratory in Rome.

In New York for only four days, Banks previously planed in from the Coast. He will spend a week in London, then go to Rome. Producer, who is the husband of Gracie Fields, said the comedienne will return to North America next January or February for a Canadian concert tour.

Swedes Sharp on Pix

Stockholm, Nov. 8.

During the third quarter of this year, Swedish censors okayed 96 features but marked 71 of them "children prohibited."

Four American features were completely rejected during the period, because of scenes of gangster life and murder stories.

Other Foreign News On Page 26

Maas Denies MPEA Pullout in Austria; Trend to Statism Seen in Pic Industry

Vienna, Nov. 8.

Irving Maas, Motion Picture Export Assn. general manager, paused here en route from Germany to Jugoslavia for discussions with Wolfgang Wolf, MPEA rep for Austria, and Louis Kanturek, European chief, who planed in from his Prague headquarters. He denied reports, current in industry here, that MPEA would disband its Austrian operation early in 1950 in favor of individual sales by distribs.

He also reported with satisfaction that despite intensification of anti-U. S. propaganda in Czechoslovakia, government ministries there have indicated a continuation of approximately the same film policies as in the past year, with only a slight reduction in total number of U. S. titles shown. Hungary, on the contrary, is almost closed out as a U. S. market, and MPEA has been waiting for a long time for appointment of a new film monopoly chief there with whom they could at least negotiate. Post has been vacant since the latest set of Budapest political upheavals.

Wolf reported American bookings and total income in Austria at an all-time high (including pre-war) with conclusion of five-week sales drive which has deepened MPEA penetration for both features and newsreels into all Austrian zones and almost 100% of playable houses. With withdrawal of Army's Information Services Branch and French propaganda section from the newsreel field, the MPEA reel has had Austria to itself for a few weeks. But next week a new Austrian reel will be released automatically cutting off MPEA bookings in large number of houses controlled by KIBA, state and Socialist party-owned exhibition company.

Tendency toward statism is most evident here in the pic industry. KIBA is growing by leaps and bounds with federal and municipal government backing. Newsreel company, known as Oesterreichische Wochenschau, is owned 52% directly by the federal government, 42% by Sascha, a distributing company which is in turn government-owned, and balance by KIBA. It's staffed mostly by personnel who formerly produced the French newsreel. One thing that's burning MPEA is the fact that the new local reel will shoot on 1,500,000 feet of Marshall Plan raw stock, largest film allocation the ECA has made here. This puts U. S. taxpayers' coin in competition with MPEA's private enterprise. Furthermore, ECA turned down MPEA's application for raw stock despite the fact their reel is produced as an Austrian enterprise and paid for in local currency.

British See U.S. Demand For More Pix Equipment

Washington, Nov. 15.

British manufacturers of motion picture equipment are hopeful that the recent devaluation of the pound will help to develop a substantial export market in the U. S. and Canada, according to Nathan D. Golden, chief of the motion picture-photographic branch of the U. S. Dept. of Commerce.

Aside from this, Golden said in a report today (15), devaluation may have a harmful effect upon the British motion picture industry. He said producers may suffer from higher costs on raw stock and demands for upped wages by studio workers. He added that no change could be expected this year in the entertainment tax, although the British Filmp Producers Assn. and the Cinematographic Exhibitors Assn are both seeking a reduction to counteract effects of deflation. They believe a lower tax bite would help to fill the theatres.

Aleman Pic Bill Stuns Mex Trade

Mexico City, Nov. 8.

Pic trade was stunned by the bill President Miguel Aleman presented to Congress for a law to rule the biz and create the National Council of Cinematographic Art to replace the National Cinematographic Commission that was founded in 1947. Council will function under the Ministry of the Interior. President Aleman, estimating the Mexican pic industry to represent an investment of more than $30,000,000, said the law and council are intended to erase all the trade's irregularities and guarantee its success, financially and morally. He views pix as a major contribution to the export biz his government is striving to improve.

Council will have 13 members, with the interior secretary its chairman. Members will represent the federal and local municipal government and all branches of the film trade. Council will be government-financed, with the federal administration providing 10% from revenues from pic exhibitions in this zone.

Highlight of the law is the reciprocity rule okaying pic imports and exports, permitting such only for countries friendly to Mexican pix but nixing it for those that block Mexican films in any way, with fines for violations of this rule. Producers, distributors and exhibitors will be fined for distributing or exhibiting any pic without Council's okay.

President's move took the trade's breath away. Biggest surprise was at suppression of the commission, which had barely begun. Some film men brand the move as dictatorial, amounting to the government running the pic industry. Much squawking is heard that the 10% divvies by the federal and local governments allows far too much coin just to supervise the pic business. There is more wonder about how pic censorship will go. Producers are holding emergency meets to discuss the case.

British Won't Go to Dogs For 'Earth'; Pic May Shift

London, Nov. 15.

The Michael Powell-Emeric Pressburger $700,000 Technicolor opus, "Gone to Earth," starring Jennifer Jones, has run into trouble from two different directions.

First, they were refused import licenses for gelatine color filters and had to seek the urgent intervention of several government departments before replacements could be flown from New York.

Then the hunting gentry, organized in the British Field Sports Society, thought the film would not help their cause and advised Masters of Foxhounds throughout the country to refuse to lend a pack of hounds required for final sequences. If the impasse is not resolved, it may be necessary to shoot these sequences either in Ireland or America.

RANK PLANS PRUNING WEST END THEATRES

London, Nov. 15.

The Rank Organization is contemplating pruning its West End theatre control. In the last few days it has disposed of the Tatler theatre in Charing Cross Road and is now looking for buyers for the Marble Arch Pavilion and the Tivoli, Strand.

With the disposal of the Tatler, Rank's West End theatre holding is reduced to 12, including a number of second-run houses. The Marble Arch Pavilion is one of the oldest West End houses and is in a competing situation with the modern Odeon on the other side of the road. The Tivoli, recently switched to second-run position, was modernized some years back, but is very close to other Rank houses in Leicester Square.

Reports that Rank would consider disposing of the Odeon, Marble Arch, are denied by the organization.

Honduras Film Imports

Truxillo, Honduras, Nov. 8.

Total of 461 films were imported during 1948. Of these 373 came from the U. S., 49 from Argentina, 34 from Mexico, three from Spain, two from France and one from Cuba.

Practically all shorts came from the U. S. and 156 of the 208 newsreels released were also American product.

LAUGHING THANKSGIVING!

MILTON BERLE

VIRGINIA MAYO

"ALWAYS LEAVE THEM LAUGHING"

WITH

RUTH ROMAN · BERT LAHR

PRODUCED BY JERRY WALD DIRECTED BY ROY DEL RUTH SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE From a Story by Max Shulman and Richard Mealand Musical Direction by Ray Heindorf

Musical Numbers Staged and Directed by LeRoy Prinz • Special Music & Lyrics by Sammy Cahn

"The Lad a

WITH

EVE ARDEN ROBERT

PRODUCED BY

HARRY KURNITZ

WARNER BROS., the happiness makers

RRY
TMAS!

JANE
WYMAN

DENNIS
MORGAN

akes
ailor"

ALLYN JOSLYN TOM TULLY
MICHAEL CURTIZ
PLAY BY EVERETT FREEMAN
A STORY BY JERRY GRUSKIN
MUSIC BY MAX STEINER

HAPPY NEW YEAR!

DANNY
KAYE

"the Inspector General"

TECHNICOLOR

WITH
WALTER SLEZAK BARBARA BATES ELSA LANCHESTER

PRODUCED BY
JERRY WALD

Screen Play by Philip Rapp and Harry Kurnitz
Suggested by a Play by Nikolai Gogol • Lyrics and Music by
The Associate Producer Sylvia Fine
Musical Direction and Incidental Score by Johnny Green

DIRECTED BY
HENRY KOSTER

EARED TO GO AS NEVER BEFORE!

Hitler's 'Hot' Houses, Mountain Go Begging; U. S. Fears to Set Shrine

Berchtesgaden, Nov. 8.

Bavarian Minister of Agriculture has reported Obersalzberg, which includes Kehlstein mountain, where Hitler's houses were located, "absolutely unrentable" for tourist purposes. He wants to give responsibility back to the finance minister, who doesn't want it, either.

Despite fact that the Fuehrer sunk millions of taxpayers' marks into roads, a complex of tunnels and the famous "Eagle's Nest" atop the summit, there isn't much anyone can do with Obersalzberg. U. S. occupation authorities definitely frown on proposals to exploit it as tourist spot. They know millions of Germans would gladly pay to see ruins of famous Berghof where Adolf bullied foreign visitors. But that opens prospect of place becoming something of a shrine to a Nazism already resurgent here. U. S. personnel visiting Army Recreation Center here and their families may visit Hitler houses on bus tours.

Eagle's Nest is undamaged, and state dining room there now contains a U. S.-operated snack bar serving hamburgers, hot dogs and coke. House is an unimpressive, middleclass structure exceptional only for its location, reachable only by elevator (U. S.-built, incidentally) installed in solid rock beneath. Locals say 4,000 men worked 10 years on the mountain, right up to the end of the war, when U. S. bombers pulverized Berghof and surrounding houses of Nazi bigshots and SS guard.

Johnston Sees Anglo-U.S. Film Council as Just A Forum for Brit. Prods.

London, Nov. 15.

First report on the informal talks between officers of the Cinematograph Exhibitors Assn. with Eric Johnston during his recent London stint are recorded in the report of the general council of the CEA for its monthly meeting last Wednesday (9). It was pointed out that an extension of the Anglo-American Council was hardly appropriate because "apart from its grandiloquent title," it was a committee of the British Film Producers Assn. and as such an admiral body for discussion of production matters.

"The suggestions made to Eric Johnston," states the report, "was that when council members next come over, they would no doubt want to see the BFPA and it would be natural for them to see representatives of the CEA and labor. Johnston could himself point out how convenient it would be to all concerned if, following these next visits, there was a further meeting of these sections and of the Kinematograph Renters Society, which would constitute a suitable industry body to be available for consolidation and discussion either here or in America as and when problems arose."

It is emphasized in the report that the settlement of the dollar problem is not a matter which falls within the jurisdiction of such a body, but is reserved by the government for discussion with its appropriate American counterpart in due course.

It is contended, however, that the setting up of such a body might submit views to the government which would be of considerable value.

'Duel' Shooting in Venice With Cortese as Its Star

Rome, Nov. 8.

Producer Dario Sabatello in collaboration with Tuscania-Scalera of Rome and Valiant of London, repped by Anthony Havelock-Allen, is ready to start shooting "Duel in Venice" in Venice. Edgar Ulmer, who directed "Pirates of Capri" in Italy last year, came from Hollywood to direct this one, but five days before the starting date resigned. Picture will continue with Sidney Salkow as director.

Valentine Cortese will star in "Duel," with Richard Greene, Charles Gardner, Margot Grahame, Greta Gynt, Hugh French, Isa Pola, Walter Riller and Massimo Serrato.

Yanks Would Chop-Chop Out of China Market

For the 'steenth time, foreign managers attending a Motion Picture Export Assn. meet last week weighed a proposal to pull out entirely from China. Proposal was again tabled after considerable pro-and-con talk. American distribs are still operating in Shanghai with native managers although no product has been shipped into the country for over one year. Freeze on remittances has held ever since the war.

Distribution in the Communist-held interior recently came to a dead halt. In Tientsin, focal point for inland distribution, all selling has ceased following a demand by the Communists that prints be recalled for re-censorship.

Gen. Keyes Makes Plea To Austria-Born Show Folk For Kids' Xmas Packages

Vienna, Nov. 8.

Lt. Gen. Geoffrey Keyes, U. S. High Commissioner in Austria and commander of occupation troops here, has addressed a special appeal to show biz people in New York and Hollywood who originated in this part of the world, to help his troops stage a merry Christmas for some 10,000 orphans, destitute children and old people in Austria. Soldiers stationed here are writing friends and relatives in the States asking for food, clothing or money to make this year's Christmas charity program the biggest since the war. Troops and their families in Austria have already raised $6,000 through benefits and athletic events for the Christmas fund. Gen. Keyes is addressing letters to stage and screen people who emigrated from here to ask for help in carrying out the program.

Christmas parties with distribution of toys, clothes and other gifts will be held in 35 childrens' institutions in Vienna alone. Kids and old people in the Soviet zone are not excepted. Nine homes for the aged will be given money and materials for full-scale Christmas dinners with presents for all. U. S. welfare agencies here, including CARE, are helping considerably.

Gen. Keyes asks especially those who know Europe to remember that although Austria has made vast progress in the past two years, there are still many hungry and cold who will be thrilled by a present from Uncle Sam.

Checks, clothing or food parcels may be sent to U. S. High Commissioner for Austria, APO 777 Care Postmaster New York, attention Christmas Program Committee.

Al Cornfield Succeeds Bob Harley on Continent

Albert Cornfield, now foreign sales supervisor for 20th-Fox International, has been tapped to succeed Francis L. (Bob) Harley as managing director of the company in charge of Europe, Scandinavia, the Near East and North Africa. Harley, who is also a veepee, will return to the homeoffice immediately after the first of the year to take over new duties out of New York.

With the company since 1926, when it was still the old Fox Film Corp., Harley has operated out of Europe almost continuously since that time. Following World War II, he took over supervision of reorganizing 20th's branch offices abroad throughout the territory and only recently completed that work for Germany. He has most recently headquartered in Paris.

Return of Harley to the U. S. was disclosed this week by 20th International prez Murray Silverstone.

Morris Safier inked deal with Four Continents Films to handle distribution of the latter's "The Agitator" and "Lisbon Story" on the Coast.

Chairman of Australia's Greater Union Theatres

Norman B. Rydge

Thinks There's a

Need for New Film Advances to Keep Apace with Changing World

* * *

one of the many editorial features in the

44th Anniversary Number

of

VARIETY

State Aid for Dane Film Producers

Copenhagen, Nov. 8.

Danish film producers, who've had tough times since the war years, will get important support from the state, when the new cinema law is passed. Producers will get 15 ore (about 2c.)—equal to 1/4 of the entertainment tax—on each ticket sold in cinemas, showing Danish-made pix, old or new. The law will probably come into force Jan. 1.

The 38 Danish films made since 1945 resulted in a loss of over $300,000. Under the new law they would have made a profit of about $250,000.

Promise of state support has made Danish film producers busy. The four major film companies all are readying pix for preem after the New Year. Nordisk has "Kim Per," filmed from a popular children's book. Palladium has an Arhoff farce about life on a picture magazine. Asa is making "The Red Horses," after Morten Korch's bestseller—and Saga is making a farce. The new producer, Preben Philipsen, of Constantin Film, is making a picture about the Danish police at work.

The new law says that only Danish capital must be used in financing the pictures and the majority of actors and technicians must be Danish.

Yank In Paris

By MEL MARTIN

Paris, Nov. 10.

A number of top musicians in various clubs recently gave in their notices so they could join the newly planned house bands for the tremendous Normandie and Rex theatres here. The day before the scheduled openings the stage presentations were mysteriously cancelled. With no immediate signs of vaude in these two houses, the men are sadly out of jobs now.

Mistinguette, who admits to 72, still a favorite as she sings and dances her way through the A.B.C. show, "Paris S'Amuse." You buy a ticket out of curiosity and then join the mobs who whack their palms after each number she does.

"Streetcar Named Desire," capacity houses, especially a feather in the cap of Arletty, who has been off the legit stage for 10 years. Her best known film was "Les Enfants de Paradise."

"Annie Get Your Gun" goes into rehearsal shortly with Lily Fayol as the Gallic Ethel Merman. The Berlin musical will replace the long-running "White Horse Inn" at the Theatre Chatelet.

Daisy Dalx, French soubret, who was brought over to the States by Lou Walters a few years ago, will play an American heiress in the new Luis Mariano show. A new version of "La Belle de Cadix," she will repeat her role in the film version planned during the show's run.

Ted Laurie, who made a hit in New York in "Ballet Ballada" and has been appearing locally, has been cutting radio transcriptions with Paul Barron and his orchestra. He is also slated for some TV shots here.

Bernard Bros. close shortly at the Club Des Champs Elysees to head for the London Palladium and the annual Xmas pantomime.

The 3 Peters Sisters are now five. The two new additions to the Paris scene will not join the already established trio, but are busy rehearsing an act of their own. New two Peters gals are slender and real lookers.

Passion Play Preems

Continued from page 2

considerable bad publicity by becoming a Nazi party member. A local denazification court eventually fined him 500 marks for this, but it's a matter the townspeople would rather not mention now when they are figuring on a big Holy Year trade in tourists who can make Oberammergau in a sleeper jump from Rome.

Preisinger Chosen As Christ

The village elders today (8) chose Anton Preisinger, 37-year-old innkeeper and father of five children, for the role of Christ, rejecting Lang because of his age. He was selected, however, to read the prolog.

Elders also chose Annemi Mayr, 20, to play the Virgin Mary, Hugo Rutz, 80-year-old blacksmith, as St. Peter, Melchior Brietsamter, 50, sawmill employe, as Pontius Pilate, Hans Schwaighofer, 29, sculptor and former prisoner of war of the British, Judas; Gabrielle Gropper, 24, Mary Magdalen.

The Lang family is all over Oberammergau. Director of the Passion Play is Georg Lang, an expert woodcarver of world renown. Anton Lang, who played the lead three times from 1900 to 1922 (latter date was pushed back two years by World War I) visited the U. S. for lectures and personal appearances. I found Georg Lang in his wood carving studio, a tall gaunt man with huge hands that one would not think could produce the exquisite wood sculpture on his work bench. Like many Oberammergauers he was clad in a GI jacket. The town got in on some Marshall Plan distributions of surplus clothing.

Cast includes 726 men, 138 women and 700 children. "The man who plays Christ," said Lang, "is in a sense chosen by fate. He will have no private life thereafter. The village will expect him not to drink, smoke or dance. His whole family will be expected to adopt saintly behavior, too." The same goes, to a lesser extent, for other members of the cast almost all of which are new this year because of advanced age of players in the last (1934) production. All actors work without makeup, in magnificent handmade costumes of costly material and without artificial light or sound equipment. Only concession to modernity on big stage, which represents streets of Jerusalem, is electrical elevators to alter stage levels.

In essence the Passion Play depicts life of Christ. Added are an elaborate prologue and a series of "Living Pictures" of high spots in New Testament. Book has been reworked several times since the beginning of the play in 17th century. Musical score, played and sung by symphony-sized orchestra and choir, was composed by a local school teacher who had to do it all over again in 1811 when his handwritten copies were all destroyed in a fire.

Athlete and Actor, Too

The Christ must be something of an athlete as well as a top actor. He's on stage for most of play's seven and a half hours. Cross he carries through streets of the Holy City weighs 80 pounds and he really sweats in agony toting this on a naked shoulder for close to half an hour. In crucifixion scene he stands clad only in loin cloth on open stage, sometimes in rain, cold winds or snow for half an hour supported only by trick nails through hands and toes while a specially-built device trickles realistic "blood" from his wounds. Director Lang explained that Christ's arms always go numb in this scene, increasing difficulties of following sequence when he's removed, apparently lifeless from the cross.

Practically the whole town is involved in the Passion Play, on or back stage. Only native born, or those who've lived here 20 years, may take part. Though unplagued by unions, committee doubts whether production itself can come out in the black next year because of currently high costs. Actors and all others involved are paid according to personal needs in relation to what they lose by neglecting regular occupations during rehearsal and playing time which stretch from November 1949 through September, 1950. Thus a player in top spot may get less than an extra who needs the dough more.

Top money in any case is 1,000 marks ($200) a month. Town figures to really get off the nut through tourist biz which should fill every hotel and private house bed here and in nearby towns from May to September. All inclusive deals will be offered covering transportation, meals, beds and play tix. Profits from previous years' plays have been used for community improvements like flood control and new power lines. Orders went out to all men to let beards and hair grow starting last July. Result is already fairly startling to visitors.

In previous years, committee has nixed all offers to film spectacle. In 1922, they say a Hollywood offer of "close to a million dollars" was turned down. Brief shots for newsreels are allowed (they understand promotion here) and maybe radio will be allowed to record some highspots. There have already been feelers from video filmers and religious pic outfits who can readily visualize a goldmine in church showings. Locals say the word will probably be "no" despite Germany's need for dollars.

Aside from casting a benevolent eye on anything that will bring tourists the U. S. Military Government is keeping hands off the Passion Play. Nearby Garmisch Recreation Center of U. S. Army will resist attempts by Germans to get back the 1,000 requisitioned hotel beds its U. S. guests occupy and is insisting on allotment of minimum of 500 seats for army personnel at all performances at straight b.o. price of 5 to 15 marks ($1-$3).

Army Holds

Continued from page 22

down heavily on the classics. Their draw is getting as worn as the scripts—but it's the tradition. Return of various Nazi favorites, barred for a while, but now freed of taint, has engendered minor flurries, but these have quickly died out. In all, the stage doesn't show the vitality it had in 1945-46 when producers and public alike rushed to do the American, English and French plays they'd been denied during the Hitler era.

Russians keep one legiter busy with plays and pix along the party line. They put on Clifford Odets' "Golden Boy" at the Scala (they don't pay royalties, incidentally) with copious rewriting to prove the pug's plight was due to imperialist Wall Street machinations.

There's more life, financially and artistically, in the operetta field. Hubert Marischka, an oldtimer whose name dates back to World War I, put on "Waltz Queen" and "Farewell Waltz," both three-quarter timers in the best old tradition. Former has been booked for Parisian production in December, with London probably to follow. Meanwhile, Marischka himself is producer-star-director of "Farewell Waltz" at Burger theatre here and doing sock business, while heavier stuff like Ibsen's "Lady from the Sea" is dying, despite presence of Paula Wessely and her husband, Attila Horbiger, in leads.

Marischka, his brother Ernst, and Robert Stolz are starting rehearsals of a new operetta with a Stolz score titled "Prater." Raimund theatre, best-known operetta house, is just emerging from a complicated financial and artistic scandal involving big-time diversions of house and state funds by director Gustav Marik. House will be leased to some new group, but takers are wary until debts of over 1,000,000 schillings are cleared up.

This will be the first winter since the war that all theatres are sure to be heated and lighted properly and equipped with beer and wienerwurst buffets in the lobbies.

Merlet's Europe Trek

Paris, Nov. 8.

Alfonso Merlet, Chilean producer-director, has arrived here on a survey of Western European countries on a special commission from the Chile government.

Following his European survey, Merlet is due to head for New York. He will thereafter arrive in Hollywood early next year.

Geo. Skouras' Anti-Truster vs. RKO And Reade Threatens to File Ditto

RKO's tug-of-war with its chief theatre partners appeared this week to be heading for the courts on all counts as a series of anti-trust actions were stacked up against the major company. Long stalemate with George Skouras, head of both Metropolitan Playhouses and Skouras Theatres, over the who-buys-who-out negotiations necessitated by RKO's consent decree has already been broken by a $9,000,000 anti-truster brought in the N. Y. federal district court. Walter Reade, company's other big partner, simultaneously told VARIETY that he is bringing an action "for three times what Skouras is asking" within the next few days.

Reade, who is co-venturer with the major in 14 theatres of the Trenton-New Brunswick circuit, declared that his attorneys are already drafting a complaint which would ask for the appointment of a receiver in addition to the money damages. His action will also be brought in the N. Y. federal court, circuit head said.

Both the existing and promised actions revolve around a clause in the partnership pact which sets the price at book value in the event one of the partners evidences a desire to pull out. In the case of Reade, RKO is insisting that this particular clause was nullified by the courts in litigation which ended several years ago.

Affects Four Situations

Skouras' action affects four houses: two Springio houses in the Bronx, Midway in Forest Hills and RKO Proctor, Newark. Aside from these, duo along with United Artists circuit are pards in the other theatres of Metropolitan Playhouses, but no action has yet resulted from that tieup. Court is asked to declare that RKO's interests in the four theatres are the property of the plaintiff and held by the major as trustee for it. Injunction is sought to bar RKO from disposing of its interest in the theatres to an outside party.

Both Skouras in his suit and Reade in his declaration of intentions charge RKO with forcing a 50-50 partnership in years past. Skouras suit also asserts that RKO was not leveling with the Government when it said it would not acquire an interest from partners in any theatre which would tend to perpetuate a monopoly. Book value clause, Skouras action declared, was included on RKO's insistence and now the company is attempting to back out of that deal.

His upcoming suit, Reade said, would demand that RKO be compelled to sell its interest to its partner. As for the book value clause, Reade said: "I tried to have that clause removed five years ago but RKO refused. Now it has bounced back at them."

"We have a stronger case than George Skouras," Reade declared. "RKO never paid $5 for their interest in those theatres. We were compelled to give up a share because they threatened to build. We are going to sue on those grounds and that action will be brought as rapidly as we can file our case."

Malcolm Kingsberg, RKO theatre chief, has withheld all comment preparatory to battling the current suit and any that Reade may throw at his company.

Matty Fox

Continued from page 3

As for Dutch recognition of Indonesia, it is described as the best possible break for the Universal exec, who has been working for the republic since January, 1948, without much compensation.

Officials he has been working with are now running the country, Fox said, hence he expects to get going without delay. As his setup now operates, Fox and the Indonesian government are equal partners in American-Indonesian Corp., which exclusively carries out the procurement requirements of the republic in this country. It also handles all commodities shipped by the government to the U. S.

In the past there was very little he could do, Fox said, because of the Dutch blockade.

REAGAN REELECTED PRESIDENT OF SAG

Hollywood, Nov. 15.

Ronald Reagan was reelected president of the Screen Actors Guild without opposition. Other unopposed officers were William Holden, first veepee; George Murphy, second veepee; Paul Harvey, third veepee; Walter Pidgeon, recording secretary, and George Chandler, treasurer.

Only contests in the election were for membership on the board of directors. Winners were Leon Ames, Warner Anderson, Joan Caulfield, William Demarest, Stephen McNally, Agnes Moorehead, Kent Taylor, Audrey Totter, Robert Walker and Richard Carlson.

Schwarz to Do 28 During Coming Year

Hollywood, Nov. 15.

Jack Schwarz Productions, Inc., has announced a slate of 28 pictures for the coming year. Two of these have already been completed. Indie producer's schedule calls for 12 of general content, eight outdoor action features based on James Oliver Curwood stories and eight westerns.

Those completed by Schwarz are "Forbidden Jungle," featuring Don Harvey and Alyce Louis, and "The Fighting Stallion," starring Bill Edwards and Doris Merrick. Schwarz has signed Seymour Fisher as general sales manager. Fisher for the past 10 years has been a Columbia distribution executive. He left Thursday (10) for Chicago to set franchise deals for the company's upcoming product.

Skouras Avers

Continued from page 7

ment to Skouras yesterday (Tuesday), "but that company is not the first nor is it the only production company that has been victimized by FWC—it may not be the last.

"The complaint filed with the Attorney General and directed against FWC is based on historic and present fact," Arnall added. "It is an excellent focal point for starting investigations into the misuse of exhibition monopoly and should fit into the Dept. of Justice program to develop evidence as suggested by the statutory court in the Paramount case."

Goldwyn's office said that whether a pic was good or bad was by no means the determining factor in FWC's purchase of it—it was all a matter of the willingness of the producer to buckle under to Skouras terms. FWC was said to have bought every Goldwyn pic up to the last one and was willing to take "Roseanna" if Goldwyn would accept the terms offered.

The dispute on the film is not over price—which hasn't been talked yet—but on playing time. Goldwyn wants the number of days that FWC will play the pic specified in the contract. Skouras web will buy it only on the understanding it can pull the film whenever it desires.

Goldwyn won't accept a deal on that basis and "Roseanna" is being sold away from FWC. In many spots the FWC balk is not too serious since equal or more money can be obtained from the opposition. In other places, however, FWC controls closed situations or—SIMPP charges—is in collusion with indie exhibs so that a pic can't play and a serious loss is involved.

SIMPP maintains that the problem isn't confined to the indies, but that the majors suffer equally under FWC dominance. Majors don't squawk, however, according to the indie organization, because of an implicit "you-scratch-my-back-and-I'll-scratch-yours" understanding with 20th-Fox, of which FWC is a wholly-owned subsid.

SIMPP feels that, despite Skouras' statement in London, the issue is not now one between Goldwyn and FWC, but between the Justice Dept. and the circuit. D of J has given no indication since the complaint was filed as to whether it would take any action or what form such action might assume.

Legal Action

Continued from page 3

chose to circumvent the two webs and go immediately into what ordinarily would have been subsequent-run houses. Every distrib and every chain has been eyeing the experiment carefully.

With Fred Schwartz's Century Circuit in New York reportedly preparing a much broader suit against the RKO and Loew chains, the current legal battles between the Skouras and Reade webs and RKO are seen by industry observers as facets of a major threat to the supremacy of the two affiliated circuits in the metropolitan area. Combined with the divorcement and divestiture ordered by the courts, the legal maneuvers of the indie chains are viewed as a further wedge toward reducing the predominance of Loew's and RKO in the area.

Brandt yesterday asserted:

"The statement made by Malcolm Kingsberg that RKO pictures are shown in RKO theatres because RKO theatres are the best theatres from standpoint of competitive merit, is completely erroneous. Our Beacon theatre, one of the finest neighborhood theatres in America, has offered considerably more for product than the RKO 81st street, which is its opposition. We are now in the courts of law trying to remedy this situation. This condition holds true in many other situations in New York. In my opinion, RKO does not have the finest theatres nor do they obtain the best results. It is safe to assume that RKO will soon be forced through court action to relinquish product in these theatres wherever it has been obtained by virtue their monopolistic control."

Technically, the suit filed in N. Y. federal court last week by Skouras Theatres and its affiliated Metropolitan Playhouses against RKO is on the narrow point of a contract dispute over disposal of four houses that Skouras and RKO own in partnership. Action which Walter Reade, Jr., of the Reade circuit, promises to file shortly is similar.

Despite the limited nature of these litigations, industry legalites see much broader meaning in them in that the background they are airing will give further ammunition to the Dept. of Justice in its divorcement and divestiture demands. What came as something of a surprise in the action was the beef by George Skouras, despite his own considerable strength in the exhibition field, that he was forced to sell to RKO in 1933, 1940 and 1941 a 50% interest in the houses in dispute.

Skouras is squawking that RKO acquired the interest in the theatres as result of monopoly practices and then forced subordination of other Skouras-Metropolitan theatres to the first-run position of the houses. Other such charges are expected to be aired in the Reade suit.

They will have to be proved in court, of course. But whether proved or not, they are seen as jamming further high explosive powder into the big guns of the Dept. of Justice. D of J officials last week admitted that they are closely watching these private actions, particularly since the plaintiffs themselves wield such heavy power and are not in the nature of a minor indie easily browbeaten or controlled.

Century Circuit admittedly has been preparing its suit for many months. Its officials are very close-mouthed about it, however, on the possibility that if certain concessions can be won it may never be filed. It also involves specific theatres over which it is battling with Loew's, but may well go beyond that into a general attack on the New York booking arrangement. Under the latter setup—until UA balked last week—the RKO and Loew's chains play pix first and all the other circuits in the area play subsequent to them as the films come off the two affiliated circuits.

Col. Sets Laine

Hollywood, Nov. 15.

Columbia has signed Frankie Laine to a featured singing-acting role in "Platter Parade." He'll chirp three songs. Jonie Taps will be executive producer. Filming starts April 8.

Laine will get $27,500 for the chore. Evelyn Keyes, although not set, may be the femme lead. Kay Starr and the Mills Bros. will do musical routines.

'Black Magic,' Booked Into N. Y. Indies Away from RKO, Loew, Does Good Biz

LIGGETT WINS AGAIN AGAINST EX-EMPLOYER

Appellate Division of the N. Y. supreme court last week unanimously upheld a lower court ruling which dismissed a suit brought against the Liggett-Stiefel Booking Corp. by Island Theatre Circuit Corp. Latter had charged that its former manager, Jules Liggett, had unfairly taken customers from it when he left to set up his own buying and booking combine.

Five-judge tribunal, in denying Island's appeal, decreed that Liggett and two other former Island employees had committed no breach of fiduciary obligation to the plaintiff.

Wilde Another Filmer Questing a B'way Play

Cornel Wilde read a great many scripts in quest of a Broadway vehicle, but he's still looking, the star declared in New York last week. One possibility, however, is that he may appear in a two-week stint for Maurice Evans' City Center, N. Y., early next year if the latter's limited season extends beyond Feb. 1.

Wilde's chief difficulty in arranging a Broadway thesping chore is a commitment to RKO for "Sons of the Musketeers." Originally scheduled to roll Nov. 1, the picture is now slated to go before the cameras Dec. 5. Although under contract to 20th for one pic a year, his deal permits him to make outside films.

Actor left for the Coast over the weekend. In a leisurely trip west, he'll p.a. at a number of veterans hospitals.

Team O'Hara-Wilde For RKO Dumas Pic

Hollywood, Nov. 15.

Maureen O'Hara drew the co-star role opposite Cornel Wilde in "Sons of the Musketeers," based on the old Dumas swordplay series.

Jerry Brandt will produce for RKO in Technicolor.

Parole Battle

Continued from page 9

one third of their term and were paroled Aug. 13, 1947.

The opinion of the circuit court states that unfavorable newspaper publicity followed and an investigation was made by a committee of Congress into the workings of the parole board in the case. On the request of the committee the parole was revoked on July 21, 1948, and both men were arrested and taken to the Atlanta penitentiary.

Subsequently they each filed writs of habeas corpus attacking the warrants on which they had been arrested, and the records show that on Dec. 4, 1948, District Judge E. Marvin Underwood sustained the writ of habeas corpus and ordered the men released from the penitentiary.

The court of appeals action reversing the action of Judge Underwood was on an appeal by the penitentiary warden. The majority opinion was by Judges Samuel J. Sibley and Edwin R. Holmes. Judge Curtis L. Waller wrote a dissenting opinion.

Other defendants in the case included Frank Nitto, alias Frank Nitti; Paul DeLucia, alias Paul Ricca; Phil D'Andrea, Francis Maritote, alias Frank Diamond; Ralph Pierce, John Rosselli and Louis Kaufman.

Alleged victims of the conspiracy were Loew's, Inc., Paramount, 20th-Fox Corp., Warner Bros. and other film firms. The defendants allegedly used threats of labor trouble to attempt to obtain huge sums of money.

The record states that two conspirators who were not indicted at the time, Willie Bioff and George Browne, were connected with the theatrical union in the capacities as president and personal representative of the president, respectively. Bioff and Browne were later imprisoned for complicity.

United Artists' experiment last week in skirting the Loew's and RKO webs in metropolitan New York in favor of a rump circuit of indie houses for the preem of "Black Magic" was viewed in the trade as moderately successful. Grosses were good but results were seen as not sufficiently outstanding as to provide more than a token threat to the continued dominance of the two affiliated chains.

As far as UA and producer Edward Small are concerned, they were well pleased with results, since the take definitely exceeded what they could have gotten under the deal offered by Loew's, which would have been as second feature on a flat rental. They had been battling with the circuit for co-feature billing. They did not get as much from the indies, however, as they would have from Loew's if they had won the desired booking.

"Black Magic," with another UA pic, "Dan Patch," as second feature, played about 60 houses of the Skouras, Century, Randforce, Brandt and Joelson circuits in all five boroughs of New York and in Nassau and Westchester counties.

Distribs and exhibs were keeping a close eye on the experiment of ducking a Broadway firstrun altogether and then giving a pic to houses which moved up their run to compete with Loew's and RKO. Scheme was viewed in light of the constant talk of the possibility of building up a third circuit in New York.

From the view of unbiased onlookers, the "Black Magic" booking proved very little. They don't see a third circuit likely until it gets major company backing that would insure it a flow of product. It couldn't be established with intermittent bookings. The "Magic" deal is seen as something of a freak, growing out of a battle that the Skouras chain had with Columbia, leaving a vacant date to be filled and the fact that two holidays (Election and Armistice Day) fell during the week.

There are many angles in considering the success of the "Magic" booking. One is that it raised the status of the pic from second feature to first in bookings in houses in areas adjoining New York that are influenced by the metropolitan territory. On the other hand, by skipping right into the subsequents, UA lost a number of New York dates that it might have had had it played Loew's first. It is also finding that some of its subsequent bookings are being abbreviated by the fact that the houses have three sources of product for one week—the usual Loew's and RKO splits, plus the "Black Magic" combo.

There are no immediate prospects of a repeat on the "Magic" type bookings, although it is seen as a possibility for Samuel Goldwyn's "Roseanna McCoy." Goldwyn forces are now battling with the RKO circuit over terms, and if they fail to achieve what they desire may repeat the UA pattern, which Goldwyn prexy James A. Mulvey has used in other towns. "Roseanna" did have a date on Broadway, however, playing the Capitol.

TOA Kicks Off

Continued from page 6

20% Federal admission tax. Herman Levy, TOA's general counsel, will report on competitive bidding and the attempt to restrict that technique for selling product.

Another subject up for discussion is a proposal to cooperate in a mid-century children and youth conference set for Washington next year. President Harry Truman, it has been learned, has invited TOA to cooperate in the big meet which he is summoning at the capitol. TOA's last all-out collaboration with the Government was undertaken last year on a Youth Month which the then U. S. Attorney General Tom Clark sponsored.

J. J. O'Leary will chairman the meet. Others participating are Leonard Goldenson, Sam Pinanski, Si Fabian, Ted Gamble, Robert J. O'Donnell, Robert Wilby, Robert Coyne, Morris Loewenstein, Arthur Lockwood, Robert Livingston, Max Connett, R. D. Cockrill, William Ruffin, Nat Williams, Stanley Prenosil and Sullivan.

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DENISE DARCEL · RICHARD JAECKEL · JIM ARNESS · SCOTTY BECKETT · BRETT KING

Story and Screenplay by ROBERT PIROSH, Associate Producer
Directed by WILLIAM A. WELLMAN · Produced by DORE SCHARY
A METRO-GOLDWYN-MAYER PICTURE

Film Reviews

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Dolores

killing the seducer, finds her, but they decide to remain apart.

Film presents an interesting array of characters, from Enrique Diosdado's double role of the seducer and his twin brother, to Ricardo Canales' excellent portrayal of the king innkeeper. Supporting roles are filled capably, namely among the townspeople. Imperio Argentina, in the starring spot, occasionally goes overboard trying to get across the character of the harassed girl.

Ricardo Nunez has given the production an authentic flavor while Benito Perosjo's direction, for the most part, is effective. Antonio Meraro's camera presents a realistic background.

Flickan Fran Tredje Raden

(The Girl From the Dress Circle)
(SWEDISH)

Stockholm, Oct. 25.

Terra Film release of Hasse Ekman production. Produced and written by Hasse Ekman, who stars. Features Eva Henning, Hilda Borgstrom, Maj-Britt Nilsson, Sven Lindberg, Stage Fyrst, Sif Thulin, Stig Olin, Ingrid Backlin, Gunnar Bjornstrand, Hilding Gavle, Barbro Hiort af Ornaes, Erik Berglund. Camera, Goran Strindberg; music, Sune Waldimir. At Astoria, Stockholm. Running time, 87 MINS.

A variation of "Tales of Manhattan," this film should go over in the U. S. Following a ring as it goes from hand to hand after being sold by a poverty-stricken woman, the story introduces an interesting collection of characters.

Pic rates high among Hasse Ekman's productions, with the cast headed by Ekman and his wife Eva Henning, doing a good job.

Wrng.

Greven Fran Granden

(The Lord From the Lane)
(SWEDISH)

Stockholm, Oct. 20.

Svenska Filmindustri & Komedia (Sweden) production and release. Stars Nils Poppe, Annalisa Ericsson; features Inga Britt Lidborg, Sigge Fyrst, John Botvid, Julia Caesar, Gosta Cederlund, Carl Hagman, Jan Molander, Mimi Nelson, Sven Bergvall. Directed by Lars-Eric Kjellgren. Screenplay by Poppe and Sven Bjorne, based on L. Arthur Rose's and Douglas Furber's operetta, "Me and My Gal." Camera, Martin Bodin; music, Noel Gay, Albert Harris, Eric Johnson. At Royal, Stockholm.

A remake of the 1938 British film based on the operetta "Me and My Gal," this picture is surefire b.o. here and might go over in some U. S. situations. Comedy about a street photog, who turns out to be the son of a noble family, is firstrate burlesque and a credit to the thesping talents of Nils Poppe.

Supporting cast also turn in topnotch performances.

Wrng.

Riso Amaro

(Bitter Rice)
(ITALIAN)

Genoa, Oct. 22.

Lux Film release of Dino de Laurentiis production. Stars Vittorio Gassman, Doris Dowling, Silvana Mangano, Raf Vallone; features Checco Rissone, Nico Pepe, Adriana Sivieri. Directed by Giuseppe de Santis. Screenplay, Corrado Alvaro, de Santis, Carlo Lizzani, Carlo Musso, Ivo Perilli, Gianni Puccini, from story by de Santis, Lizzani, Puccini; camera, Otello Martelli; music, Goffredo Petrassi. Previewed Oct. 21, '49. Running time, 109 MINS.

A good and well-exploitable entry, in an attempt to outdo previous "realistic" Italian films, director Giuseppe de Santis has come up with an extremely uneven picture, ranging from moments of sweeping grandeur and beauty to others bordering on old-fashioned corn. Too much of "Riso Amaro" is just effect for effect's sake, trying to smack the spectator right between the eyes, and it's overdone. It's a film which will cause no end of controversy as to artistic worth, etc., but there'll be little argument about its exploitation value, represented principally by the generously displayed physical assets of newcomer Silvana Mangano.

Audiences will be treated to glimpses of still another new and interesting Italian locale: the rice fields of the Po valley and the women laborers who work them. On the other hand, the story itself is no novelty, dealing with a gangster couple who hide among the rice workers. She (Doris Dowling) goes straight, while he (Vittorio Gassman) takes up with one of the workers (Silvano Mangano), who helps him steal the rice crop, but ends up by killing him out of remorse before committing suicide.

The director successfully, if somewhat superficially, renders the hard life of the rice fields, ably seconded by cameraman Otello Martelli. He's less successful in putting over the melodramatic story, which culminates in a scene of questionable taste: the shooting in the slaughterhouse, in which the crook, shot to death, falls on a meathook and is dragged across the floor.

Performances, with the exception of Gassman, who overacts his gangster role, are good, though hampered by over-literary dialog. Miss Dowling impresses as the reformed moll, while Miss Mangano is more eye-filling than convincing. Large cast backs pic ably. Other credits shine in the impressively mounted production.

Hawk.

La Mano Della Morta

("The Dead Woman's Hand")
(ITALIAN)

Genoa, Oct. 30.

ICET release of Giorgio Venturini production. Stars Mary Martin, Adriano Rimoldi, Germana Paolieri, Carlo Ninchi; features Marisa Mari, Renato del Carmine, Saro Urzi. Directed by Carlo Campogalliani. Screenplay, Paola Ojetti, U. B. Bottelli, Nino Novarese, from novel by Carolina Invernizio; camera, Delli Colli; editor, Lucia Giachomo. At Modernissimo, Genoa. Running time, 90 MINS.

This costumer is only for Italian-language situations. Here its popular novel origin will help pay its expenses. Cliche-ridden plot of a girl revenging her mother's murder includes blackmail, murders, secret chambers, suicides, burned messages, and all the usual claptrap of the genre.

Actors, unchecked by direction, overdo their roles. Technically only fair to good.

Hawk.

Dearth of B's

Continued from page 7

viously brought out 16 pix in a season aimed solely for the flat rental market, its 1949-50 output will be limited to eight-to-ten.

In a number of situations it is said, dualer subsequent-runs have already been resorting to booking shorts in block to make up for the deficiency in cheap second features. One prominent midwest circuit operator declared that he will swing into that form of operation increasingly in an attempt to wean his patrons away from double bills.

Situation has grown more difficult because of the decline in low-budgeters from such outfits as Eagle Lion and Film Classics. EL has been hamstrung by product troubles during the current year and has turned increasingly to British product. Imports are not generally acceptable to the nabe trade.

FC has been attempting to boost its rentals along with an improvement in the quality of its releases. Because of this, its lineup of lowly celluloid has also been reduced. Universal, which in the past was good for a steady supply, has been concentrating on exploitation pix intended to head double-bills rather than pad that needed extra 60 minutes.

While divorcement is figured in some quarters as tending to boost the number of releases, it will not serve as an answer to double-bill houses. Majors are aiming for more strictly percentage A's rather than the cheapies that fill the tail end of the bill.

Rank's $3,000,000

Continued from page 7

to a minimum until a picture proves itself and then expansion is mapped super-slowly.

On the general run of pix, ad budget of $25,000 represents the top, with a $5,000 appropriation more likely than not. Rank's U. S. distribs seek extended runs in art houses or small first-runs rather than push for outright competition with big American releases on the circuits or "A" houses.

Previous policy of treating British pix similarly to American product proved disastrous. "Great Expectations," for instance, grossed $800,000 but resulted in less than a $100,000 profit for Rank. "Black Narcissus," expensive Technicolor film released several years ago by U, grossed $600,000 but gave Rank no dollars at all.

Both "Hamlet" and "Shoes" have now grossed over $1,500,000 with expenditures held to the bone. "Quartet" has brought distrib rentals of $127,000 to EL from its first-run in New York alone. Film moves from the Sutton this week to the Embassy for a continued run. Film may gross as high as $1,000,000 in the U. S. market.

Haskin to Form Own Company in H'wood

Hollywood, Nov. 15.

Byron Haskin, currently winding up his director job on Walt Disney's "Treasure Island" in England, will organize his own production unit when he returns.

Currently Haskin is negotiating with the Abbey Players of Dublin for three story properties to be produced in Hollywood.

U. S. Boycott Held Key to Brit. Lag

London, Nov. 15.

With the J. Arthur Rank financial report continuing to throw a shadow over all British production, Sir Alexander Korda during the past week reflected some of the reasoning on losses of his chief competitor in stating that the boycott on British films in America, following the 75% tax, accentuated English production failures. Nevertheless, Korda stated, he has complete faith in the future of the British industry, but lasting success must come from quality, not quantity production.

In a 1,000-word statement following the Rank report, Korda gave no hint of his own production plans. He disclosed, however, that his London Films last year acquired a substantial shareholding in Laurence Olivier Productions. He also asked that the British government give the industry help in unfreezing some of its iced coin in France and other territories.

Although Korda's setup falls within the category of exempt private companies, the accounts for 1947 leaked out during the week. They showed a profit for 1946-47 of $793,760. Report added, however, that this sum was used for amortizing production. There has been no hint of 1947-48 or 1948-49 results.

In the consolidated account for 1946-47, it is stated that "present indications are that a substantial portion of the expenditures carried forward on story rights, production charges and contract personnel, amounting to $4,462,172 may not be recovered."

Korda's Production Plans

Sir Alexander Korda's associated units will send at least six films into production early in 1950, Morris Helprin, Korda's U. S. rep, said in a statement in New York following the Rank financial report last week. Helprin stated that Zoltan Korda was prepping "Cry the Beloved Country," from the Alan Paton novel, and "The Heart of the Matter," from the Graham Greene best-seller. Anthony Kimmins is readying "The Saint Who Lost Miss Hale."

Other producers preparing pix under the Korda banner are Carol Reed, Michael Powell & Emeric Pressburger, Herbert Wilcox, Sidney Gilliat & Frank Launder, Gregory Ratoff, Robert Donat and the Boulting brothers.

No. Central 'Warns' Vs. 'Jolson' 60%

Minneapolis, Nov. 15.

North Central Allied "warns" the territory's independent exhibitors in its current bulletin that "if other distributors discover that Columbia can get away with its 60% demand for 'Jolson Sings Again,' you will be faced with a rash of 60% pictures."

The bulletin urges exhibitors "for your own welfare and protection" not to agree to "this new Columbia experiment" and states "otherwise, if this new policy should become common in the industry, you will have only yourselves to blame."

North Central Allied also calls upon the territory's independent exhibitors to refuse to go along with what it calls a new distributor "gimmick"—substituting for compulsory percentage in the smaller grossing situations a demand for a guarantee plus a 50-50 split over 3½ times the amount of the guarantee.

Henreid to Europe

Hollywood, Nov. 15.

Actor Paul Henreid planed to N. Y. with his wife and two children, enroute to Paris. They sail Saturday.

He stars there in "The Charmed Circle," Andre Sarrut production for Sagitta Films.

Key to Any Skouras Buy-In on Rank's Odeon (Canada) Lies in More 20th Pix

Too, Too British

J. Arthur Rank's difficulties with his 1948 crop of 40 pix, detailed in the British filmmaker's financial report last week, were not made any easier by their reception in America. At least 15 of these films, it has been learned, were turned down by Universal and Eagle Lion, Rank's two U. S. distribs, under their contracts which give them the right to accept or reject films for American release. Hence, the 15 never saw the projection light in the U. S.

Rejected films, an exec here said, were either generally bad features or too localized in their plots or speech. In some, cockney accent was so thick that it wouldn't pay to attempt a re-dubbing.

London, Nov. 15.

Chances of Charles P. Skouras, National Theatres head, winning a deal for 20th-Fox to buy a piece of J. Arthur Rank's 117-theatre Odeon circuit of Canada are reported substantially bettered by the drastic cut in production announced last week by Rank. Key to the present talks of Skouras and Rank, it is reported, is not the hard cash which 20th is ready to pay for a slice of Odeon, but whether the American distrib can guarantee the delivery of its entire product to Odeon on an exclusive basis.

Because of its limited supply of American product, Odeon has had hard going in its rivalry with Famous Players-Canadian, Paramount subsid in the Dominion. Odeon has had to depend for American films mainly on Universal pix, a scattering of product from Columbia and United Artists and whatever Eagle Lion can turn up. Recently, it managed to get a couple of RKO films. However, backbone of its product has been British.

Canadian chain now faces a serious dip in its supply of British films. With Rank only making 6-10 films in the next six months, the product situation for Odeon becomes even tougher. FP-C has most of the American distribs tied up on longterm franchises.

20th Tied to FP-C

It is problematical whether 20th can deliver the celluloid. Company has a deal with FP-C which is said to run until the end of 1950. Reportedly, it is prepared to swing to Odeon at that time if it can buy a minority interest in the Rank-operated chain. It is felt that Rank will be much more inclined to go for that sort of deal now that his own output of pix has become so uncertain.

Skouras is in England ostensibly on a pleasant-hunting expedition with Rank. But there is no doubt that his primary purpose is to talk Odeon. NT topper is picking up where his brother, Spyros, 20th's prexy, left off in discussions some months back. At that time, it is said, Rank was not interested in a tieup unless with that transaction went a longterm franchise from 20th to Odeon which would solve its product problems.

Indicating how unsatisfactory is its supply of American films, while Odeon gets a considerable number of Columbia releases, FP-C was handed "Jolson Sings Again," Col's current top offering.

DeMille Personally Plays Cozy on Par's Upped B.O. for 'Samson'

Cecil B. DeMille, currently in New York to beat the drums for "Samson and Delilah," was cautious this week on the pros-and-cons of upped admissions. Although his pic is one on which his home company thinks the public would go for a tilted scale, queries on the subject elicited from DeMille the parrying reply: "I'm as innocent as a little boy when it comes to exhibition."

Before that, DeMille hinted that his inclination ran counter to boosted prices when he said that he was "interested in the number of people that see the picture rather than the price they pay." "I would certainly prefer 80,000,000 people going at regular scales than 20,000,000, if it meant that at a higher one," he then remarked.

As for any rising prices, "It hasn't deterred people from eating bacon," DeMille opined. "And the price of bacon is going up. However, the principal thing is to get as many people to see it as possible. That's what I'm really interested in."

Producer was considerably more forthright on studio economies. He recognizes waste-cutting as a necessity and cited the savings in the negative cost of "Samson" against "Unconquered," his last opus, to point up the recognition. While "Unconquered" cracked most budgets at $4,200,000, "Samson" was made for $1,000,000 less. DeMille said: "I don't believe 200 feet of 'Samson and Delilah' landed on the cutting floor," he added. "That's how close it was watched."

Duplication of material, labor and time must be avoided, Paramounter then said. "Discharging three secretaries is not the economies needed in the picture business or any other business. Economy must be intelligently applied and the basic economy is in the method of shooting and writing.

"There is a sanity coming back to the industry so far as work is concerned," DeMille stated. "People in Hollywood are now bending their backs to a common cause."

DeMille has no production plans past his next project, the circus pic built around Ringling Bros.-Barnum & Bailey. He will make the rounds with the big top next summer and start his actual shooting at that time. He expects it to cost in the neighborhood of $3,000,000.

Producer will be in Gotham for the next three weeks before returning to the Coast.

Daylight Saving Wins in California

Hollywood, Nov. 15.

California voters added a new threat to the motion picture box office with the adoption of a daylight saving law which goes into effect in April, covering five months.

Fight over the proposition saw the exhibitors for the first time drive-in theatres fought bitterly against it, but Fox West Coast, without open air houses, fought harder for it.

TOA-'Jolson'

Continued from page 4

of complaints pouring into national TOA headquarters some inquiries must be made. TOA membership will be requested, it was announced, "to submit all experience tending to support the existence of this marketing policy."

At his Monday huddle with TOAers, Montague declared: "We have never demanded nor have we ever authorized any employee of Columbia to remotely suggest that exhibitors advance their prices and I vigorously deny any reports to the contrary and invite any appropriate evidence available concerning such representations." Montague insisted that the terms asked had no relationship to the admission price.

In response, Herman M. Levy, TOA general counsel, advised TOA that "the exaction of terms in any given situation which fix minimum admissions is a violation of the decree." Levy was apparently referring to reports that some of Col's contracts charge rentals on the basis of a certain amount per ticket going to the distrib.

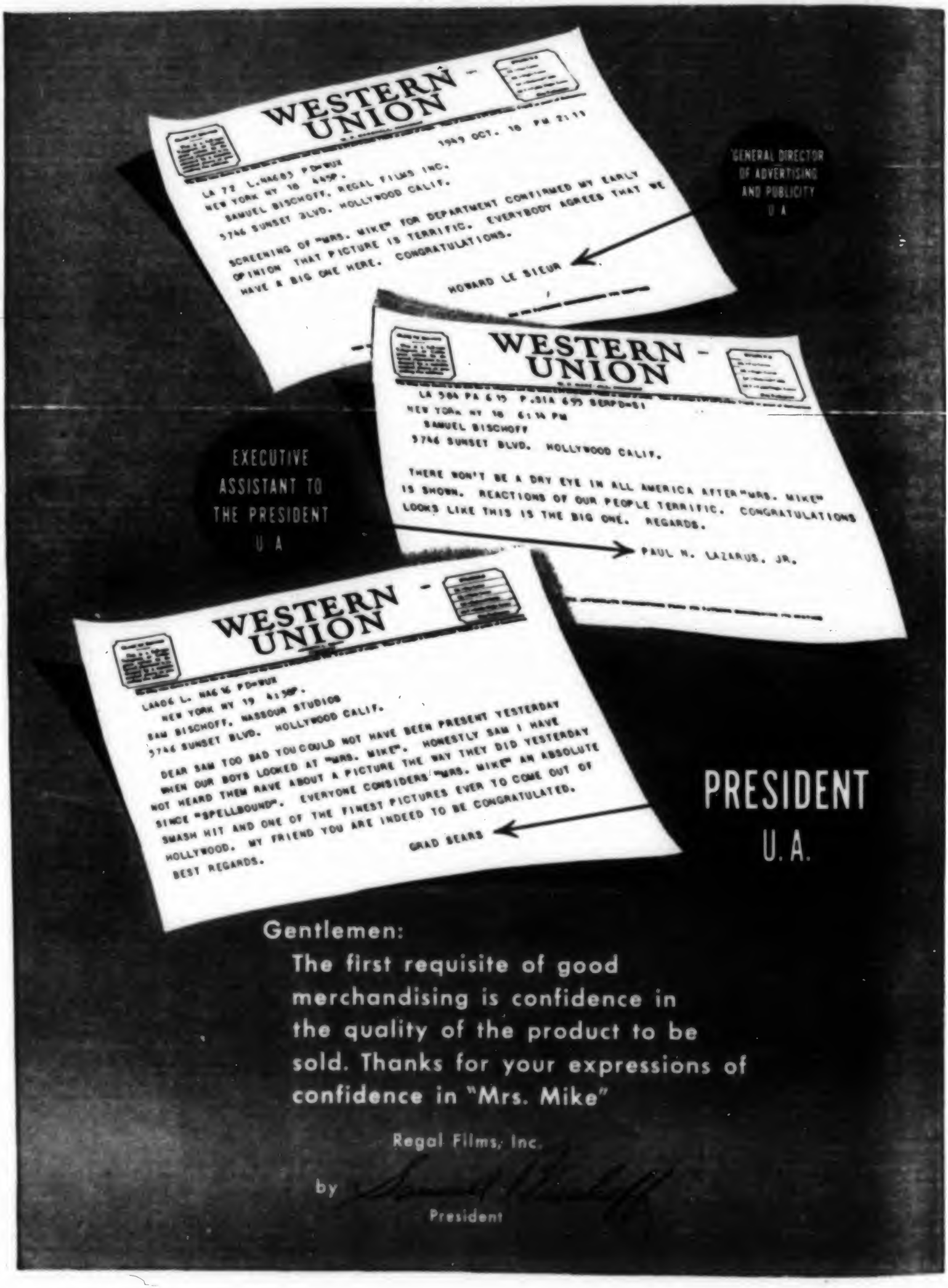
TOA's *Exhibition* sniped at tilted prices because of their alleged bad public relations effect. The additional cost imposed on the public, group said, was creating resentment among patrons.

Taurog's Hotter 'Kiss'

Hollywood, Nov. 15.

Norman Taurog was assigned by Metro to direct "Kiss of Fire," costarring Kathryn Grayson and Mario Lanza.

Same three worked together in "That Midnight Kiss."


WESTERN UNION
1949 OCT. 16 PM 2:11
LA 72 L.NA683 PD=NUX
NEW YORK NY 16 4:59P.
SAMUEL BISCHOFF. REGAL FILMS INC.
5746 SUNSET BLVD. HOLLYWOOD CALIF.
SCREENING OF "MRS. MIKE" FOR DEPARTMENT CONFIRMED MY EARLY OPINION THAT PICTURE IS TERRIFIC. EVERYBODY AGREES THAT WE HAVE A BIG ONE HERE. CONGRATULATIONS.
HOWARD LE SIEUR
GENERAL DIRECTOR OF ADVERTISING AND PUBLICITY U A
WESTERN UNION
LA 584 PA 6 19 P.DIA 693 BERPD=DI
NEW YORK NY 16 6:14 PM
SAMUEL BISCHOFF
5746 SUNSET BLVD. HOLLYWOOD CALIF.
THERE WON'T BE A DRY EYE IN ALL AMERICA AFTER "MRS. MIKE" IS SHOWN. REACTIONS OF OUR PEOPLE TERRIFIC. CONGRATULATIONS LOOKS LIKE THIS IS THE BIG ONE. REGARDS.
PAUL N. LAZARUS, JR.
EXECUTIVE ASSISTANT TO THE PRESIDENT U A
WESTERN UNION
LA406 L. NA616 PD=NUX
NEW YORK NY 19 4:30P.
SAM BISCHOFF. NASSOUR STUDIOS
5746 SUNSET BLVD. HOLLYWOOD CALIF.
DEAR SAM TOO BAD YOU COULD NOT HAVE BEEN PRESENT YESTERDAY WHEN OUR BOYS LOOKED AT "MRS. MIKE". HONESTLY SAM I HAVE NOT HEARD THEM RAVE ABOUT A PICTURE THE WAY THEY DID YESTERDAY SINCE "SPELLBOUND". EVERYONE CONSIDERS "MRS. MIKE" AN ABSOLUTE SMASH HIT AND ONE OF THE FINEST PICTURES EVER TO COME OUT OF HOLLYWOOD. MY FRIEND YOU ARE INDEED TO BE CONGRATULATED. BEST REGARDS.
GRAD SEARS
PRESIDENT U.A.
Gentlemen:
The first requisite of good merchandising is confidence in the quality of the product to be sold. Thanks for your expressions of confidence in "Mrs. Mike"
Regal Films, Inc.
by
President

Picture Grosses

'Chicago' Bangup $12,000; Mpls. Best; 'Force' 15G, 'Boundaries' Oke $11,000

Minneapolis, Nov. 15.

An unusually long list of holdovers leaves room for only three major newcomers currently. Leading the list in actual coin is "Task Force," at Radio City but "Chicago Deadline" is comparatively stronger at State. "Lost Boundaries" is fairly good at Orpheum. Third week for "Wore Yellow Ribbon" is still nice at RKO-Pan. Bad weather over weekend was a boxoffice deterrent.

Estimates for This Week

Lyceum (Nederlander) (1,990; 99) — "Quartet" (EL) (2d wk). Gaining momentum via crix and columnists' raves and favorable word-of-mouth. Solid $6,000 despite only matinees Saturday and Sunday. Last week, $6,500.

Radio City (Par) (4,000; 50-70)—"Task Force" (WB). Good $15,000. Last week, "Beautiful Doll" (20th), $14,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Lost Boundaries" (FC). Unanimous approval for this one, but lack of cast names apparently is hurting some. Good $11,000. Last week, "Under Capricorn" (WB) (2d wk), $9,500.

RKO-Pan (RKO) (1,600; 50-70)—"Wore Yellow Ribbon" (RKO) (3d wk). Has caught on nicely and continues in money at $7,500. Last week, hefty $8,000.

State (Par) (2,300; 50-70)—"Chicago Deadline" (Par). Nice $12,000 or near. Last week, "Everybody Does It" (20th), $11,000.

World (Mann) (400; 50-70) — "Under Capricorn" (WB) (m o). Mild $2,000. Last week, "Male War Bride" (20th) (4th wk), good $3,000.

'Forsyte' Smart $18,000, St. Loo; 'Ribbon' 10G, 2d

St. Louis, Nov. 15.

Trade is slowly recovering here from sloughing taken last week from continued rain but there are few outstanding grossers. There is a dearth of people in downtown area despite cooler weather. "Forsyte Woman" is taking the heavy coin with sturdy session at Loew's. "That's My Baby" and vaude is also nice. "Wore Yellow Ribbon" is fancy in second St. Louis week.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) — "Beyond Forest" (WB) and "Alibiing" (EL). Mild $8,500. Last week, "Father Fullback" (20th) and "Grant Takes Richmond" (Col), $10,000.

Fox (F&M) (5,000; 50-75) — "That's My Baby" (20th) and vaude. Nice $18,000. Last week, "Easy Living" (RKO) and vaude, $13,000.

Loew's (Loew) (3,172; 50-75) — "Forsyte Woman" (M-G) and "Rusty's Birthday" (Col). Stout $18,000. Last week, "Border Incident" (M-G) and stageshow, $15,000.

Missouri (F&M) (3,500; 50-75) — "Chicago Deadline" (Par) and "Angels Disguise" (Mono). Fine $13,000. Last week, "Seabiscuit" (WB) and "Lovable Cheat" (FC), $6,000.

St. Louis (F&M) (4,000; 50-75)—"Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO) (2d wk). Fancy $10,000 following fine $14,000 first stanza.

SEATTLE

(Continued from page 18)

Hunters" (Mono) (2c wk). Sturdy $4,000 in 4 days. Last week, mild $7,500.

Liberty (Theatres, Inc.) (1,600; 50-$1) — "Julson Sings Again" (Col) (2d wk). Great $13,000, or over after hitting roof with $16,200 last week.

Music Box (H-E) (800; 90-$1.25) — "Hamlet" (U) (2d wk). Good $4,500. Last week, swell $6,900.

Music Hall (H-E) (2,200; 50-84) — "Pinky" (20th) and "Spring Parade" (EL) (3d wk). Big $7,500. Last week, $9,700.

Orpheum (H-E) (2,800; 50-84) — "Tokyo Joe" (Col) and "Black Shadows" (EL) (2d wk). Good at $6,500. Last week, immense $13,200.

Palomar (Sterling) (1,350; 40-60) — "Soft Touch" (Col) and "Strange Bargain" (RKO) plus stage. Fair $5,000. Last week, "Fighting Kentuckian" (Rep) and "Amazon Quest" (FC) plus vaude, at $4,400.

Paramount (H-E) (3,039; 50-84) — "Everybody Does It" (20th) and "Song Surrender" (Par). Okay $9,000. Last week, "Yellow Ribbon" (RKO) and "Threat" (RKO) (2d wk-5 days), nice $6,600.

LOS ANGELES

(Continued from page 18)

861, 828; 1,532; 1,145; 60-$1). — "Body and Soul" (UA) and "Strange Woman" (UA) (reissues). Scant $9,000. Last week, "True Glory" (Indie) and "Burma Victory" (Indie) (reissues), $13,500.

Orpheum (D'town) (2,210; 50-85) —"Prison Warden" (Col) (2d run) with vaude headed by Clark Dennis. Good $20,000. Last week, "Rusty's Birthday" (Col) (2d run), with vaude headed by Liberace, Wally Brown, $19,000.

Carthay Circle (FWC) (1,518; 85-$1.50)—"Heiress" (Par) (4th wk). Near $8,000. Last week, nice $10,100.

Fine Arts (FWC) (679; $1.20-$2.40) — "Red Shoes" (EL) (45th wk). Up to solid $6,000 as run nears end. Last week, $3,800.

Four Star (UA-FWC) (900; 60-85) — "Intruder in Dust" (M-G) (3d wk). Mild $5,000. Last week, "Hamlet" (U) (4th wk-6 days), neat $3,700 at upped scale.

Laurel (Rosner) (890; 90-$1.20) — "Hamlet" (U) (m o). Fair $2,500. Last week, "Symphonie Pastorale" (Indie) and "Children Paradise" (Indie) (reissues), $1,900.

Loew's State (FWC) (2,404; 60-$1) — "Pinky" (20th) (4th wk-5 days). Holds over 5 days before house goes dark prior to takeover by United Artists Theatres from Loew's. Okay $7,000.

'Boundaries' Solid 17G, Denver; 'Ribbon' 14G, 2d

Denver, Nov. 13.

"Wore Yellow Ribbon" becomes second pic to stay at Orpheum for three weeks in 10 years. Will do rousing biz in current (2d) round after sock opener. "Red, Hot, Blue" is big at Denham. "Lost Boundaries" looks fine in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Black Magic" (UA) and "Daughter of Jungle" (Rep) day-date with Tabor. Good $3,500. Last week, "Julson Sings Again" (Col) smash $8,000.

Broadway (Wolfberg) (1,500; 35-74) — "Border Incident" (M-G) and "Jigsaw" (UA). Fine $7,000. Holds. Last week, "Red Danube" (M-G) and "High Fury" (UA), $6,000.

Denham (Cockrill) (1,750; 35-70) — "Red, Hot, Blue" (Par). Big $14,000, and holding. Last week, "Song Surrender" (Par), dim $7,500.

Denver (Fox) (2,525; 50-$1) — "Julson Sings Again" (Col) (2d wk), day-date with Webber. Down to $9,000. Last week, smash $22,000.

Esquire (Fox) (742; 35-74) — "Lost Boundaries" (FC) and "Stallion Canyon" (Indie), day-date with Paramount, Rialto. Fine $3,000. Last week, "Julson Sings Again" (Col), big $5,000.

Orpheum (RKO) (2,600; 35-74) — "Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO) (2d wk). Rousing $14,000 and holds again. Last week, socko $19,500.

Paramount (Fox) (2,200; 35-74) — "Lost Boundaries" (FC) and "Stallion Canyon" (Indie), day-date with Esquire, Rialto. Nice $10,000. Last week, "Black Book" (EL) and "Sleeping Car Trieste" (EL), good $9,000.

Rialto (Fox) (878; 35-74) — "Lost Boundaries" (FC) and "Stallion Canyon" (Indie), also Esquire, Paramount. Trim $4,000. Last week, movie-vivers.

Tabor (Fox) (1,967; 35-74) — "Black Magic" (UA) and "Daughter of Jungle" (Rep), also Aladdin. Good $4,500. Last week, on movie-vivers.

Webber (Fox) (750; 50-$1) — "Julson Sings Again" (Col), (2d wk), day-date with Denver. Off to $1,200. Last week, big $5,000.

SAN FRANCISCO

(Continued from page 19)

$8,500. Last week, "Sword in Desert" (U) and "Rusty's Birthday" (Col), $10,000.

United Artists (No. Coast) (1,207; 55-85) — "Julson Sings Again" (Col) (3d wk). Socko $15,000. Last week, $27,000.

Stagedoor (Ackerman-Rosener) (370; $1.20-$2) — "Red Shoes" (EL) (29th wk). Fast $5,300. Last week, $5,800.

Clay (Rosener) (400; 65-85) — "Quartet" (EL) (7th wk). $3,000. Last week, about same.

Larkin (Rosener) (400; 95-$1.20) — "Hamlet" (U). Back at pop prices after 28 weeks at Stagedoor year ago. Fine $4,500. Last week, "Quartet" (EL) (7th wk), fine $2,500.

MONTREAL

(Continued from page 19)

"Chicago Deadline" (Par). Sock $22,000. Last week, "Roseanna McCoy" (RKO), $14,000.

Palace (C. T.) (2,625; 34-60)—"Secret Garden" (M-G). This $8,000. Last week, "Spring in Parklane" (EL), $11,000.

Princess (C. T.) (2,131; 34-60)—"Thieves' Highway" (20th) (2d wk). Staying high at $10,000, following lusty opening with $12,000.

Imperial (C. T.) (1,839; 26-45)—"Lost Boundaries" (FC) and "Green Promise" (RKO). Great $11,000. Last week, "Illegal Entry" (U) and "Judge Steps Out" (RKO), $11,000.

Orpheum (C. T.) (1,040; 34-60)—"Tarzan Triumphs" (RKO) and "Tarzan's Desert Mystery" (RKO). Fast $7,500. Last week, "Gal Sal" (20th) and "Man About House" (20th) (reissues), $4,000.

GALA PIX PREEMS ON 3 DIFFERENT FRONTS

Far-flung gala preems of two major Hollywood pix and a British film were staged during the past week in the U. S. and Europe, with another to follow tomorrow (Thurs.) in Canada. Most spectacular opening was accorded to Metro's "Battleground," which had a double preem in New York at the Astor Thursday (10) and in Washington at the Capitol the previous night. Attended by top brass of the Army and high Government officials, the ceremonies at the Capitol were marked by the presentation of the Army's Certificate of Merit to Dore Schary, the pic's producer.

"Prince of Foxes," 20th-Fox production, made its bow in Rome over last weekend at the Capranica Cinema, with an audience comprising members of the international diplomatic corps and Italian authorities. "The Fallen Idol," David O. Selznick's release of a Carol Reed production, opened at the Sutton, N. Y., Monday night (15) with top British officials in attendance. The preem was staged for the benefit of the Prescott Neighborhood House.

Danny Kaye's new Warner Bros. film, "The Inspector General," will be preemed at the Imperial theatre, Toronto, tomorrow night (Thurs.). Kaye will appear in person in a Variety Club benefit for the Occupational Training School for Crippled Children. Kaye planed to Toronto from Chicago yesterday to start a three-day round of civic ceremonies in Toronto.

Socialite Film Prods. Back With European Pic

Robert Goelet, Jr., and starlet Lynn Merrick, who were recently married in Paris, return to New York Nov. 26 on the Queen Elizabeth. Also coming in at that time is John Sheridge, with whom socialite Goelet and Gillette razor heir David Pelham were associated in the production of "Rapture" in Italy.

Sheridge is expected to participate in negotiations on a distribution deal for the pic, which arrived in this country early this year. It has been recut to get it a Production Code Administration seal. Sheridge is also coming to defend a legal action brought against him and Mrs. Germaine Gossler, his former partner in an export biz, by a Venezuelan oil concern.

Johnston, Wilson

(Continued from page 3)

ington the following day on a trip dealing primarily with international food and agricultural matters. He will remain in Washington until Nov. 24 and will fly back to London from New York Dec. 1.

In response to questions, Johnston said:

He favors broadening the base of the Anglo-American Film Council to take in representatives of more interests on each side. Johnston suggested that Ellis Arnall, SIMPP prexy, should be a member.

While the Motion Picture Export Assn. is being discarded in countries where the individual American distributors are able to handle their own problems, Johnston saw no prospect of the U. S. industry operating in the Iron Curtain nations without such an association to represent the companies.

Schary for an Even Prod. Keel; 25% Cut From Average Budgets

Schary's 100% Rap

Dore Schary said this week that from here on in he'd take all the credit—and all the blame—for Metro product. He joined the company as production chief 16 months ago.

Up until now almost all of the studio's output has been of pictures that had been planned or actually started before his arrival. He merely carried through on their completion. That product is now all off the shelf, Schary said, so that forthcoming pix will completely reflect his hold on the production reins.

No Pre-Production Rehearsals, Mobile Cameras for Rossen

The technique of pre-shooting rehearsals, which has been gaining ground in Hollywood as an economy operation, has been and will continue to be eschewed by Robert Rossen, indie producer, who did triple production-direction-scripting chores on "All the King's Men." Rehearsals cramp his unfolding of the drama as cinematic art, Rossen said before leaving Coastwards last week to complete production on "No Sad Songs" for Columbia.

It's a matter of style, Rossen theorized, saying that other Hollywood producers have successfully used rehearsals before the cameras started to roll. One of the leading exponents of this practice, Stanley Kramer, Screen Plays prexy, has clicked on several films whose costs were cut down via rehearsals. As both writer and director of many of his films, however, Rossen finds that his screen plays take final shape as the shooting progresses and rehearsals tend to prematurely freeze details which might have to be revised.

Rossen is also an advocate of the fixed camera as against mobile lensing. Camera movement, Rossen declared, is unnatural for the human eye and upsets the dramatic focus. He pointed out, however, that Lewis Milestone, from whom he learned much of his craft while collaborating on past productions, used the mobile camera with good results. Both Rossen and Milestone accent the importance of cutting in achieving the final product. On "All the King's Men," Rossen spent seven months in editing, a longer time than the actual shooting.

Production costs on "King's Men" went way over the original budget of over $1,000,000. Rossen said because of bad weather breaks on location. Shooting, at one stage, was delayed two weeks by continuous rain. Although no topflight marquee names were used in the pic, coin was eaten up by the production delay and the masses of extras needed in several sequences.

Following "No Sad Songs," Rossen will prepare his production of "The Brave Bulls" from the novel by Tom Lea. Pic will be shot in Mexico under Rossen's direction, with a script by John Bright. Two additional pix to complete his package of three for Columbia release under his new deal will include "The Outer Edge," from the Charles Jackson novel, and "The Octopus," by Frank Norris. These pix will be produced with coin from Columbia and several banks.

Kodak's Big Divvy

Eastman Kodak has declared a stock dividend of one for each 20 now held payable Jan. 21 to stockholders of record Dec. 23. Quarterly divvy of 50c per share on common and the regular 1½% dividend on preferred were also okayed.

Wage dividend/estimated at $15,500,000 to 48,000 employees of the company was voted. Rate of pay now is the highest in the history of the company.

KPITZ TO N. Y.

Hollywood, Nov. 15.

Lee Spitz (rabbed to N. Y. Monday (14) for two weeks of huddles with Nate Blumberg and other h.o. execs on current production and upcoming campaigns.

In a further effort to cut costs, Dore Schary disclosed this week, Metro is working on a plan to keep its studio operating on an even production level throughout the year. This is in contrast to the spurts that generally have resulted in all Hollywood lots jamming sound stages one week only to have them empty the next.

Metro production topper estimated that about 25% has been sliced from the average budget at the studio in the past couple years. How much beyond that he can go, he said, he'll know in the next three months, when the new plan for stabilized production activity has been fully worked out.

"The increased care we are taking in planning each production before it actually goes before the cameras is largely responsible for the savings already made," Schary said. "By carrying this planning several steps farther, we hope we can level out the hills and valleys of production to accomplish still further economies without in any way affecting the quality of our pictures. In fact, if anything, it should improve them."

Citing efforts at cutting costs, Schary disclosed that the studio will shortly put into work two films budgeted at $500,000 each—lowest on the Metro lot in years. Large part of the saving will be in overhead because Metro charges off latter cost on the basis of the number of shooting days. "Stand-off," the first of the low-budgeters to go into production, will be made in only 18 days—a Metro record in recent years. Second of the pair will be a personal production by Schary, "The Next Voice You Will Hear."

Comparative Costs

Refuting the generally held notion that Metro's overhead is one of the highest on the Coast, Schary pointed out that "Battleground" cost only $1,600,000 while it was budgeted at $2,200,000 when he was planning to make it at RKO. Part of the saving, he explained, was in the fact that Metro had many of the sets right at hand, while at RKO they would have had to be built or rented.

An innovation instituted by the company during the past couple weeks, Schary said, was the assignment of complete control over titles to the studio. Home office and sales department will no longer have any power concerning pic tags.

It is understood that the background to this was Schary's objection to the h.o.'s switch of "The Forsyte Saga" to "That Forsyte Woman." Production topper reportedly felt that it was unnecessary, dishonest to those who knew the John Galsworthy classic on which the pic was based and commercially bad. He's understood to have battled his point with prez Nicholas M. Schenck and won out.

Schary, who came east last week for the preem of "Battleground" in New York and Washington, trains for the Coast Friday (18).

Paul Streger

(Continued from page 3)

tion, studios were able to lay off for a while under the lash of economy, since most of them had well-stocked shelves on which they were able to draw. The reservoir now, however, has begun to ebb. In addition practically every company is planning more films during the next year or two than have been made since the war. Thus, as a result of the two factors, the pressure is on to find worthy material for filming.

The increase in production activity is likewise building up the demand for new players. There's no expectation that the studios are ready to go back into the long contract lists that they used to maintain but they are increasingly in the market for people for specific roles. As a result, casting departments will have to be ready with derivable personalities.

Streger started at Col last week, following his return from the Coast where he made a deal with prexy Harry Cohn. He was with the Leland Hayward agency in N. Y. for 13 years. Two years ago he co-produced "Parlor Story," which had a short life on Broadway.

New Low-Cost Theatre TV System Operates on Standard Arc Lamp

New theatre television projection unit, said to cost only a fraction of the $25,000 now levied on such equipment by RCA, Paramount and other manufacturers, came a step nearer reality Monday (14) with the first public issue of a new stock by Skiatron Corp., N. Y. Outfit, headed up by Arthur M. Levey as prez, is successor to Scophony Corp. of America, which recently gained control of the Skiatron and Supersonic TV patents in a consent decree after an anti-trust battle with Paramount and General Precision Equipment Corp.

Proposed new theatre TV system which was operated successfully on an experimental basis in both New York and London prior to the war, differs completely from the projection systems now being manufactured. Chief difference is that the Skiatron Theatre-Vision requires no cathode-ray tube, instead generating the necessary light via a high-intensity arc lamp. Latter is standard equipment in regular film projectors and, when adapted to the Skiatron technique, will provide for rear-screen projection. Present systems use either a projector mounted in the front of the theatre or else the regular film projector after the video pictures are recorded on film off the face of a standard cathode-ray tube.

While Levey claims he could sell the equipment for far less than is being charged for other models, he will try instead to lease it to theatres. Under his plan, the exhibitor will have no initial cash outlay but instead will pay a percentage of boxoffice gross to the company on each telecast carried. Levey hopes to sign up 100 theatres on such a plan as soon as he can turn out the necessary equipment, linking them into a theatre TV network which can combine to buy exclusive rights to top sports events. He hopes each theatre will be able to present at least one theatre TV pickup each week, taking a year's leasing contract on the equipment.

Skiatron method is also applicable to home receivers, with Levey claiming the system can provide far more brilliant pictures than any now on the market. As a result, he will go after the home receiver market once the theatre TV plan is under way. Company also now controls a number of other patents which it is plugging to subscribe its stock issue. These include the only presently-patented subtractive methods for color video, which it is claimed can be adapted either to the RCA or CBS additive color systems, "Subscriber-Vision," a special TV service to paying subscribers which requires no phone connection such as that used by Zenith Radio's proposed Phonevision, and a two-way telephone-TV, in which both speakers in a phone conversation will be able to see, as well as hear, each other.

Company is offering 275,000 shares of 10c par value stock at $1 per share. According to Levey, more than $100,000 was subscribed the first day, Monday. Company plans to utilize the full cash proceeds to get its various patents working and for necessary plant and personnel expansion. Skiatron is employing no underwriting firm for the sale and is offering no cash commissions, in order to retain as much as possible of the original capitalization for company purposes.

Monogram Into Black With $101,400 Net

Hollywood, Nov. 15.

Out of the red and into the black was the theme song of the Monogram stockholders' meeting, at which it was announced that the company profited $101,400 during the 13-week period ending Oct. 1.

Corresponding period last year showed a loss of $191,300. Entire board of directors was reelected.

West Va. Exhibitors, Reade Theatres Ask FCC for TV Allocation

Washington, Nov. 15.

Two theatre groups, representing a total of 61 houses, called upon the FCC last week, to make frequencies available for theatre television. Commission was asked to hold public hearings to determine which channels should be assigned, standards to be adopted, and the manner in which the service should be conducted.

In petitions filed by their counsel, Cohn & Marks, the Motion Picture Theatre Owners of West Virginia and Walter Reade Theatres, Inc., which owns 44 houses in New Jersey and upstate New York, told the FCC they were convinced the service "will be both technically and economically feasible and clearly in the public interest."

Both groups are members of the Theatre Owners of America, which has petitioned FCC to institute proceedings, but filed separate petitions "to stress" their own "specific needs." The West Virginia group, which represents 17 indies, said it has been particularly interested in reports of recent theatre video showings by the Fabian Brooklyn Fox theatre, the Paramount theatre, New York, and the Chicago theatre, Chicago. Theatre tele, it asserted, would enable it to materially broaden its service to the community both from an entertainment and educational standpoint.

The Reade chain emphasized the experimental telecasts in theatres of the World Series games and the Charles-Walcott prize fight as indication of the practicality of theatre video. It pointed out also that no TV station allocations are proposed by FCC in 11 N. J. and N. Y. communities it serves and that theatre tele may provide the only way by which many of its patrons may have television.

Farley Granger has been given new five-year contract by Samuel Goldwyn.

de Rochemont Saga

Continued from page 3

standard bank interest rates. Telinvest's principals are Eliot Hyman and Harry Levine, the latter a manufacturer but active in the unit's affairs.

'Second Money'

"Second money"—the coin which is in the runner-up position at the payoff window—was advanced to the extent of $71,500 by World Wide Development Corp. World Wide was also responsible for getting Telinvest in the deal. For its coin and services it gets 50% of the profits received by de Rochemont after Telinvest's 30% share comes out.

That would leave the producer 50% of 70%, or 35%. However, there are several other minor interests represented, so de Rochemont is actually left with 29¾%.

World Wide Development is the outfit founded by Universal exec Matty Fox, General Royall Lord, who was Fox's boss in the Army, and Herman Starr. It has exploited bubble gum, a three-dimensional portrait method and some other inventions. Fox is no longer associated with it, having withdrawn before the de Rochemont deal was made.

(Starr is not the Warner Bros. Herman Starr, who heads WB's music publishing activities as president of the Music Publishers Holding Corp.)

World Wide got into the picture through Bernard Reis, who was accountant for both de Rochemont and Fox. Acquainted by Reis with de Rochemont's plans for "Boundaries," Lord and Starr told the producer his troubles were over and that they'd take care of all the financing.

Joe Bernhard Gets In

They got Joseph Bernhard, pres. of Film Classics, which is distributing the film, interested in it and he brought in Telinvest. Bernhard agreed to defer his entire distribution fee until the negative cost was paid off. That has already been accomplished — although all that de Rochemont has received so far is $7,000 toward the story cost.

De Rochemont's troubles started early. He had already gone ahead spending considerable of his own coin for story and pre-production work on the basis of a budget of $485,000 when Starr and Lord informed him they couldn't get money for him unless he cut the budget to $424,000.

Producer protested that that was impossible. However, since it threatened to upset the deal, de Rochemont finally gave in. He was under added pressure since two other pix on the same Negro anti-discrimination theme, Stanley Kramer's "Home of the Brave" and 20th-Fox's "Pinky," were already well on their way and Bernhard was threatening to pull out if de Rochemont didn't hurry.

Forcing a Hand

As he predicted, de Rochemont couldn't make the film at $424,000 and ran out of coin before he had edited or scored it. He needed $60,000 to complete it and went to Lord and Starr. They refused to put it up. Producer then threatened that he would give away his entire share in the pic to get the money, since he was determined to finish "Boundaries." His giving away his share would have left Lord and Starr completely in the cold on their investment and services, since they only shared in de Rochemont's portion of the income.

As result of the producer's threat they came up with $30,000 to add to their original $41,500 investment and de Rochemont was able to scrape up the other $30,000.

Net effect of the $60,000 slice in the budget enforced upon de Rochemont is that he is now paying Telinvest its 30% of the profits on everything above $424,000 instead of $518,000, which was the actual cost of production plus advertising and exploitation.

De Rochemont was fortunate in having some other profitable companies which he was able to put in hock in order to provide the necessary guarantees plus the $146,500 differential between the total cost of "Boundaries" and the $371,500 advanced by Telinvest and World Wide.

Last on the Hit Parade

Producer under the setup took all the risk (except for World Wide's $71,500), but is last in the payoff line except for a $50,000 fee of which he has received $30,000 so far. Fortunately, the pic has turned out to be highly successful, FC promising it will do $2,000,000 on the basis of about $750,000 now in the till on 2,500 engagements played. That means de Rochemont's share of the profits will be something around $300,000.

In addition, he has just closed a deal with Telinvest by which the latter bought up in perpetuity all foreign rights except Great Britain for $100,000 in cash plus 40% of income.

De Rochemont is going ahead with story preparation on his next film, tentatively labeled "Prison Without Bars," without having set any financing. Success of "Boundaries" has put him in a highly favorable position, however, and he has a choice of several good deals. He is considering tying up with Columbia or other majors on the basis of their putting up all the coin and distributing the film and his getting a profit participation plus a fee.

There is also a possibility that he'll make another straight financing deal—repeating none of the numerous mistakes he now realizes he made in the "Boundaries" negotiations—so that he can continue releasing through Film Classics. He is highly pleased with the handling that FC salesmanager Bernard B. Kranze has given the picture.

De Rochemont, incidentally, is continuing to make educational pix for Universal's subsid, United World. RD-DR Corp. which produced "Boundaries" is wholly owned by de Rochemont.

Grotter's 2 in Mexico

Hollywood, Nov. 15.

Curtis Grotter's new indie production unit will make two pictures in Mexico City, both in Spanish and English. Films are "Rebellion" and "Another Window," scripted by Albert De Pino.

Currently Grotter is talking a deal with his former wife, Jean Parker, for femme lead in "Window."

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'CANON CITY'
'HE WALKED BY NIGHT'

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'Variety' calls 'TRAPPED' "more than timely!"
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NW Indies Split Over What Product, Clearance Should Be Given Ozoners

Minneapolis.

Conflicting interests between conventional theatre owners and drive-in operators is bringing a split in independent exhibitor ranks here, and if it becomes much worse it will be free-for-all instead of the usual united front in the battles with distributors. A number of independent exhibs have both conventional and drive-in operations, but the vast majority of them are confining their operations to one field or the other.

Conventional exhibitors up here are irritated by concessions being made to ozoners, especially on clearance. They insist drive-ins, operating only a few months each year, should have to take a back seat to conventional houses as to runs and product. Drive-ins have been demanding earlier clearance and in a number of instances these demands have been met by distributors, since the latter see the ozoners as a source of added revenue.

More fireworks have just been touched off here by action of Monogram in moving its "Stampede" from RKO-Orpheum, downtown, to Hilltop, suburban drive-in, for an extension of local firstrun. Nothing like this ever was done here before. The regular theatre operators threaten reprisals against Monogram.

Conventional theatre owners also complained when Universal recently released one of its foreign pictures to the Hilltop for its Minneapolis area firstrun, although the distributor had tried unsuccessfully to sell the picture to regular accounts.

R. & R. Sets 600-Car Drive-In
Big Spring, Texas.

Robb & Rowley Theatres plan to construct a 600-car drive-in here, being fifth operation for circuit in this area.

Frisina Amus. Plans 9 Ozoners
Springfield, Ill.

One of most extensive drive-in building programs in the midwest will be launched early next year when nine new ozoners of Frisina Amus. Co. are started. Circuit now operates 55 houses, mostly standard theatres. Planned drive-ins include 1,000-car one here, $75,000 ozoner at Shelbyville, another at Litchfield, Olney, Taylorville and Lawrenceville, all in Illinois. Two will be built in Missouri, at Hannibal and Mexico; each costing $100,000. Also one is planned for Keokuk, Ia.

Carman Albany Drive-In
Albany.

Carman Drive-In at McCormack's Corners, between Albany and Schenectady, opened recently. John and Peter Marotta, of Amsterdam, operate the ozoner while Bob Baranoff, of Valley Drive-In at Little Falls, books it. Opening held soon after Fabian-Hellman's Saratoga on Albany-Saratoga Road shuttered for season.

Drive-In Patent Action Up Again
Washington.

Issue of whether drive-ins are a patentable product came before Supreme Court again last week when Park-In Theatres, Inc., asked court to reconsider its recent refusal to listen to an appeal. First circuit court of appeals in Boston nixed a claim by Par-In against E. M. Loew, operator of chain of east coast drive-ins. Supreme Court refused to hear case.

Western Canada Ozoners for '50
Regina, Sask.

Famous Players of Canada planning $150,000 drive-ins for Regina, Moose Jaw, Saskatoon and Brandon, work to start in spring.

At Lethbridge, Alta., Western Drive-In Theatres, Ltd., Calgary, started $150,000 ozoner.

Iowa Ozoner Has Balcony
Des Moines.

Tri-State Theatre Corp, drive-in at Dubuque, Ia., has a balcony. This was made possible because site of ozoner is on hilly terrain.

Royal Oak OK Drive-ins

Voters in Royal Oak, suburban city, turned down 4,924 to 2,333 an amendment to the city charter which would have outlawed drive-in theatres.

Ezell Plans 650-Car Drive-In
Pasadena, Texas.

Claude Ezell and associates started construction here on new 650-car ozoner to cost $100,000.

550-Car Ozoner Opens at Raleigh
Greensboro, N. C.

Tower drive-in, located on a 21-acre site near Raleigh, opened with James F. Hatchell as manager. Ozoner has capacity for 550 cars. It is owned by N. C. Theatres, which also owns the Ambassador, State, Palace, Capitol and Varsity film houses in Raleigh.

Malco Expands Drive-In Setup
Memphis.

Malco Theatres, Inc., here is on drive-in spending spree. Circuit has purchased one drive-in at Metropolis, Ill., and also plans to construct another at Camden, Ark. One already is being built at Henderson, Ky.

New Hampshire Ozoner
Concord, N. H.

Reversing a decision of the city engineer Edward E. Beane, the zoning board authorized the Hillsborough Theatre Corp. to construct a 540-car drive-in near South End. It will cost $50,000.

Mexico Into Drive-in Field
Washington.

Mexico is going all out for drive-ins. First ozoner has opened at Ciudad Juarez, with 650-car capacity, reports U. S. Department of Commerce.

This Auto Cine-Juarez does three shows nightly with 35c tab per person. It shows U. S. and Mexican pix, and has American equipment.

Ozoners Sprout in Colo., N. Mex.
Denver.

MotorVu Theatres Inc., headed by Carlin Smith, building 400-car drive-in, Sterling, Colo., for spring opening.

Gus Daskalous building $60,000 ozoner in Las Vegas, N. M.; set to open next year.

E. John Greer putting in $75,000 drive-in 6 miles north of Santa Fe, N. M., for next spring.

Thomas Murphy building $80,000 ozoner near Alamosa, Colo.

Cy Lee and Paul Rothman to build 400-car drive-in north of Colorado Springs, Colo.

Ozoner For Atlantic City
Philadelphia.

First drive-in for Atlantic City area is announced for next spring, an 1,000-car ozoner on the Black Horse Pike, eight miles from the resort.

3 New Texas Ozoners
Dallas.

Construction started here on a 350-car ozoner at Uvalde. Owners of drive-in will be Dudley Fitzsimmons, Jr., and Robert and J. C. Dunn.

Construction started at Raymondville on 800-car drive-in to be operated by R. N. Smith Theatres.

Fourth drive-in this year will be constructed on Highway 67, a mile south of Garland. 700-car ozoner will cost $100,000 and will be operated by James McQuaid and C. J. Leon.

Nearest to Times Square Drive-In—Rutherford, N. J.

Plans for a drive-in within the closest distance yet to the Times Square area are now under way following acquisition of a 24-acre tract in Rutherford, N. J., by Mid-West Drive-In Co., headed by Philip Smith of Boston. Ozoner will be on route S-3 and is heralded as being only a 12-minute drive from the New York end of the Lincoln Tunnel.

Cost of construction is set at $450,000. It calls for a kiddie playground and some elaborate landscaping. Berk & Krumgold agented the deal.

Zoning restrictions in New York city have so far blocked all but one drive-in construction project in the city itself. Sole exception is located in the upper Bronx.

Joe Schenck

Continued from page 4

Moskowitz and Metro sales topper William F. Rodgers, reportedly participated in the hot-and-heavy discussions last week. It is believed that the lease which Joe Schenck obtained provides an out for Loew's in event of divorcement. If the State is not ordered divested from the chain, the circuit will get it back, it is understood. If Loew's must sell the house, however, Schenck reportedly will get first crack at it.

Day-and-Date for Both

The dispute that brought Schenck east from Los Angeles revolved primarily around product for his Egyptian. Metro wanted the State to have an exclusive first-run and Rodgers had reportedly worked out a zoning scheme by which the Egyptian and Fox-Wilshire would get product following a two-weeks clearance for the State. After two more weeks clearance, pix would go into 10 subsequents.

Schenck objected to the change that would give the State clearance over the Egyptian, since the two houses had been playing day-and-date for three years. State, until it reverts today (Wednesday) under court ruling to the management of Loew's, which owns it, has been operated by Fox-West Coast. Schenck reportedly had threatened his brother with closing down the Egyptian if he couldn't get a simultaneous playoff with the State and then suing Loew's for damages.

The disagreement was solved by giving Schenck the lease on the State. It is assumed that approval has been obtained—or at least requested—from the Dept. of Justice, since Schenck is in a complicated position. That results from the fact that F-WC was forced to return the State to Loew's because of the monopolistic situation in Los Angeles, but that F-WC is a wholly-owned subsid of 20th-Fox, of which Joe Schenck is an employee. Until Schenck leaves 20th, therefore, the theatre might be considered as open to F-WC domination again.

Incidentally, Schenck stated that with problems of the State and other personal matters, he will have to postpone his scheduled air tour of Latin America. He was slated to leave about Nov. 26, but said he now doesn't look to get away until well into December. He left New York Friday (11).

Brit. Divorce

Continued from page 1

trol by forbidding interlocking directorates, with each company set up as a separate corporation.

In some circles, the Portal recommendations are expected to point to the Rank annual reports, out last week, as stressing the need for industry breakup. It is felt generally in the trade that the report is likely to go over the Rank statements in full detail, particularly in view of the fact that, for one reason or another, the Portal Commission apparently wanted these financial statements to come out before it brought in its recommendations.

Both the Odeon report and full Rank statement appear to have been held up about a month, it being no particular secret in industry circles that it had been hoped that the Portal report would be issued ahead of Rank's financial statement. For a long time it was touch-and-go which would be first.

Clips from Film Row

NEW YORK

James R. Grainger, Republic exec veepee in charge of sales, due back at homeoffice Nov. 22 after brief trip to the Coast for studio confabs with prexy Herbert J. Yates. He'll stop off at Dallas and New Orleans branches on way back.

Jack Broder, former veepee of Realart Pictures, named company prez, replacing his brother, Paul. Recent board election also brought appointment of Norman Eisenstein as board chairman and treasurer, succeeding Joseph Harris. Budd Rogers remains exec veepee in charge of sales and distribution while Alex Alexander becomes secretary.

Max Youngstein, Paramount's ad-pub director, on two-stop jaunt to set campaigns for Par's "The Heiress" and "Samson and Delilah," first call Cincinnati with Keith theatre execs on "Heiress," which opens there Christmas day. He then hops to Toronto to meet Gordon Lightstone, Par's Canadian sales head, and J. J. Fitzgibbons, Famous Players-Canadian topper, on Dominion plans for "Samson."

Fred Stein, Eagle Lion's sales supervisor for British pix, switching to the United Artists circuit. Stein will act as film buyer for the chain.

Robert M. Weitman, N. Y. Paramount theatre managing director, returned from swing through his southern theatre keys last Monday (14). As an executive for Par Theatres, he visited Hot Springs and Ft. Smith, Ark.; Fulton and Owensboro, Ky., Jackson, Tenn., and Memphis. Weitman was in Memphis when the remodeled, streamlined Strand was opened under Par aegis.

CHICAGO

Harry Walters, former RKO Indianapolis branch manager, joined Paramount sales force here.

Clarence Phillips rejoined Henri Elman Enterprises after year's absence.

Marylee Klempner, Universal booking staff, has resigned.

Jim Gregory, Alliance Theatres, is visiting in Spain on six-week European trip.

Allied theatres prexy Jack Kirsch chosen film division chairman for Boy Scout fund.

Elmwood Park, Ill., property owners filed third Cook County circuit court suit against village trustees whom they claim illegally allowed construction of Beck theatre in residential area.

Bob Hickey, RKO exploitation supervisor for midwest for 10 years, leaves to join Shipstead and Johnston iceshow.

Vendome, southside nabe house, being torn down to make way for college building program.

The Stony, first theatre to be constructed since the War on the southside, will be opened soon after Thanksgiving. Saul Lockwood and Bernard Moore will operate the 855-seater on firstrun policy in opposition to the Jackson Park, one block south.

The Bugg, northwest house, sold by Charles Bugg, who has operated spot for 30 years, to Irving Davis, concessionaire.

ST. LOUIS

Jack Hynes, salesman for RKO-Radio, elected president of St. Louis lodge of Colosseum of Motion Picture Salesmen.

Lester H. Pettit, Ava, Mo., theatre owner, to Mayo Clinic, Rochester, Minn., for checkup.

Bud Mullaney, owner of the Ricky, Mattoon, Ill., discharged from St. John's hospital here.

Frisina Amus. Co., closed its Roxy, 1,000-seater in Springfield, Ill., while house undergoes facelifting.

St. Louis Amus. Co., which has been operating Powhattan, 1,200 seater in Maplewood, St. Louis county, under long term lease, purchased the house, an adjoining airdome and parking lot.

George Kalafat and his daughter, Mrs. Kathryne Emanuel, bought the interest of Alex Kalafat in the Lans, 814 seater, Lansing, Ill. Frank L. Greenwald will manage.

Charles Goldman, owner of State, O'Fallon, Ill., and radio station WIBV, Belleville, Ill., are presenting amateur shows in the house.

PITTSBURGH

Dale theatre, Johnston, Pa., which was recently gutted by fire, will be closed for two months for facelifting. Les Chamberlain owns house.

Max Arnold, owner of Olympic in Verona, now operates second house there, the Liberty, acquired from Pete Camerio.

John Perry, local exhib, who was ousted as burgess of Belle Vernon, Pa., while serving a workhouse term for assault, reinstated by order of Judge W. Russell Carr. Judge Carr held that he legally was elected for a full term and that his dismissal was improper.

Charles Truran, Jr., son of former Meadville showman who owned several theatres there, is now a salesman for National Screen.

Columbia finally closed deal here with Harris Amus. Co. for "Jolson Sings Again," but picture won't go into circuit's downtown key house, the Harris, until middle of January. For a long time it looked as though musical might not play the chain at all.

TORONTO

J. J. Fitzgibbons, president of Famous Players (Canadian) and executive member of International Council of Christians and Jews, laid wreath of poppies on tomb of Unknown Soldier in Arlington Cemetery, Armistice Day (11). Wreath was picked from garden of late Col. John McRae, Canadian author of "In Flanders Fields."

Bringing their Ontario chain of theatres up to an even 60, N. A. (Nat) Taylor and Raoul Auerbach (20th Century Theatres) opened their latest Toronto houses, the Birchcliff and the Astor, last week with plenty of fanfare.

Oscar Hanson appointed Canadian head of Monogram distribution, with Frank Vaughan in as general sales manager. Physical distribution will be handled by Eagle Lion Films of Canada Ltd., J. Arthur Rank subsidiary.

FAIRMONT, W. VA.

Starlite drive-in near here is admitting members of the United Mine Workers and their families absolutely free by paying 10c government tax and 2c state tax.

HOUSTON

Jack Benny and Phil Harris will headline a Hollywood show to be a feature of Professional Football charity benefit Shamrock Bowl game to be played here Dec. 17. It is being sponsored by oilman Glenn McCarthy.

ATLANTA

T. R. Jones named film buyer and booking supervisor for Georgia Theatres, according to William K. Jenkins, president of firm, formerly known as Lucas & Jenkins.

DES MOINES

Earl Manbeck, Jr., sold the Forest here to J. M. Ennis and D. P. Ennis, of Quincy, Ill. J. M. Ennis operates the State there. Geo. Robison, manager for the last six years, retains position.

SEATTLE

Uptown, owned by Sterling Theatres, reopened after summer shuttering.

Seattle's newest theatre, the Crest, opened in the north area. The 885-seater cost $150,000.

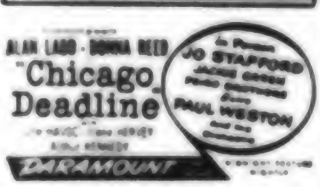
KANSAS CITY

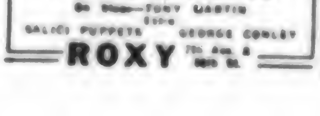
Hickory theatre, Hermitage, Mo., was one of buildings razed by fire Nov. 8. Theatre owned by Ralph Troxel, with Joe Taylor as manager.

DOVER, N. H.

Melvin F. Morrison, manager of Strand theatre since 1934, promoted to district supervisor in charge of units of New England Theatres, Inc., in North Shore area. His successor here will be a Dover man, John F. Fagan, who has been assistant manager for the last two years.

New York Theatres





WEBS' $5,000,000 BILLINGS RAP

Four-Network Financial Picture

SEPTEMBER
(Estimated Gross Times Sales)

CBS	$5,001,135	— 4.1
NBC	4,825,196	—12.5
ABC	3,077,302	— 2.8
MBS	1,178,388	—32.9
Total	$14,082,021	—10.0

NINE MONTHS' CUMULATIVE
(Estimated)

CBS	$46,304,700	+ 2.3
NBC	47,221,703	— 8.1
ABC	31,874,710	— 0.8
MBS	13,710,341	—17.1
Total	$139,110,454	—4.3

1949 TIME SALES LAG BEHIND 1948

The four networks will wind up 1949 with a loss of more than $5,000,000 in gross time sales, as compared with 1948 billings.

On the basis of the first nine months of this year (see adjoining breakdown), the webs are already $5,000,000 behind last year's billings and there's little to indicate that the final three-month period will show any material improvement.

Total four-network billings through Sept. 30 amount to $139,111,453, which is 4.3% under the $144,899,999 registered for the comparable period last year. The 12-month gross time sales for '48 totaled $198,496,331. This year it's expected not to exceed $193,000,000.

Mutual is having the toughest struggle in weathering the economic cutbacks, its nine months' billings for '49 of $13,710,341 being 17.1% under last year. That the situation is getting worse rather than better is evidenced in the September billings figure ($1,178,388), which represents a 32.9% drop compared with '48. In fact, all the networks were on the minus side for September, NBC being 12.5% under the '48 estimate for the month, Columbia encountering a 4.1% slideback and ABC being 2.8% under the same month last year.

Columbia alone of the four major webs emerges with a plus for the cumulate nine-month stretch, its $46,304,700 representing a 2.3% gain over the three-quarter billings in '48. On the other hand, NBC is 8.1% under last year's nine-month mark, with ABC about holding its own with a minus 0.8%. (It's in the final quarter period figures that ABC's setbacks will reflect themselves, with such losses as Philco (Bing Crosby), "Theatre Guild of the Air," etc., showing up on the October billings.)

By the same token, Columbia appears to have the edge in the final quarter gains, with the inheritance of Edgar Bergen, Red Skelton, Bing Crosby, Groucho Marx, etc., not revealing itself until October. (Actually, the October CBS billings are already accounted for. The sales for the month total $5,747,239. This is 2.6% higher than the '48 figures of $5,602,630.)

Tele the 'Villain'

Aside from the general economic conditions of the past year, resulting in sponsorship cutbacks, the $5,000,000 loss in radio billings that the networks will post at the end of the year stems largely from AM desertions on the part of clients who are now embracing television alone.

Most notable among these are International Silver, which now has "Silver Theatre" on TV where before it bankrolled "Ozzie & Harriet" in radio; General Electric, which gave up Fred Waring in radio to solo his revue in video; Texaco, which settled for Milton Berle on TV instead of the two-way spread, and Ford and Ford Dealers, which abandoned its radio dramatic stanza and Fred Allen in favor of its TV "Ford Theatre" and the upcoming Kay Kyser video showcase.

Tension Eased Among NBC Execs; All Veepees Stay, With Denny In Key Role for AM, O-&-O Stations

NBC's administrative split down the middle, designed to effect a three-way vertical operation establishing video, AM and owned-and-operated stations as separate entities, has been practically resolved. It represents the combined thinking of the recently-completed Booz, Allen & Hamilton survey plus the Frank Folsom-Joe McConnell (new NBC prez) masterminding on behalf of the parent RCA organization.

In the application of the B. A. & H. administrative overhaul to AM and o-&-o operations, the same pattern is being adopted as in the TV administrative reshuffle adopted last week, whereby the accent was put on reshiftings rather than axings.

Thus, despite all the advance tensions and apprehensions that existed in recent weeks on an executive level, the new NBC modus operandi reduces itself to a reshuffle expediency. Not a single veepee is being booted either out of his title or out of the network.

Charles R. Denny continues as the network's executive veepee under the decentralization scheme, administrating the entire sound phases (AM, plus o-&-o operations) as the nominal head. As part of the long range planning, the position is taken that the tele picture cannot fully crystallize until a proper operational pattern is established for AM. And to Denny falls the lot of evolving the overall base for the sound broadcasting phase of operation. Once that's established, Denny may move back into the overall executive operational sphere as well.

Under the new concept, there will be a revitalization of the sales and promotion phases of the operation, with administrative vee-

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Metop on Radio, TV

Preem of the Metropolitan Opera will be televised for the second time Monday (21) on a six-station ABC-TV hookup, with the Texas Co. picking up the tab. Sponsor is also backing the Saturday matinee AM broadcasts of the Met for the 10th consecutive year on 235 ABC stations. Agency is Kudner.

As at last year's opening, black light will be used this year. In addition to staff announcers, society gabbers will cover the event.

Rating Hypo Via Hope Guester On Crosby Irks NBC

With the rivalry between NBC and CBS at an unprecedented pitch, now that Columbia has taken the Hooperating laurels away from its chief competitor, one of those embarrassing situations has cropped up that has cued a lot of red faces around NBC. The latter network was put in the position of sitting by, while one of its own top personalities became the responsible factor in taking a CBS star out of his rating slump and in the process helping the cause of the CBS competition.

For weeks Bing Crosby, now berthed in a CBS Wednesday night period, was taking a beating from the "Mr. District Attorney" opposition on NBC. NBC was particularly proud of its ability to hold up its end in the Wednesday sweepstakes, in view of the terrific CBS buildup accorded the Crosby-Groucho Marx-Burns & Allen back-to-back parlay.

Then along came NBC's Bob Hope two weeks ago to guest on the Groaner's program—and out of it came a reshuffle in the ratings that practically destroyed NBC's rating coup.

Hope guested on the Crosby

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Phil Harris Wants Out on A&A Slugfest; Eyes CBS' Comic Alley?

Phil Harris, who put himself on record a year ago that "slugging it out with 'Amos 'n' Andy' for 7:30 Sunday night Hooper laurels doesn't make sense," would like out.

Harris, teamed with his wife, Alice Faye, as Rexall's star salesman, and who represents NBC's lone entry in the Sunday evening comedy sweepstakes against the Jack Benny, Amos 'n' Andy, Edgar Bergen, Red Skelton competition on CBS, is anxious to vacate the 7:30-8 period and give Rexall a new shake.

While Harris, on the basis of the last Hooper tallies, has been grabbing off the top Sunday night NBC ratings, coming up in the Oct. 30 report with a 9.7, he's still far behind the "A&A" competition on the audience payoff, the latter enjoying a 14.1. Then again, Harris recognizes it's no cinch following a "Hollywood Calling" with its negligible audience pickup, whereas "A&A" are reaping the benefits of a Benny "hangover" audience, and as the lead-in to the Bergen stanza.

Justin Dart, prexy of the Rexall drug outfit, which has reported losses in excess of $1,000,000 for the year, is reported siding with Harris on switching his costly salesman into a more favorable time slot, preferably as part of the top-rated Columbia lineup, since Rexall's major advertising allotment is poured into the Harris-Faye comedy show. However, the

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Lyons-Schubert Deal Off

Merger deal betwen the A. & S. Lyons agency and the Bernard L. Schubert radio packaging office has been called off. Deal had been in the works for several weeks.

Jack Bertell, who handled the act dept. for the Schubert office, resigned during the negotiations because he didn't want to again be aligned with a big organization. Jack Lenny is currently handling Schubert's theatre and cafe talent.

New Biz Offsets ABC's 820G Loss; Galen Drake Next?

ABC, which took an $820,000 (after discounts) loss in annual billings as a result of Pillsbury's decision to switch its "House Party" to CBS on Jan. 2, may lose another $400,000 if Pillsbury drops its Galen Drake cross-the-board stanza. The miller is contemplating the move and has until Dec. 1 to make up its mind. Meanwhile ABC has inked General Mills, Analist Corp., Doubleday, Radio Offers, Inc., and General Foods for new business which partly offsets the Pillsbury blow.

Bait which lured the flour company to CBS was Arthur Godfrey. Pillsbury is slated to back a segment of Godfrey's a.m. stanza when the present Tonl sponsorship expires in April. CBS reportedly insisted on the "House Party" billings before it would okay a Godfrey sale.

Additional ABC loss was a five-minute cross-the-board lopoff by Sterling Drug's "Bride and

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OG's Cutback On 'Stop Music'

Old Gold, which sponsors the first and last quarters of the hour-long "Stop the Music" on ABC, is planning to drop out of the initial 15-minute period of the give-away at the end of the current cycle. (Other two quarter-hour segments are bankrolled by Speidel Watch and Smith Bros. cough drops.)

OG apparently is happy with the windup 15-minute segment, which immediately precedes the Walter Winchell commentary, and will stay put.

Cutback, however, will not affect OG's sponsorship of the video version of "Stop the Music," which is getting one of the top Thursday night TV ratings.

New WOR Survey Idea, It Says Here

A "new" kind of listener measurement survey which supposedly reduces the limitations of other audience techniques, is being conducted by Pulse for WOR, N. Y.

According to the MBS key, each of the present methods—such as Hooper, Nielsen, Pulse, Sindlinger, etc.—has its shortcomings. Hooper's coincidental system only reaches telephone homes. Nielsen's recording technique measures what programs are listened to, but not how many persons are around the set. Pulse, which uses aided recall, relies on the interviewee's memory, a limitation which is also found in "diary" methods.

The WOR approach which Pulse is using for the special survey will consist of "simultaneous personal interviewing" with pollsters check-

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MURPHY VICE FRANCO AS Y&R TIME-BUYER

Vacancy at Young & Rubicam in the time-buying media department created by the checkout of Carlos Franco is being filled, effective next Monday (21), when Martin Murphy moves over from Ruthrauff & Ryan agency.

Franco's exit resulted in Frank Coulter stepping into the chief radio-TV time-buying spot at Y & R, with Murphy becoming his lieutenant. Latter has been doing the local time spot buying for R & R.

Franco has since moved into the Kudner agency operation.

Frank Edwards Chosen For AFL Mutual Gabbing

Frank Edwards has been chosen as the commentator for the cross-the-board commentary strip for Mutual starting Dec. 5 at 10 p.m. After a month's sustaining run, the series will be bankrolled by the American Federation of Labor on Jan. 2.

Edwards, currently at WISH, MBS affiliate in Indianapolis, had been previously with WIBC, Indianapolis, and WGBC, Louisville.

'Amateur Hour' To Sun. on NBC?

NBC may grab off a fat chunk of P. Lorillard (Old Gold) billings after the first of the year if negotiations currently under way for a moveover of the radio version of Ted Mack's "Original Amateur Hour" from ABC materialize. The 45-minute showcase for tyro performers is being envisioned for the 6:45 to 7:30 Sunday evening segment as replacement for "Hollywood Calling," should Gruen Watch decide to scram out of the giveaway sponsorship picture (Watch company picks up the tab for 30 minutes of the hour-long giveaway).

If "Amateur Hour," currently heard Thursday nights on ABC, makes the switchover, it would give NBC upwards of $750,000 additional billings. Network recently also grabbed possession of the TV version of "Amateur Hour" when it exited DuMont and when CBS was unable to clear stations.

Oddly enough "Hollywood Calling" (which Gruen likes because of its sales impact despite its negligible rating opposite the Jack Benny competition) took a sudden spurt in an unofficial rating last Sunday (13), grabbing off a 6.1 (from a previous 2.9) for the 6:30 to 7 slot, and a 5.0 for the period opposite Benny.

Ford's 'Bargain' Strategy on Kyser

Initial attempt to project the sound elements of a bigtime TV musical on radio may be attempted this season by the Ford Dealers Assn., via J. Walter Thompson agency. Ford Dealers sponsored Fred Allen on NBC last year and decided to scram out of radio in favor of a video show this year.

The dealers have pacted Kay Kyser for the TV entry and they are now mulling the possibility of buying a half-hour of network radio time for a strictly-sound version of the TV production. Thus, it's reasoned, what ordinarily would involve a $10,000 to $15,000 production nut for a radio stanza could be had for perhaps $3,000 at the most, exclusive, of course, of time charges.

Giving radio the "TV sound treatment" has been tried before, on such airers as NBC's "Who Said That?" and "Author Meets the Critics," but never applied to a major musical stanza.

Earl Ebi is producing the TV stanza for JWT.

TEXAS YODELER HITS EVANGELICAL TRAIL

Dallas, Nov. 15.

Stuart Hamblen, former Texas cowboy and who has been a radio singer for some 20 years and more recently owner of a horse racing stable stated that he was divorcing himself from horse racing "to follow the teachings of Christ."

Recently, Hamblen hit the sawdust trail at an evangelical revival and re-embraced Christianity before 11,000 persons under a big revival tent. The eloquent Texan so moved the crowd that 400 persons came forward to emulate his conversion.

'ONE BIG NAB' FOR AM, TV, FM IN SPOTLIGHT AS BOARD CONVENES

Washington, Nov. 15.

With FM and television having progressed beyond their promotional stages, there's merger talk in the air as the board of directors of the National Assn. of Broadcasters here today to take stock of organization affairs. The Association's 27 directors will hold three days of sessions in its final 1949 huddle.

Although the subject of merger is not an agenda item, it's speculated that considerations of economy and unified operation may stir discussion. Both FM and TV are now well established, some broadcasters feel, and the need for the FM Assn. and the Television Broadcasters Assn. has lessened.

Especially in FM, it's felt, the maintenance of separate organizations concerned with aural radio cannot long continue. With NAB membership now including 518 FM stations, it is being asked how long FMA members will be willing to pay dues to two organizations. It's recalled also that FMA officials admitted last year, in denying merger rumors, that once FM had progressed sufficiently the need for a promotional agency would pass.

Since that time, it's pointed out, NAB has increased its FM activities, established a separate FM division, and given considerable attention to Transit Radio and Storecasting.

That NAB-TBA Splitup

With TV, there's greater resistance on the part of broadcasters to joining with NAB, which has less than half of operating video stations in its membership. While there is less need, if any, for promoting video, there are many members of TBA who do not operate radio stations and feel little kinship with NAB which they regard as primarily audio. Most FM broadcasters, on the other hand, are old AM members of NAB.

TBA, also, has been largely supported by manufacturers who are

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NAB's TV Directors

Washington, Nov. 15.

First National Assn. of Broadcasters directors representing TV stations were elected today (Tues.) at the organization's board meeting. Chosen were Bob Swezey, of WDSU-TV, New Orleans, and Eugene Thomas, of WOIC, here. Their selection brings membership on the board to 27.

Election of two video reps was authorized at the NAB's summer powwow in Portsmouth, N.H. Thomas attended today's sessions and Swezey is expected for tonight's joint NAB-Motion Picture Assn. of America dinner.

Hallicrafter's Giveaway

Chicago, Nov. 15.

Undaunted by the developing public freeze on giveaways, Hallicrafters is bankrolling a 15-minute Mutual "Hollywood Quiz" show, originating here Dec. 10. Vet radio performers Lee Bennett and Pierre Andre have been inked as co-emcees for the program, which will emanate from the Chicago theatre lobby, using stage, screen and radio celebs.

Show will air 6.45 p.m. Saturdays in each time zone. Sorenson & Co. agency routed.

ABC Pins Hope On 'Less Than 13'

ABC network's "less than 13" plan, which is breaking down the traditional 13-week cycle concept to lure smaller bankrollers, is being pitched to potential advertisers with a formal discount structure with the line that one aircast will cost less than a single insertion in a national mag.

Plan is tied to "Gregory Hood," Sunday afternoon whodunit, but the discounts will also be applicable to other one time broadcasts or less-than-13 series if the backer has his own program. Cost of "Hood" is $2,200 net per airing, which is less than a single black-and-white page in Life or the Post, the web points out. If a sponsor buys less than a full network, the stanza may be fed to the balance of the chain with local service announcements replacing the commercials.

Idea is that a backer might buy a broadcast before Thanksgiving, several before Christmas, one before Valentine's day and two before Easter, similar to the way in which he uses magazine space, according to sales veepee Fred Thrower. Discounts will be credited for number of broadcasts, size of network and size of weekly gross.

Open Divorce Season For St. L. Sports Gabbers; Carey's $575 Mthly. Rap

St. Louis, Nov. 15.

Harry Caray, b.b. gabber of all Cardinal games for the Griesedieck Bros. Brewing Co., over WIL and a midwest network last week agreed to pay his wife, Mrs. Dorothy May Caray, $575 per month after she obtained a divorce and custody of three minor children in Judge Amandus Brackman's Court in Clayton, St. Louis county. Caray was not in court or represented by counsel, but the agreement had been reached before the case was called.

Mrs. Caray testified he told her he no longer loved her, was unhappy and wanted a divorce, and when he wasn't on a radio assignment he refused to talk to her, but read newspapers.

Another sports gabber, John E. O'Hara, who broadcast the play-by-play of games played by the Browns over KWK, was divorced last week by his wife, Mrs. Katherine O'Hara, whose maiden name, Katherine Stapleton, was restored. The decree was granted by Circuit Judge Eugene J. Sartorius after she testified to general indignities. The couple have no children.

O'DWYER SCHEDULES WNYC FIRESIDE CHATS

New York's Mayor William O'Dwyer pointed up the political importance of radio this week when he announced that starting in January he would make monthly fireside chat broadcasts to the people over WNYC, the municipal station. In a press conference announcing the series he indicated dissatisfaction with the treatment accorded him by newspapers in the past and particularly during the election campaign.

"If newspapers distort the facts—as some of them have done—the people are entitled to know the truth," the mayor declared.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Good Newscasts Bring Good Biz, NARND Is Told

"Good news is good business" was the theme of the National Assn. of Radio News Directors which met in New York City last weekend. Dollar and cents proof that locally-staffed newsrooms pay dividends was offered by the delegates.

A. R. Vadeboncoeur, of WSYR, Syracuse, said that of the $700,000 annual gross of the station, 20% was brought in by newscasts. Wilton Cobb, of WMAZ, Macon, added that his outlet's newsroom cost $1,500 a month, providing 59 hours of programs at an average cost of $6.25 per quarter hour, as against the $25-$100 other programs would cost. Bill Warrick reported that WJOB, Hammond, Ind., spent around $250-$300 monthly on news, but earned in return $500-$700.

In addition to direct profits, professional station-written newscasts make adjacent time valuable, add prestige, public service programming and win listener confidence, according to Orrin Melton of KSOO, Sioux Falls.

Television won't cut into the audience pull of AM newscasts, ABC's Elmer Davis told the confab. The commentator said a great deal of news "just can't be pic-

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Radio to Benefit By Cold Drug Remedy War; Grove Labs Signs SSC&B

Radio is due to benefit heavily from large-scale advertising campaigns launched by pharmaceutical companies in behalf of anti-histamines, new drug products which fight colds. Initial network program expenditure for the remedies is Anahist Co.'s backing of ABC's "Counterspy" on Thursdays, for five weeks starting Dec. 1.

Meanwhile Grove Labs, on behalf of Antamine product, has signed with Sullivan, Stauffer, Colwell & Bayles for a big campaign with an opening splurge in the spot radio field.

Involved in the cold war also are Union Pharmaceutical's Inhiston, for which Cecil & Presbrey is the agency, Anahist Co. (Foote, Cone & Belding), Whitehall Pharmacal's Kriptin (Duane Jones) and several other firms, with products already on the market or about to be launched. At first webs were chary of taking the anti-histamines, but after checking their claims with medical authorities, they are accepting the business.

First radio use is to be spots and hitch-hikes on existing network shows, but as the competitive conflict increases in intensity, it's likely web programs will be bought. Battle also may have an impact on other cold remedy radio campaigns.

Sponsor-Backed WLIP (Kenosha) Strike Eased; Reinstate 'AFRA Plant'

Chicago, Nov. 15.

Strikebound WLIP, Kenosha, Wis., 250-watter, off the air for almost a week since negotiations with AFRA and IBEW broke down, may be back on a fulltime airing basis this week.

Weekend chalk talks between the unions and station owner Bill Lipman, which reached agreement on all points except salaries and the status of the station program director, have brought the situation near the green light phase.

Sympathy boycott by a chunk of the station sponsors, which was obtained "by letters, phone calls and personal conversations," according to Lipman, forced WLIP off the air Wed. (9) at 4:30 p.m.

Joe Pyne, WLIP announcer who was reportedly fired by Lipman as an "AFRA plant," has been reinstated, and Lipman has agreed to recognize the two unions as bargaining agents. Testimony gathered at Thursday's (10) hearings in Kenosha have been forwarded for review to Washington but meantime, the station and unions are clearing up final stray tags leading to complete agreement.

CBS' 15 Out of 20 on Nielsen

Cur'l Rank	Prev. Rank	Program	—Current Rating— Homes (000)	Homes %	Points Change
1	1	Lux Radio Theatre (CBS)	8,917	22.7	—1.5
2	8	Jack Benny (CBS)	8,013	20.4	+5.1
3	—	Edgar Bergen (CBS)	7,306	18.6	
4	2	Talent Scouts (CBS)	7,228	18.4	—0.9
5	—	Amos 'n' Andy (CBS)	6,756	17.2	
6	6	Fibber & Molly (NBC)	6,717	17.1	+0.8
7	4	My Friend Irma (CBS)	6,521	16.6	—0.2
8	12	Bob Hope (NBC)	6,521	16.6	+2.1
9	10	Inner Sanctum (CBS)	6,481	16.5	+1.7
10	16	People Are Funny (NBC)	6,246	15.9	+2.2
11	13	Mystery Theatre (CBS)	6,167	15.7	+1.3
12	3	Mr. Keen (CBS)	6,089	15.5	—2.6
13	11	Mr. & Mrs. North (CBS)	6,010	15.3	+0.8
14	—	Red Skelton (CBS)	5,971	15.2	
15	14	Big Town (NBC)	5,814	14.8	—0.5
16	9	Crime Photog'her (CBS)	5,578	14.2	—0.9
17	26	Gene Autry (CBS)	5,460	13.9	+2.1
18	22	Dr. Christian (CBS)	5,421	13.8	+1.6
19	15	Walter Winchell (ABC)	5,224	13.3	—0.4
20	49	Our Miss Brooks (CBS)	5,224	13.3	+5.4

Stepchild Library Service, Spruced Up, Coming Into Own as Sales Medium

The library service, once broadcasting's stepchild, is getting a new suit of clothes—and custom tailored, at that. Behind the trend are gripes against open-end transcription shows (some of which fall off in quality or fold after 13 weeks), and the fact that stations find they can pay for the libraries by selling programs using their material.

At the same time, the library outfits need to spruce up and improve, because some coin-starved broadcasters, trying to trim costs, are looking in their direction. With record companies flooding the kilocyclers with cuffo disks, station managers want to know what extras the libraries have to offer. And the libraries are replying that they supply special material, production aids, programming know-how and promotional devices which can cut personnel and talent nuts.

Actually, the less-hep broadcasters had been overlooking the gold mine in their libraries. Now outfits like World Broadcasting, Standard, Associated, RCA Thesaurus and Lang-Worth are providing production aids, themes, sound tracks of stars, scripts, etc., helping the programmers to build stanzas they can sell.

The stress is on sales. For each program kits are prepared with pitches to sponsors, lists of potential bankrollers, portfolios of publicity and promotional material, photos, courtesy announcements and ads in mat form.

World, part of Fred W. Ziv, has set up a commercial department. "We feel that radio's future," said sales manager Bob Freedheim, "depends on its ability to increase sales at the local level, and we're trying to enlarge the local broadcaster's selling tools with our service." He finds many stations are now raking in coin by peddling airers put out by the libraries.

New Shows Created

In addition to programs built from existing disks in the services, new shows are being created. World has stanzas with Dick Haymes, Bob Eberle and Lyn Murray—with the artists' intros available on sound tracks to lend a live quality.

The old idea of an ET collection being just an assortment of

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BMB's Dec. 31 Washup

Status of Broadcast Measurement Bureau is still up in the air, with its executive committee having made plans Thursday (10) to wind up operations on Dec. 31, except for servicing subscribers on Study No. 2. According to acting prexy Ken Baker, the new study has been progressing satisfactorily and will be in members' hands by mid-December. Original plans were for the report to be ready this month.

BMB's sponsors, National Assn. of Broadcasters, Assn. of National Advertisers and American Assn. of Advertising Agencies, have each been mulling the organization's future or a successor group which will represent the three interests. The 4A's last week issued a formal endorsement of BMB and the kind of audience data it supplies.

A regular BMB board meeting will take place Friday (18).

FCC 'Do Nothing' Agency, Sez Fla.

Daytona Beach, Nov. 15.

Hitting out at the FCC as a "do nothing" agency, the Florida Assn. of Broadcasters has appealed to its two U. S. Senators and its six federal Representatives to help the radio stations get protection from the Cuban "pirating" of frequencies.

Decision to call upon Congress for help followed up the association's recent annual convention at Sarasota, at which time the station owners adopted a resolution which attached FCC for its "do-nothing attitude and unstable policy." Not only has FCC failed to protect the broadcasters against the Cubans, they complained, but its failure to decide the clear channel case is "threatening to disrupt the entire industry."

A resolution which has been forwarded to the Congressional delegation and the State Dept. by Jerry Stone of WNDB, association secretary, demanded that FCC be required to act on applications for better service within a two-year period. Some applications by Florida daytime stations for night-time service have been pigeonholed more than two years, awaiting the outcome of the clear channel case. The Florida stations told their legislators that FCC should be required to "come to some decision on the clear channel case and thus end uncertainty which for years has withheld radio benefits from the public and has prevented the radio industry from planning intelligently for the future."

The Floridians also resolved "that the FCC adopt a policy of recognizing applications for certain frequencies as under immediate consideration and so advise the Cuban government, to prevent pirating of these frequencies by Cuban stations in the time between the application and final action by the Commission." The broadcasters charge that powerful Cuban stations are usurping frequencies.

NBC Effects Tiein With Hearst, King Features On Extra Hope Ballyhoo

NBC, with the blessing of Lever Bros., Bob Hope's sponsor, has effected a tiein with the Hearst organization and its King Features on some unusual supplementary promotion for Hope's Tuesday night program.

A cross-plug technique has been evolved whereby the Hearst dailies carrying the King-syndicated Hope column will call attention to the comedian's shows and the call letters of the local NBC station. In return, there will be a weekly 10-second musical bridge on the show with a local cutin plugging the Hope column and the daily.

Move is part of NBC's widening promotional campaign which now extends to affiliates, RCA-Victor artists and network personalities.

OPEN SEASON FOR 'BORED-CASTS'

SSC&B's 'Modest Budget' Formula

On the basis that "the last shows to be taken off radio in the wake of TV's ascendancy will be those in good time periods with modest budgets," Sullivan, Stauffer, Colwell & Bayles agency has keyed its operation to Hooper payoffs on moderately-priced shows. Formed only three years ago, SSC&B followed through on this concept by spiraling its Smith Bros.-Noxzema nucleus accounts into additional programming embracing Pall Mall cigarets, Arrid, Lever Bros. (Lifebuoy) and Whitehall Pharmacal (Kolynos and Bi-So-Doll), with AM-TV programming every day in the week except Thursday, and on all four major webs.

Here's the program payoff: Pall Mall's "Big Story" gets a 10.1 rating on an estimated $7,000 talent-production nut. Show was taken over from Foote, Cone & Belding and a television launched this fall. "Anacin Hollywood Theatre," which combines top film names and newcomers, gets a 6.4 Hooper with a $5,500 budget and Lifebuoy's "Big Town" hits a 12.7 with a talent nick of $5,000. Noxzema's Monday night backing of Gabriel Heatter pulls a 3.2, with the sponsor finding the commentator's personalized selling pitch paying off nicely. Another gabber, Jimmie Fidler, gets a 4.6 rating for Arrid for a $2,750 talent tab.

Agency was one of the first to get on the giveaway bandwagon, buying "Stop the Music" for Smith Bros. and "Sing It Again" for Arrid. Despite the current slump in giveaway audiences, SSC&B feels the shows still deliver on a listeners-per-dollar basis.

Fineshriber Searching H'wood For Shows (At a Price) to Hypo Mutual

Hollywood, Nov. 15.

If there's a show lying around loose with a price tag in the early thousands, Mutual's Bill Fineshriber will give it a good long listen. In fact, for the next week or so he and his program aide in Hollywood, Ned Tollinger, will lend an ear to every type of show recorded or spilling off the lip. Mutual wants more Hollywood shows and that's what happened. Fineshriber here for his first call on Don Lee since becoming Mutual's program topper.

Without mincing words or putting on a big front, Fineshriber plainly told packagers and agents that he's after shows—at a price. Big names he doesn't want because he hasn't that kind of coin to spend so he smartly puts the stress on entertainment and that's what he's out to buy. There's no ceiling on what he's after and he would probably stretch it a few bucks if it's what he wants, but a show with entertainment value that can be brought in for around $1,000 a week would have the best chance at a seat on his bandwagon.

Fineshriber's call at this time has certain advantages that should assure him a bumper yield of shows. Packagers and agents have been putting together programs like mad with available talent from pictures, radio, niteries and the stage slanted toward television. Then there are the leftovers from the current season, who won't haggle over price. He'll take back in his dossier probably a half hundred shows from which he will make his choices to start after first of the year. Fineshriber has firm hold on one theory, that whichever shows he puts on the net will be given 13 weeks to prove themselves. None of this six or seven weeks and out if not sold.

On The Inside

Binghamton, N. Y., Nov. 15.

WINR, NBC affiliate here, doesn't have to worry about its City Hall coverage either from the Democratic or Republican sides of the political arena. In last week's elections, station prexy Donald W. Kramer was elected mayor in a Democratic landslide which gave the party its first mayoralty victory in many years. WINR news editor George J. O'Connor was elected councilman on the Republican ticket.

Kramer is senior partner of the law firm of Kramer, Night and Wales.

CBS Sees 'Escape' As a Profitable Escape From Hope

The new Hoopers have engendered something approaching handsprings in the CBS program department, particularly as they relate to the network's bid to counter the strong Tuesday night NBC lineup. For years Columbia has been trying to compete Hooperwise with NBC's Fibber & Molly-Bob Hope parlay.

The CBS program boys did some eye running this week when the Hoopers came up with a 10.3 rating for the web's "Escape" sustainer opposite Bob Hope, only 4.6 points under Hope's 14.9. (CBS regards "Escape" as its No. 1 sponsor bait.) Oddly enough, the Hope rating was one of the few that failed to benefit by the new Hooper rating technique which only samples radio homes and bypasses TV homes. Actually, Hope's rating dipped from his previous 15.4.

Similarly, CBS' "Life With Luigi" sustainer has been holding its own against NBC's potent "Fibber & Molly." Latter comes up with an 18.6, "Luigi" with 8.4. Philip Morris has been eyeing the "Luigi" comedy for possible sponsorship.

Detroit Gabber Picks The Wrong Candidate, Gets Sponsor Heave

Detroit, Nov. 15.

What's the penalty for a radio commentator who endorses the wrong political candidate?

In the case of James G. Crowley, he loses his job. Crowley was fired by Harry Suffrin, Detroit clothier, for supporting George Edwards who was defeated for Mayor of Detroit, Tuesday (8), by Albert E. Cobo.

Crowley, a former Detroit newspaperman, broadcast from Washington. The Sunday program over WWJ, known as "Your Washington Man" had been sponsored by Suffrin for more than seven years. Crowley commented on national news and politics.

Crowley's endorsement of Edwards was made Sunday, Nov. 6. He explained he expressed his views because Cobo supporters had erroneously listed him as endorsing the newly-elected mayor.

AM DEAD? CAMPEAU POINTS TO 28% HIKE

Ted Campeau, president of CKLW, Mutual's 50,000 watt outlet in the Detroit and Windsor, Ont., area says business is 28% ahead of a year ago, and both local and national commitments already made for 1950 point to a banner year.

Campeau said that "as television grows, so will high-powered AM stations in major markets continue to record extremely satisfactory sales records."

RADIO GETS NEW TOUCH OF VERTIGO

By BERT BRILLER

Christmas is 40 days away and the crowd of public service organizations asking radio to play Santa is swelling daily. Every year around this time the merry-go-round of requests for cuffo time starts whirling more dizzily, giving the industry a touch of vertigo. Not that broadcasters aren't willing to air worthy pleas and programs, but they feel the do-good groups often try to misuse the medium.

First beef is that the demands come from organizations of limited or local appeal. Among those who've asked for network time recently are the Eastern Young Buddhists, Orangeburg (S. C.) Chamber of Commerce, Federation of Women Shareholders, Pioneer Women, American Guild of Organists and New York Society of Kentucky Women.

Another gripe is that many societies want time for bored-casts—dull airings of banquets, conventions, roundtables and essay contests. Even large well-heeled associations are sometimes out merely for quantity of time rather than quality of program. According to some broadcasters, radio directors of these outfits try to make a big showing on time cuffoed rather than getting their message across effectively. In such cases, the radiomen feel by demanding listenable stanzas they're representing the best interests of these organizations.

'Fronts' to the Front

An added problem for the webs is that behind the facade of a humanitarian aim there may be concealed cross ulterior motives. Sometimes a group with high-sounding goals may actually be a front for a political lobby. In other cases a drive may be inspired by or linked to a commercial scheme.

Helping the broadcaster in this connection is the Advertising Council, born during the war, which brings together bankrollers, agencies and media. AC's Radio Allocation Plan, now in its eighth year, asks all weekly network and regional shows, sustaining and commercial, to run a public service plea every sixth week. Series heard three or five times a week are requested to schedule one such message every third week. There's no compulsion, webs and sponsors either do or don't.

AC's radio division suggests a specific campaign for each show and provides a fact sheet that explains the drives. For November and December, for example, projects suggested are American Economic System, Religion in American Life, Better Schools, CARE, Savings Bonds, Highway Safety, American Heritage and America.

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Hooper Keeps Stirring 'Em Up as His New AM-Only Technique Hits Trade; Smaller Sample But Ratings Higher

With the new Hooper Pocketpiece out this week, C. E. Hooper has inaugurated a new rating technique. The new method is designed to get him off the hook in the wake of mounting criticism that he's been short-changing radio, since his sample is concentrated in the larger cities where TV sets are prevalent. However, Hooper's new method of switching to an opposite extreme has already stirred up considerable controversy and conjecture as to the wisdom of the maneuver.

Until the release of the new ratings this week, Hooper had been including in his radio sample homes having both radio and TV sets and by virtue of the fact that Hooper's is a "big city" sample, the radio drumbeaters have contended that the sample was unfair and not representative of radio's potency on an all-American level, since Hooper plays along with an audience whose loyalty is divided between AM and TV.

Now Hooper is confining his radio sample to "radio only" homes and since he's still sticking to a "big city" (where the accent is on TV) modus operandi, his base of operation thus tends to become smaller and smaller. Already it has resulted in an upswing in the Hoopers. With but few exceptions, everybody's come up with a higher Hooperating in the new Pocketpiece. Which, of course, is manna for the sponsor who likes his rating that way. But within the trade it is conceded that as TV grows, the Hooper "radio only" sampling sphere must inevitably become ridiculous, with ratings moving higher and higher.

Hooper's new Pocketpiece fails to give comparative ratings over the last report, when both AM and TV homes were included in the count, since he feels that the new "radio homes only" tallies are more realistic and a throwback to the sampling of two years ago, when few TV sets were around.

The solution it's felt, doesn't lie in the "non-integration" system effected within the "big city" framework, but rather in the need for a broader sample encompassing non-TV areas in smaller communities. Without it, it's argued, Hooper is falling short of a realistic cross-pattern.

'Opry's' O'seas Circuit

Following is the itinerary for "Grand Ol' Opry," which is now in Europe playing American military installations for the U. S. War Dept.

Nov. 15	Wiesbaden
Nov. 16	Rhein-Main
Nov. 17	Heidelberg
Nov. 18	Berlin
Nov. 19	Erding
Nov. 20	Vienna (day off)
Nov. 21	Vienna-Tourin
Nov. 22	Neubiberg
Nov. 23	Furstenfeldbruck
Nov. 24	Lansburg
Nov. 25	Burtonwood (not to London)
Nov. 26	Azores and Newfoundland

Schwimmer, Scott Into Chi Bigtime In M-F Takeover

Chicago, Nov. 15.

Schwimmer & Scott's absorption of the Mitchell-Faust agency marks a major move by John Scott and Walt Schwimmer that shoves their hustling outfit into the front ranks of the Chi agencies.

Scott told VARIETY that no changes would be made for some time in the ad policies of the newly-acquired accounts, until S&S could take a closer look at the current markets.

Most of the latter M-F accounts move over to S&S in the merger including such veteran ad-lovers

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GILLETTE'S ROSE BOWL PICKUP ON CBS (AM-TV)

Hollywood, Nov. 15.

The Rose Bowl game on Jan. 2 has been picked up for the second year by Gillette for both AM and TV sponsorship on CBS. The Pasadena classic will be covered for radio by Red Barber with the video play-by-play announcer still to be picked. Televerision will be carried live by KTTV and filmed highlights will be flown to other affiliates for screening on Jan. 3. The agency is Maxon.

This is the second year CBS has aired the grid contest. Previously it had been carried sustaining by NBC for 21 years.

Radio Is Selling Itself, Sez CBS' Hausman, Doing It Via Better Programs

By LOUIS HAUSMAN

(CBS Director of Sales Promotion and Advertising)

In last week's VARIETY, Roger Clipp claimed that radio has failed to sell itself to listeners and advertisers. If it were true, it would be a pretty serious indictment. Fortunately, that is not the situation. Nor do I think that any "public relations" program is the answer.

It seems to me that the best way radio can sell itself to the public is, first, to supply it with a wide variety of good listening. And secondly, to promote the availability of this wide range of programs to all radio listeners.

I think that any public relations efforts to convince the public that radio is growing represents a defensive approach to the problem. The best way for my money to make it clear to the 39,000,00 radio families of this country that radio is growing is to continue to give listeners bigger and better programs.

In the past few months all the networks have spent more time and more money to do this than ever before in history. As far as CBS is concerned, I know that we spent five months working out a fall campaign in which we used every medium available to let the

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Web Brass Resents 'Secret' Status Of Dinner on Pix vs. Radio Fight

A new impasse appears to have developed between the networks and Justin Miller, NAB prexy, over the dinner scheduled in Washington last night (Tues.) in connection with the NAB's board of directors meeting. The dinner was scheduled jointly by Miller as prexy of the parent organization of the radio industry, and Eric Johnston as president of the Motion Picture Producers Assn.

As MPPA boss, Johnston sent out invitations to the heads of the various film companies, while Miller included in his invites the presidents and board chairmen of the networks. Purpose of the joint gathering, as far as could be discerned from an SOS sent out to the network brass last week, was to formulate methods to stave off an open clash between the film and the radio industries, the whole gathering being predicated on reports that film interests were preparing to launch an open fight against radio.

If the network toppers failed to put in an appearance, and pre-dinner indications were that few, if any, would show, they were inclined to blame it on the "dilatory tactics" exercised by Miller. It appears that the NAB prexy had issued invitation cards some time back, but a card that failed to give any inkling that it was anything but a social shindig. It wasn't until last Wednesday that Miller's letter of explanation went out describing the purpose of the get-together, couched, as one network president put it, "as a command performance."

By that time it appears the web heads were saddled with commitments for the evening.

Want the highest-rated program you can buy?

It has won the highest ratings of any sustaining program on the air...higher than the average *sponsored* evening show on all networks.

It's won this against the toughest competition in radio...opposite Hooper top-rated shows.

It's a CBS Package Program that has topped the record of all other CBS packages.

It's won higher ratings than the most famous ones had before they were sponsored. Higher than Godfrey. Higher than *My Friend Irma*. Higher than Suspense. Or *Our Miss Brooks*. Or *My Favorite Husband*.

There is no better buy...In all network radio.

For further information
on the record of this program...

call CBS Network Sales
Plaza 5-2000

Indie Package Producers Finding Themselves Caught in a TV Squeeze

Indie package producer has become low man on the television totem pole, almost completely squeezed out in the contest still raging between the networks and ad agencies for video program control. Few of the package outfits which had attempted to operate on an exclusive TV basis have succeeded. Only the established AM producers who had their radio reputations and revenue to sustain them have been able to make the grade.

Nets and agencies disclaim any responsibility for the situation. They aver that too many small package producers, seeing a veritable gold mine in TV, have had nothing to offer in the way of a show except a half-hearted idea and some publicity releases. Few of them have been able to obtain options on material or personalities, according to the web and agency spokesmen, and as a result most of them have fallen by the wayside.

Packagers, on the other hand, maintain they'll be necessary to video programming once the medium achieves maturity. They point out that, with the anticipated demand for TV show ideas, the networks and agencies will have neither the time, money or personnel to fill that need. But, they charge, there has been little incentive for any of them to continue trying and suggest that may be the agencies and webs should make it a little more inviting for them to hang on.

World Video Leads

Situation, as it now stacks up, has only such heavily-financed TV packagers as World Video with many shows on the air. Many of the smaller indie producers have spent actual out-of-pocket money to get their shows a trying. Some of them have done so either to obtain a kinescope recording of the program, to be used in pitching it to potential buyers, or else to

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DICK TRACY OPTIONED FOR TELE BY ABC

Hollywood, Nov. 15.

ABC-TV has taken an option on the "Dick Tracy" television series to which P. K. Palmer has the rights. Palmer acquired the rights to Tracy from the Chi Trib-N. Y. News Syndicate following the lapse of contract between Vallee Video and the Syndicate.

ABC has paid option rights on the series. Palmer will film the first 30-minute layout for web viewing. ABC will take the Tracy films only if the entire series can be sold, a net exec said. NBC took the films under option, paying for the audition reel, when Vallee had the rights but failure to sell caused option to lapse.

KTVV, Planning Package Business, Mulls Tie-In With Major Disk Firms

Hollywood, Nov. 15.

KTTV, Inc., is drawing up plans for entering into the open-end packaging business. Video station will set up a separate corporation to handle distribution of kinescoped television packages. Station has discussed possibility of incorporating on an equal basis with one of four major record firms—RCA Victor, Columbia, Decca and Capitol.

KTTV board of directors has made the pitch to wax firms feeling that platteries already have distribution set up throughout the country and contact with all radio stations. With this in mind it was figured that etching houses could easily include independent video outlets in their distribution setup.

Move into packaging biz would see KTTV putting on healthily budgeted shows and kinescoping them for indie station telecasting. Shows would be sold to local sponsors in each locale. Kinnie prints would run KTTV only $50 per print. After additional print nut is cleared, any coin return would be gravy.

KTLA is the only other indie outlet kinescoping shows for stations throughout the country.

Frisco's 3d Tees Off

San Francisco, Nov. 15.

San Francisco's third television station, KRON-TV, premieres tonight on Channel 4 with a staff of 23, headed by Charles Thieriot as general manager.

Station, which will be under aegis of the San Francisco Chronicle, will be the NBC video outlet in the Bay Area. Programs will run from 7 p.m. until 10 p.m. Sundays through Fridays. Afternoon programming to start Nov. 28, will be from 4 to 5 p.m.

RCA Color System Getting Acid Test Vs. CBS Process

Washington, Nov. 15.

RCA's compatible color system will be given its acid test when it goes up against the CBS process in demonstrations here next week for the benefit of the FCC. Tests will be held Monday and Tuesday (21-22), with receivers set up at Temporary F building and both systems transmitting from NBC studios at the Wardman Park hotel.

Commission has insisted on these demonstrations at this time despite efforts of RCA to postpone them for two months. Further comparative tests have been scheduled in February when a third system proposed by Color Television Inc., of San Francisco, will participate.

While next week's tests will permit observers to view RCA and CBS color simultaneously, on receivers placed next to each other, they will not make possible appraisal of identical program reception by the two systems at the same time. Because of differences in lighting requirements, cameras of the two companies will not be employed together on a particular program but will colorcast in sequence.

However, the occasion will provide the first opportunity to judge the color of the two systems side-by-side. It will also permit comparison of black and white reception of color transmissions with monochrome from monochrome. DuMont will participate for this phase of the tests.

Last week, information regard-

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Sen. Johnson Prods FCC on Color; Wants TV Freeze Held Till UHF Set

Washington, Nov. 15.

Chairman Edwin C. Johnson (D., Col.) of the Senate Commerce Committee is insistent on color television industry opposition notwithstanding. And the Senator, than whom there is no greater influence on the FCC, doesn't want the freeze on video lifted until UHF channels are allocated for TV expansion and standards adopted.

Johnson made his views known over the weekend in a letter to Commission Chairman Wayne Coy which he wrote to clear up any misunderstanding of his position regarding video matters before the agency. It's suspected his epistle was also intended as a prop to prevent FCC from caving in under a barrage of anti-color testimony from the industry. It's no secret that prospects for favorable action on color at the conclusion of the hearings have been looking dim.

The Senator advised Coy it is his "earnest hope" that the Commission will "promulgate quickly broad and sufficiently general standards for color so that this essential improvement may be developed naturally in the traditional American, free enterprise, non-monopolistic manner. The keener the competition the better. Furthermore compatibility, while desirable certainly should not be the primary basis for a decision."

Just how the Commission can set general standards and permit competition in color has been the big question before the agency. Members of FCC have posed the question frequently to top TV engineers in the industry without success.

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TELE SET SALES IN RECORD JUMP FOR L.A.

Hollywood, Nov. 15.

Latest figures of the Southern California Radio and Electrical Appliance Assn. show the month of October as the biggest television receiver sales month in the history of L. A. video. Survey estimates a total of 251,041 sets in the L. A. viewing area.

There were 37,768 video sets sold in October. Figure is almost three times greater than the number sold during June. Breakdown indicates 22,506 of the receivers sold have a screen under 10 inches while 22,437 have a screen over 15 inches. Figures estimate L. A. video signals reach 1,255,205 persons or an average of five persons to each set. There has been an outlay of approximately $70,000,000 in the viewing area.

Nationwide Operating Sked Records Claimed By Cincy TV Stations

Cincy's TV marathon produced claims of two nationwide operating schedule records for October.

Mortimer C. Watters, head man of the Scripps-Howard WCPO-TV, says that station's 89 hours-a-week air time is something unto itself. Added to this is the weekly schedule of 78½ hours for Crosley's WLW-TV and 47 hours for the Times-Star WKRC-TV, giving the area a three-station total of 214½ hours per week, pointed to as a high for any city.

WCPO-TV, with ABC and DuMont linkings, bowed commercially in July with a daily schedule of noon to 11 p.m. operation, which was heralded at the time as the longest for any video outlet. Last month the schedule was extended to 13 hours on weekdays, starting at 11 a.m. Of the 13 hours, seven each day constitute local programming including Paul Dixon's two-hour platter sessions, which Watters claims sets an industry mark of 72 hours weekly for a single show.

WLW-TV, affiliated with NBC, also carries some DuMont shows and ties in with Crosley video stations in Dayton and Columbus, O. WKRC-TV, a CBS affiliate, has been stretching its operating schedule to carry the United Nations sessions.

Hub's 177,026 Mark

Boston, Nov. 15.

Television sets in use in the Greater Boston coverage area, which includes Eastern Massachusetts and southern parts of Maine and New Hampshire, now number 177,026, according to joint survey taken by Hub's video outlets, WNAC-TV and WBZ-TV. Survey shows 172,276 sets in private homes and 4,750 in public places.

This is an increase of 31,634 sets since the Oct. 1 survey and is the largest monthly jump since the advent of video.

Cleve's 100,000 sets

Cleveland, Nov. 15.

Television set sales in the Greater Cleveland area have passed the 100,000 mark. Monthly survey of the Western Reserve University Bureau of Business Research showed 13,617 sets installed in October, about 1,500 above the September mark.

This brings total sets in Northeastern Ohio to 101,358. Of this total an estimated 95,643 are in homes.

Lin Mason's TV Post

Cincinnati, Nov. 15.

Lin Mason joins the Crosley staff Dec. 1. He was appointed by John T. Murphy, director of TV for the Crosley Broadcasting Corp. to take over as the station's program director.

Post was temporarily filled by Ruth Lyons, Crosley's star femme performer, in addition to her AM and video shows which consume two hours a day.

K.C. Bans Video In Liquor Stores

Kansas City, Nov. 15.

Television is out in Kansas liquor stores according to a ruling handed down last week by Arthur A. Herrick, state director of Alcoholic Beverage Control. Television sets in liquor stores would constitute an inducement to the public to patronize the stores, and such practices are forbidden by the Kansas statutes. A number of stores already have sets, and a number of others had planned installations.

Kansas liquor stores are in their first year of operation since the state became the 46th wet state. Repeal was approved in the 1948 election, and the liquor store system adopted by the legislature.

Under regulations of the legislature liquor is available for sale only in bottles and sales may not be pushed by merchandising practices. Store owners are forbidden to have outside signs or lights, although the inside of the store may be as brilliantly lighted as the owner desires, provided none of the tubing or lights forms a sign. Under the "no merchandising" clause, Herrick has also ruled that stores may not decorate for the holiday season.

The control commission already has a ruling prohibiting loitering in liquor stores which more or less made television sets unprofitable as an attraction previously.

Md. Court Denies Video Included in AM Rights

Baltimore, Nov. 15.

Maryland Court of Appeals, state's highest tribunal, rejected a claim by the Century Athletic Club here that broadcast rights to sports events included television rights along with radio. Decision, which was unanimous with all six sitting judges, denied the plea of the club, which conducts weekly boxing bouts at the local Coliseum, that its contract, which included "the privilege of broadcasting," included the right to "transmit by television." The court held this could have been made explicit by the use of such words as "televise" or "telecast."

Ruling reverses previous verdict by local court in favor of the boxing club, which maintained that contract was signed in 1941 when there were only nine commercial television stations in the country.

Big 10 Meet To Huddle on Tele

Chicago, Nov. 15.

Television rights will be a major item on the Big 10 sports council club skedded here Dec. 8-11 with the athletic directors set for a "complete review" of TV problems and its effect on gate attendance.

Six Western Conference teams now participate in live televising of their games—Illinois, Michigan, Minnesota, Northwestern, Ohio State and Wisconsin. The remaining three—Indiana, Iowa and Purdue (Michigan State is a newly admitted member but won't appear on the official grid card till 1953)—aren't considering TV because local facilities are lacking.

It's not yet known whether the Conference will axe 1950 TV rights, but it's understood there is at least a split in opinion on whether telecasts have hurt the 1949 gate. Winning teams haven't suffered, but the losers are pell mell at a gate dropoff, and are reported ready to make TV the scapegoat.

No Sports Trend Away From TV in Minneapolis

Minneapolis, Nov. 15.

There's no trend here of sports away from TV. U. of Minnesota has just made deal for the first time to have its basketball games televised by WTCN. It will receive a $500 fee for each of the 10 games. Also, the Minneapolis Lakers, professional basketball team, for the second successive season will have its games telecast over the same station.

U. of Minnesota football games on KSTP and the latter televised Minneapolis American Association football games, too. KSTP stages its own amateur boxing for TV. The local boxing and wrestling clubs don't permit their cards to be televised.

WTCN carries the U. of Minnesota basketball games at home and away on radio, while WLOL broadcasts the Lakers' contests. Nearly all the local radio stations broadcast the Minnesota football games.

TV's Depth of Penetration

Market	Oct. 1, '49 No. of TV Stations	Sets Per 1000 Families	Position
New York	7	223	1
Philadelphia	3	192	2
Lancaster	1	162	3
Los Angeles	7	155	4
Chicago	4	136	5
Cleveland	2	126	6—tie
Milwaukee	1	126	6— "
Schenectady	1	124	7—tie
Boston	2	124	7— "
Baltimore	3	120	8
Richmond	1	118	9
Buffalo	1	111	10
Detroit	3	107	11
Minneapolis-St. Paul	2	106	12
St. Louis	1	104	13
Washington	4	91	14—tie
Toledo	1	91	14— "
Cincinnati	3	90	15
San Diego	1	89	16—tie
Erie	1	89	16— "
Wilmington	1	87	17
Miami	1	83	18
New Haven	1	79	19
Atlanta	2	73	20
Salt Lake City	2	72	21
Oklahoma City	1	70	22
Syracuse	1	58	23—tie
Columbus	2	58	23— "
Louisville	1	56	24
Albuquerque	1	55	25
Dayton	2	51	26
Memphis	1	46	27
Omaha	2	45	28
Pittsburgh	1	43	29
Rochester	1	41	30
Houston	1	39	31
Charlotte	1	38	32
New Orleans	1	36	33
Grand Rapids	1	34	34
Seattle	1	33	35—tie
Indianapolis	1	33	35— "
Fort Worth-Dallas	2	29	36
Greensboro	1	28	37
Birmingham	2	26	38
Kansas City	1	25	39
Johnstown	1	20	40
San Francisco	2	18	41
Providence	1	16	42

TV'S $20,000,000 PROGRAM NUT

WNBT 'City at Midnight' on-Location Technique Presents Raft of Problems

"City at Midnight," first television dramatic series to be scanned entirely from remote locations, is encountering considerably more production hurdles than were faced by the Hollywood producers who pioneered in "on-location" shooting. Where the latter, for the most part, had only to worry about police permission and cooperation, the Scheck-Dahlman-Black package outfit which produces "City" had New York City's traffic problems to surmount, as well as those arising from TV's own limitations. Show, sponsored by Bedford Stores, is aired Tuesday nights from 11 to midnight over WNBT, NBC's N. Y. flagship.

Working on an extremely small budget, the show's producers cannot carry their own transformers around for power supply, as most film producers have done. As a result, according to exec producer Lou Dahlman, they have been forced to limit their choice of locations only to those where the power supply matches video's needs—110 volts on AC current only. In addition, no action can be staged more than 400 feet from the cameras which must trail those coaxial cables behind them.

Dahlman said he has received full police cooperation, but, while the police will rope off a street to keep the neck-stretchers out of camera view, they cannot close off traffic. Producers also are not permitted to work across an intersection, and thus must confine their story to a single city block. And, Dahlman said, the power lines for the lights must be strung 14 feet above the sidewalk, which in itself is a limiting factor. Show, carrying a crew of 30-35 men, works from two mobile camera trucks; a station wagon which can be pressed into service as a dolly, and a jeep. Four cameras are used on each program.

With everybody trying to get into the act, Dahlman said he has faced no problem in lining up bystanders as extras, but must get a written release from each face appearing

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Tele Dramatics Cop Nielsens, Too

Confirming reports of the growing popularity of television dramatic shows, the A. C. Nielsen projectable TV ratings for the metropolitan N. Y. area for October list five such programs among the top 10. High-raters are split evenly among legit-type and vaudeo shows, but the latter category took down the first four places. Milton Berle's "Texaco Star Theatre," as in all other rating surveys, copped the No. 1 position, with a 74.9 based on a percentage of the number of homes in the area reached by the show.

Nielsen figures represent another step in that company's battle with the C. E. Hooper organization for lead position among the raters. While Hooper bases his monthly ratings on a single-week survey, Nielsen's are based on records for four weeks. Notable among Nielsen's findings was the fact that all the top 10 TV shows were viewed in over 250,000 homes per broadcast, with "Texaco" averaging 557,000 homes. During the air time of programs listed, the percentage of TV homes viewing ranged from 65.8% to 61.2%, while radio usage in TV homes ranged from 5.1% to 12.2%.

Following are Nielsen's Top 10 for N. Y. during October:

Texaco Star Theatre	74.9
Toast of the Town	52.6
Talent Scouts	46.1
Olsen & Johnson	39
Philco TV Playhouse	38.3
Fireside Theatre	38.1
Goldbergs	38
Suspense	37.7
Ford TV Theatre	36.4
Cavalcade of Stars	35.3

WSAZ-TV's Kickoff Hoopla

Huntington, W. Va., Nov. 15.

WSAZ-TV, West Virginia's first video station, preemed tonight with Gov. Okey Patteson, Mayor W. W. Payne and Frank Folsom, RCA prexy, taking part in the ceremonies. Tele station is managed by Lawrence H. Rogers II and has affiliation pacts with the four TV webs.

In addition to the dedication, outlet aired "Kukla, Fran and Ollie," "Voice of Firestone" and a "Premier Varieties" with local talent, including Hoad Copas and his Buckaroos, Texas Slim and his Prairie Buckaroos and the Marshall College Madrigal Club.

TV Loses Strong Champ If Veeck Sells His Indians

Cleveland, Nov. 15.

If Bill Veeck sells the Cleveland Indians, as current rumors say he will, radio and television will lose a major voice at the coming December meeting of baseball executives.

Veeck has long been peeved at certain practices aimed against broadcasting and telecasting games. He's a firm believer in the principle of letting people see and hear the games in order to create more interest.

"If they can't come during the week, they'll come on holidays and weekends," he said, "but the point is interest must be created."

Veeck has two specific incidents in mind, and if he's still in baseball when the bigwigs gather with Baseball Commissioner A. B. Chandler, Veeck is said to be determined to toss fireworks into the confab.

The first incident deals with American League President Will Harridge's rejection of telecasting of Cleveland Indians' ball games over a coaxial to WICU. The telecast was to have been the same as carried over WEWS. Edward Lamb, owner of WICU, had offered to pay line charges, etc., for telecast rights, and Veeck had tentatively agreed. But Harridge stepped into the picture, turned down the telecasting rights and added "we will defend our position legally, if necessary."

The second issue came during the closing days of the season, when the New York Yankees were at Boston in one of the crucial games that decided the pennant winner. The Indians weren't playing that day and WEWS wanted to pick up the Boston-Yanks game. However, the Yanks had gone on record that televising their games outside New York is against club policy. Veeck spent hours in long-distance calls trying to get the Yanks to change their ruling, but to no avail. Veeck's argument was that "for the good of the game" the Yanks should have permitted telecasting. At no point could it have interfered with gate receipts.

Ex-Allen Scripters To Schwartz's 'Inside USA'

Harry Bailey and Terry Ryan, former writers on the Fred Allen radio show, were pacted this week to script Arthur Schwartz's "Inside U.S.A. With Chevrolet." They take over for the next stanza on CBS-TV, which will be aired Nov. 24 under the series' twice-a-month system.

Bailey and Ryan replace Sam Taylor. He is leaving the video show to complete his script for the upcoming Rodgers & Hammerstein legiter, "The Happy Time," which he is adapting from a novel by Robert Fontain.

COST DOUBLES FIGURE FOR '48

Television advertisers, on whose purses rest the future of the medium, are now spending an estimated $20,000,000 yearly in talent and production costs. Figure, which includes only the 76 programs given network airing, doubles that spent last spring (See talent cost chart on page 44.)

Total ad budgets on video, of course, exceed that $20,000,000. Estimate does not reflect the time charges for such programs nor does it take into account the sums spent annually for TV spots nor for shows sponsored on a local basis. Swing of the big network advertisers into TV, however, points up their acceptance of the medium as a potent selling force despite its present limited circulation. Both CBS and NBC are practically sold out on their cream time slots, with the exception of Saturday night, which is still wide open on both webs.

While the TV billings of ABC, CBS, DuMont and NBC have mounted steadily, VARIETY's survey of radio talent and production costs three weeks ago revealed a $10,000,000 dip over last year. Both agency and network heads, however, see no correlation between the two, with the dropoff in radio billings viewed more as a general tightening up of sponsor spending due to general economic conditions.

Texaco's 30G Tops

TV lineup reveals that variety and musical production programs generally carry the highest talent-production costs. Milton Berle's "Texaco Star Theatre," for example, is the costliest show now on the air with a weekly budget of $30,000. Figure is almost double that of last year, with the boost attributed to Berle's pay hike (he's now getting $9,900 per week) and the stress on greater production for the finale numbers each week.

Hour-long dramatic shows are only slightly less costly, with their budgets determined by their use of name talent. "Kraft TV Theatre," and "Studio One," for example, which usually feature lesser-known actors, cost $10,000 and $11,000 respectively. "Philco TV Theatre," which uses established name stars, runs about $13,000 per week, while "Ford Theatre," which relies almost exclusively on top-name actors, averages about $17,500 weekly. Half-hour TV legiters, on the other hand, carry an average weekly budget of about $8,500.

Young & Rubicam and J. Walter Thompson are tied with eight shows each for top honors among the ad agencies in TV. Y&R, however, represents more money, with its list of programs averaging $64,500 a week, topped by General Electric's "Fred Waring Show." JWT, with the upcoming "Kay Kyser Show" as its top-budgeter, handles about $57,000 weekly in talent-production billings.

Triple-Threat Carol's Young & Gay TV Heart

Indie package producer Carol Irwin became the first triple-threat femme agent on television this week. With "Mama" now aired via CBS-TV and "Stage Door" scheduled for an early preem on that web, she sewed up TV rights this week to "Our Hearts Were Young and Gay," novel by Emily Kimbrough and Cornelia Otis Skinner.

Both "Stage Door" originally scripted by Edna Ferber and George S. Kaufman and "Hearts" will form the basis of a weekly series of half-hour dramatic shows on CBS, same as is now done with "Mama." Web programming officials and Miss Irwin are now in the process of casting "Stage Door" and the show is slated for a kinescope audition in the near future. CBS, incidentally, has a similar series now on the air based on "Front Page," play by Ben Hecht and Charles MacArthur.

Amer. Tobacco's Montgomery Show Follows TV Alternate Week Pattern

American Tobacco was near the final inking stages this week with Robert Montgomery for a new hour-long television dramatic series. Plan is to air the show once every two weeks, on the same system that "Ford TV Theatre" and "Inside U. S. A. with Chevrolet" are now programmed. No network nor starting date have been determined. Agency on the account is N. W. Ayer.

Slotting the show on an alternate week basis indicates a growing trend among TV bankrollers to fruit their activities to that system. While both the Ford show and "Inside U. S. A." are tentatively scheduled to go once-weekly after the first of the year, both are reported considering sticking to their present setups. In addition, Texaco is now considering airing Milton Berle's "Texaco Star Theatre", on alternate weeks only starting next year and Speidel may do the same with the Ed Wynn show.

There are several reasons advanced for the twice-monthly programming. In addition to the growing costs of TV production and increasing network time charges, the agencies are also leery that performers trying to do the same type show week after week on video may wear out their welcome with audiences. Too, until video can develop scripters to turn out the tremendous amount of material necessary, there will continue to be a shortage of plays, vaudeo skits, etc. And, some of the agencies are reported convinced that TV can have as much sales impact on an alternate week basis as radio now has on a once-weekly system.

Montgomery's new video show, if the deal jells, will not affect his present 15-minute radio news commentary show for ABC. Latter program is now aired Thursday nights.

Garland Play on TV

One-act play penned by N. Y. Journal-American drama critic Robert Garland will be presented on NBC-TV's "Chevrolet Tele-Theatre" Dec. 5. Titled "At Night All Cats Are Gray," the half-hour TV version will co-star Basil Rathbone and Meg Mundy.

Garland has nine one-acters to his credit but this will be the first to be adapted for video.

5th Tele Network, Headed by WOR, Cuing Problems

A fifth television network, headed up by WOR-TV, N. Y., appears to be in the offing and may make the present tight cable allocations picture even more of a problem.

Move towards a WOR-TV chain is likely to come at the next confab on coaxial allocations. At the last meeting, which set allocations for three months through the end of the year, WOR at first demanded equal time with ABC-TV, NBC-TV, CBS-TV and DuMont. Finally it bowed out of the deal on the promise that whenever it wanted time on the cables the other networks would assign it the facilities within seven days. If no time would be surrendered, the matter would be settled within 30 days according to the agreement.

In the parleys, the other webs opposed WOR's request for westbound cable time on the grounds that it had no affiliates to feed in Chi, as all four TV stations in the Windy City at present have affiliations. However, one Chi outlet although owned and operated by another network, has signified its willingness to take WOR-TV programs. The reason for such a move is that the web would rather have its station take a WOR commercial than one of its own sustainers, particularly in view of the heavy losses in tele.

WOR-TV could also feed WOR-

Continued on page 48)

Hub Packs 'Em in For Pilgrim Theatre TV'ing Of N.D.-N. Car. Grid Game

Boston, Nov. 15.

An exclusive full-screen video showing of the Notre Dame-North Carolina football game at Hub's Pilgrim theatre pulled an enthusiastic near capacity crowd into this 1,700 seater last Saturday (12). Piped in over the DuMont network, game was shown in conjunction with the regularly skedded double feature bill with regular prices prevailing.

Pilgrim, which is the flagship of local ATC chain, is the only Hub theatre presently equipped to handle TV on its full screen with equipment installed to handle the World Series last month. Success of World Series experiment indured operators of chain to bring remaining Notre Dame games to Hub screen and solid turnout seems to prove that such presentations are very definitely box-office. Present plans now call for stepped-up sked of video showings of future important news and sport events.

WXEL PREPS FOR PREEM

Cleveland, Nov. 15.

Cleveland's third television station, WXEL, is preparing to go on the air. An informal inspection of the station was held today (15) following a luncheon.

Station is located on suburban Parma, and will telecast on Channel 9.

8 CBS Stations Hike Tele Rates

Following the lead of other television networks, eight stations on the CBS-TV web have upped their base time charges effective this month or on Dec. 1. List is topped by WCBS-TV, the web's owned-and-operated N. Y. flagship, which has boosted its charge for Class A time from the previous $1,500 to $2,000 per hour. Ten other video outlets affiliated with CBS had raised their rates effective Nov. 1.

In disclosing the new charge schedule, CBS-TV sales manager David V. Sutton emphasized that they are based on an increase in set circulation in each city. Thus, he said, the trend in advertising costs is "markedly downward." In January, 1949, families in these market areas were served at a cost of $6.16 per thousand. By

(Continued on page 48)

'PACIFIC STORY' PREEM OFF TILL SEPT., '50

Albany, Nov. 15.

Time mfg's videostation of the "Pacific Story" in World War II, as a followup to the recently completed 26-week "Crusade in Europe" program, will not be released until September, 1950, to allow the public and veterans in particular, time in which to acquire tele sets. Frank Shea, sales manager for "March of Time" and other film and television features of the company, said in Albany (14) "We expect the audience in the latter part of 1950 will be double if not triple the present television audience."

Editing on the "Pacific Story," the video version of which will run 39 weeks, is under way. "Crusade in Europe" was based on General Dwight D. Eisenhower's book.

THE RUGGLES
With Charles Ruggles, Irene Tedrow, Margaret Kerry, Tommy Bernard, Judy Nugent, Jimmy Hawkins
Producer: Robert Raisbeck
Director: George M. Cahan
Writer: Fred Howard
30 Mins.; Thurs., 9:30 p. m.
Sustaining
ABC-TV (Kinescope recording)

Charles Ruggles projects the same confused, harassed quality he created with good comic effect on the screen to this new TV stanza, now beamed to the east and midwest from the Coast kinescope recording. That the show doesn't register as a click is the fault of the scripting, which on the preem Thursday (10) had only the sketchiest of plots. Story was merely how Ruggles found his family in the throes of a square-dance craze and after arguing unsuccessfully with the missus and the kids succumbed to the rural jitterbug.

Earlier sequences were slow moving and cliche, but the second half picked up pace in Ruggles' struggles with the folk quadrille. Star's thesping was slick, although some of the situations were slapstick, while Irene Tedrow did a competent job as the spouse and the various youngsters were played appealingly. Visually the production was good, with a cozy home setting of four rooms and a fifth locale provided by Ruggles' office. Camera work and direction were precise, which should spur ABC to hypo its script.

Bril.

STUDIO A
With Bob Russell
60 Mins.; Mon thru Fri., 3 p.m.
Participating
WCAU-TV, Philadelphia

Bob Russell is the whole show on "Studio A," which fills the 3 to 4 p.m. segment of WCAU-TV's afternoon telecast. "Take 10," an elaborate video attempt to lure the daytime listeners from their AM disk and sports shows.

A good baritone as well as a witty emcee of long repute, Russell has a high score locally for his handling the intros and the entertainment side of the Atlantic City beauty pageant. He is a natural in charge of this afternoon mixture of interviews with personalities, fashion shows, light comedy, song sequences and amateurs intent on displaying their wares.

"Studio A" has a little of all these things and is slanted heavily for women, with the Fashion Group shows, which exhibit clothes for the average femme. Fashion Group represents most of the town's major stores and the WCAU-TV tie-in has some 30 shops displaying their frocks, millinery, accessories, etc. with a different shop daily.

Show has a "Big Moment" slant, which gives amateur talent a chance to strut. Young male singer had tryout on this show. Russell's easy manner with guests, his assured vocalizing and okay appearance add up to surefire video. Announced here, however, that the star is leaving program to go into the Shubert's Spanish musical, "A Night in Spain" ("Cabalgata").

Gagh.

TEENAGE BARN
With Shirley Pemula, Louis Palmer, Bob Murphy, Art De Luke, Shirley Santandrea, Jean Coffey, others
Producer: Tommy Sternfeld
Director: Bob Stone
30 Mins.; Fri., 9:30 p.m.
RUSSO APPLIANCES STORE
WRGB-TV, Schenectady
(Nolan & Twitchell)

Show, running 30-odd weeks, is the video version of "Backyard Follies," aired by WABY for two years and now broadcast by WGY. Two casts are used, most of the principals alternating. Tommy Sternfeld, Albany talent developer, dancing teacher and former vaudeville-musical comedy performer, has presented more than 100 Capital District youngsters during the series. "Barn" is not completely professional and could hardly be expected to reach that standard, in view of participants' ages—major bracket is about 13 to 17.

Three viewings indicate a sizeable amount of talent in the troupe, although it is not evenly divided. There are high spots in singing, dancing and instrumental playing, handling of dialog varies. Some of the teenage dressing does not adapt too well to telecameras, this being particularly true of the rolled dungarees worn by several gal principals. Those in slacks and evening gowns photograph better—even if the latter is not strictly "barn" atmosphere.

Jaco.

10TH ANNIVERSARY SHOW
With Al Zink, William A. Hedges, Dr. W. R. G. Baker, Jack Van Volkenberg, Paul Winchell, R. B. Hanna, Garry Stevens, others
Producer: Duff Brown
60 Mins.; Thurs., 6 p.m. (Nov. 10)
WRGB-TV Schenectady

Viewers were taken behind the scenes for a closeup of television station operation and equipment on an hour-long program which capped the 10th anniversary of WRGB. For the first time hereabouts at least, they saw shows in rehearsal and presentation, the cueing of network features, the master control room, panel board, projection room and other angles of two-level structure. Supplementing these were a pair of five-minute salutes from NBC and CBS in New York.

In view of the scope, intricacy, newness and scriptlessness, program represented a high order of workmanship. Delays and slipups were surprisingly few, thanks to fine ad libbing by program director Al Zink and the excellent cooperation of a large group of artists and technicians. New cameras and other equipment were displayed in the $300,000 refurbishing of WRGB.

Local entertainers, drawn from sustaining and sponsored shows, included Garry Stevens and "TV Showcase" personnel, Sue Yager of "The Musical Teller," Lyle Bosley and Betty Samsel of "Visit to the Websters," Howard Tupper, "The Weatherman," Bob Tennant and Ted Roughe of "Chevrolet News Reel," Bob Bender of General Electric and General Tire Sports programs, Paul Winchell and his dummy (on film) three-sheeted, with CBS veepee Jack Van Volkenburg, for present and future Columbia videos.

Van Volkenburg made a surprisingly direct pitch for purchase by the public of sets.

Veepee Hedges extended NBC's congratulations to "a real television pioneer in Schenectady" for "a great job," adding "10 years from now we will again be with you." R. B. Hanna, WRGB-WGY-WGFM stations chief, who was interviewed by Bender, pledged that GE and WRGB would continue to present the best in sports and entertainment. The telecasting of CBS, ABC and DuMont programs by an NBC affiliate was explained.

Jaco.

MAKE BELIEVE BALLROOM
With Al Jarvis, guests
Director: Louis Boonshaft
4:45 Mins.; Mon.-thru-Fri., 1 p.m.
Participating
KLAC-TV, from Hollywood

KLAC-TV started its daytime debut Monday with a four hour and 45 mins. program emceed by Al Jarvis (Jarvis who uses his radio "Ma' Believe Ballroom" title, carried the entire time allotment into a informal ad lib vein. Layout embodies music, using records, sportscasts and interviews.

Jarvis handles the situation capably, quipping with whoever walks into camera range in a free and easy manner. Platters are put on and camera lazily follows Jarvis around the lot as he jests with guests. Initial roster included songwriters and song-pluggers, publicists, vocalists, musicians and housewives.

Jarvis eats his lunch on the show and during first week had his barber and manicurist in to cut his hair and clip his nails. Both were subjected to pancake makeup for the chore. Yesterday set owners viewed a wedding. Tomorrow no one knows what is likely to happen.

Layout is a natural as a money maker for the station. Production cost is held to a minimum and exploitation at a maximum. Jarvis plugs the video layout on his AM show along with the rest of station's disk jockey roster. Success story is discernible when it is noted that platter jockey went into first week of operation with 20 spots scheduled for the week. Friday (11) saw 150 one and two-minute spots scheduled for the forthcoming week. KLAC is selling only spots on the show with prices ranging from $13 for 15 seconds to $25 for two minutes. These rates will be gradually hiked.

In addition to Jarvis, Jim MacNamara and Sam Balter give sports and race results whenever it's convenient. Station has set up a large size blackboard with race results. Camera follows the board as MacNamara rattles off the outcome of each race.

KLAC had lighting troubles on its first day but this was straightened out before the week got very far along. Camera work, too, was shaky early in the week but improved as director Lou Boonshaft became accustomed to the movement of the spontaneous show.

Free.

TELEVISION ON PARADE
With Red River Dave, Melissa Smith, Rosita, Bud Vinson and Johnny Dugan, Jerry Lee, Dick Perry, Melvin Winters orch, others
Producer-director: J. R. Duncan
180 Mins., Nov. 7, 8, 9
WOAI-TV, San Antonio

Television finally came to San Antonio and highlighted the event was a three-day show staged by the Appliance Assn. of San Antonio, composed of local radio and television set distributors and dealers, and San Antonio's first TV outlet, WOAI-TV which has begun its test pattern operations. The show was presented for a three hour period during the afternoon and again during the evening.

Each afternoon various high schools presented a group of the most outstanding entertainers on the student body.

Although this was the start of the WOAI-TV test pattern operation and despite the fact that sets have to be properly adjusted as well as the WOAI-TV equipment, and the cameramen were just getting the feel of the TV cameras, reception was excellent. Set owners reported in to the station from as far away as 88 miles, all viewers stating that reception was excellent. Some fading and interference caused by automobiles and electrical machines was reported and this will be cleared up in time for the commercial debut of WOAI-TV scheduled for Dec. 11.

Local video watchers saw their friends parade before the WOAI-TV cameras at the show and heard them being interviewed. They were given an opportunity to see what makes the camera operate and how it operates, the duties of the cameraman, all done in a non-technical manner by J. R. Duncan, program director of WOAI-TV. More of the inside story by Duncan on TV and how it operates could make up a good video series. Then viewers saw top WOAI talent perform and then local amateurs compete for the title of Mr. and Miss Television. To break up the "live" talent there were also one or two film productions which gave viewers an opportunity to compare film presentations with the live presentations.

Among the top WOAI talent in the series was Melissa Smith, former vocalist with Horace Heidt. Her voice and personality registered well and should prove a drawing card when she makes her debut in a regular series.

Providing a Latin flavor was Rosita, Spanish-American singer who pleased with her rendition of "Rumbatella." Her spanish costume photographed well.

Red River Dave, cowboy singer proved that he was also photogenic and easy on the eyes as he is on the ears. Newcomers on the local entertainment scene were Bud Vinson, ventriloquist and his dummy, Johnny Dugan. The duo should prove entertaining with their offerings of songs and jokes in a lighter vein. Melvin Winters and the piano and the WOAI-TV band provided the musical accompaniment as well as being seen and heard in solo spots. Group is composed of Emilio Caceres, violinist, Marcus Morales, bass, A. Jay Rozance, accordion, and Dick Ketner, electric guitar. Caceres was outstanding in his presentation of "Jig in G."

Turning in good jobs as m.c.'s of the affair were Jerry Lee and Dick Perry.

On the final night four youngsters, two boys and two girls competed in the Mr. and Miss Television finals. Joyce Frith, showed smart talent in her tap routine and as a finale came back to do a tap routine while skipping rope. Raymond Ramos, Latin song stylist, who makes a fine appearance and nice voice was heard in "Magic Is the Moonlight." These two were named Mr. and Miss Television and awarded contracts with WOAI-TV.

All in all it was a fine introduction to TV and what it promises to bring in the way of entertainment to local viewers.

Andy.

WES FESLER TALKS FOOTBALL
With Wes Fesler, guests: Leroy Bradford, Jim Hanley, Robert Watts, Ralph Hoyer and Oscar Thomas
Producer: E. Ashley Dawes
30 Mins., Thurs., 7:30 p.m.
STROMBERG CARLSON DEALERS
WBNS-TV, Columbus

Before it ever got on the air WBNS-TV tied up Wes Fesler, Ohio State's football coach with an exclusive contract to talk football once a week. This was one of the smartest moves in the local trade, for Columbus is notoriously a football-mad town, teeming with clubs such as the Downtown Quarterbacks and other business

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Tele Follow-Up Comment

Ed Wynn's show of Thursday (10) presented a few minor deviations from his generally excellent format. Several gags seemed to have no integration with the rest of the show, but despite these drawbacks the overall tone of the layout was in the high plane established by this vet comic.

Wynn's ingratiating manner probably represents the highest comedic development for living-room reception. His is a clean, comparatively quiet type of humor that makes for relaxed viewing while sneaking in the Speidel watch-band commercials in an unobtrusive and entirely palatable manner.

Outside talent on this show comprised Peggy Lee, whose two numbers were effective, and an unbilled skating act that provided a change of pace.

"Apartment M-C," 15 minute domestic comedy show now aired three times weekly on WOR-TV, is one of the more easily-liked programs on that new station. Show last Saturday night (12) couldn't quite top the hurdle of a weak script but was imbued with a relaxed, easy atmosphere which made for pleasant viewing. Better writing job could make this a good bet for some local bankroller.

Show revolves around the day-to-day antics of John and Barbara Gay, actual married couple who portray themselves, with the husband doubling as writer. Their thesping was okay. Show was played against a neat-looking modern living room and kitchen set, with production and direction by indie packager Harvey Marlowe taking full advantage of the backgrounds.

"Philco Television Playhouse" presented a neat adaptation of "The Promise," novel by Mildred Cram, via NBC-TV Sunday night (13). A warm-hearted fantasy with a modified "Outward Bound" twist, the hour-long play told the story of a young show business couple headed for divorce because of their conflicting careers. The faith inspired in them by a "Mr. Jordon" character who revives them after a motor crash leads to their reconciliation.

Adaptation by Sam Taylor left it up to the viewers to determine whether there was any truth to the story. As a result, the ending was slightly confusing. Script revolved almost entirely around William Eythe and Kim Hunter, as the couple, and Edgar Stehli, as the gent who saved them. Eythe, who hasn't fared too well in previous TV efforts did a sock job on this one, and Miss Hunter was equally good. Stehli tended to overdramatize his dialog in spots. Production and direction by Fred Coe were good, particularly those first-act camera shots of the boy and girl driving through a rainstorm.

"Tonight on Broadway's" presentation of scenes from the Lillian Hellman-Marc Blitzstein collaboration, "Regina," represented strong emotional fare, which hopped from one grim and taut high point to another. The sordid story of the Hubbard family skull-duggeries was stiff fare as "The Little Foxes," but with addition of Blitzstein's music, the scenes selected seemed to accentuate the highly emotional character of Miss Hellman's study.

Show was distinguished by the taut performance of Jane Pickens as the central figure of the opus. She essayed the difficult arias in a manner which brought out the musical and dramatic values. Priscilla Gillette, Brenda Lewis, Russell Nype and others contributed to a highly dramatic session. The work itself was probably too emotionally sustained for relaxing Sunday evening entertainment. Sir Cedric Hardwicke did well with the comment, intelligent scene-setting explanations.

Billy Rose, who eke out a fashionable subsistence as a syndicated columnist, saloonkeeper, songwriter, producer, theatre operator and farmer, frequently finds a few assorted goldmines as by-products of his activities in his various fields. There have been some shorts made from themes provided in some of his columns. One of his pillars provided the basis of Tuesday's (8) "Suspense."

Rose spun an interesting yarn labeled "Surprise" telling of an elderly gent married to a youthful bride who takes to a chap nearer her age. The husband eventually commits suicide but before doing so, arranges matters so that it looks like his bride did him in.

Although the suspense isn't an essential element of the show, production told a basically good story with an O'Henryesque ending. It was a good all-around production with an excellent cast headed by Meg Mundy as the erring bride, while Edgar Stehli did very well as the husband. Russell Collins and Charlton Heston provided good support. Joseph Liss, as usual, made a smooth adaptation.

Arthur Schwartz's "Inside U.S.A. with Chevrolet" was extremely spotty on CBS-TV Thursday night (10). Bad spots were traceable directly to unimaginative writing which failed almost completely to underline the talents of guestars David Niven and Mary Wilkes or of regulars Peter Lind Hayes and Mary Healy. Musical production numbers had all the better of it, mainly because of the fine terping of Sheilah Bond, Kathryn Lee and James Starbuck, but also because of some interesting camera angles and a brace of okay tunes penned by Schwartz and Howard Dietz.

Opening skit with Hayes, Miss Healy and Miss Wilkes was too reminiscent to have much punch, even though that idea of a television receiver in action was excellently handled. Niven couldn't overcome the banalities of a weakly-written bit about a no-talent society medico, in which Hayes played his patient. Final skit, with the two men and the Misses Healy and Wilkes as an auditioning song-and-dance quartet, likewise failed to score. But Miss Bond, backed by singer Stewart Wade and a male chorus, socked across a "Lady of the Taps" number with her sexy and terrif terping, and Miss Lee and Starbuck were smash in a folk-dance ballet.

It seems too bad to say that this program seldom makes out well when it features original skits but the fact remains that it has been usually better when Schwartz relied on material adapted from established stuff written by such scripters as George S. Kaufman and Franklin P. Adams.

Milton Berle, who hasn't yet this year come up to the high television standards he set for himself last season, evidenced on NBC-TV's "Texaco Star Theatre" last Tuesday night (8) that it's starting to bother him. Comedian, in trying to pull the show up by its gags, seemed to strain so hard that it interfered with the whole program. Thus, despite the presence of a good guest list, the show was one of the weaker of the season. Granted that Berle has never been the relaxing type in his delivery, a little easing off of that intensity might ease the tension of the entire program and so revive the easy pacing that marked the show last year.

After Berle's usual opening monolog, the Clark Bros. teed off the guest roster with their fine precision tapping. But Arthur Treacher, despite the welcome aspects of his stepping out of character to clown with Berle, failed to impress. Henny Youngman, who can usually be counted on for better things, was completely lost in a line-tossing battle with the emcee that started with Youngman firing away from the orch pit and ended with his joining Berle and Treacher in a weak impression of a British music hall trio.

Imogene Coca was up to her usual best with her zany impressions of film femmes, but viewers who saw her "Broadway Revue" last year on TV recognized the routine. DiGitano, a good terp team, provided a welcome breather for the big production finale. That started off with Benny Fields, who failed to project his usual warmth over the cameras, and featured in one way or another a melange of talent including Frank Paris and his puppets, Rosie the Bear, a Wally Wanger line etc. Fields attempted to back the number with special lyrics about "Old New York" but had not memorized the lines. As a result, he apparently was reading from cards held up outside of camera range but, without his glasses, he had trouble seeing them.

Admiral's Blue TV Skies

Chicago, Nov. 15.

The full boom in TV sets has put Admiral Corp. in such a blue sky frame of mind as to declare a 100% stock dividend effective Dec. 8, boosting the authorized total to 2,000,000 shares.

Stockholders earlier okayed Prexy Ross Siragusa's bid for a tax-free bonus to themselves in approving the two-fold increase in the capital stock structure.

ERSKINE JOHNSON
5 Mins.: Mon.-Wed.-Fri., 5:55 p.m.
RALSTON PURINA
MBS, from Hollywood
(*Gardner*)

This show is a long commercial masquerading as entertainment. Only five minutes long, nearly one half of this capsule interview airer is devoted to plugs for Ry-Krisp with a slugging pitch about the product's nourishing, non-fattening, etc., qualities. In the remaining time, Erskine Johnson squeezes in a fast session with a name Hollywood star.

On the preem (14) after an opening plug, Alan Ladd was asked by Johnson to name the single event which determined his career. Before Ladd could answer, however, the middle Ry-Krisp commercial was slammed home. Ladd, who is used to tough predicaments in his film chores, followed with a bland account of his decision to become an actor. At the finale, it was announced that Ladd would guest again on the next program. He obviously needed more time than the commercials allowed him. *Herm.*

READING FOR PLEASURE
With Prof. Francis Kilcoyne, moderator; others
Director: Walter Law
15 Mins.: Fri., 7:30 p. m.
Sustaining
WNBC, N. Y.

"Reading for Pleasure," a literary panel discussion in which faculty members of Brooklyn College participate, emerged as a moderately interesting trailer for the Sunday afternoon "NBC Theatre" when the program debuted Friday (11) via WNBC, N. Y. Initial stanza confined itself to a thumbnail analysis of works of modern British and American authors as will subsequent forums in this new series.

Under the critical spotlight for the inaugural were Sinclair Lewis' "Dodsworth" and F. Scott Fitzgerald's "Babylon Revisited." With Prof. Francis Kilcoyne acting as moderator, the panel's three members sifted the meaning of the two volumes in a lucid manner that couldn't help but whet listener interest in "NBC Theatre's" Sunday (13) dramatization of "Revisited." Policy of changing participants weekly should tend to give the airer a fresh, intellectual approach to each session. *Gilb.*

RINGO
With Joe Black, Esko Townell
Producer-directors: Black, Townell
15 Mins.: Mon., 7:15 p. m.
PICK-N-PAY
WHK, Cleveland
(*Lustig Co.*)

Here's WHK's version of bingo. It's another attempt to get listener participation in a show with the payoff being dollars and groceries. Customers at the Pick-N-Pay can pick up cards good for two weeks of play. Under each letter of "Ringo" is a space to write in numbers appearing before each of 250 melody titles printed on the cards.

Customer then listens to the program and identifies series of five tunes. As soon as five tunes are identified and listener calls station he is given $25 and a basket of groceries. First caller with correct list wins. During 15-minute stanza two games are played and listener hears four commercials.

Joe Black and Esko Townell handle the entire proceedings quite adequately, talking back and forth between them to promote commercials and keep the program rolling. *Mark.*

CLEVELAND BROWNS
With Bob Neal, Bill Mayer
150 Mins.: Sun. 2 p.m.
Standard Oil of Ohio
WGAR, Cleveland
(*McCann-Erickson*)

Bob Neal, at the play-by-play mike, and Bill Mayer on sidelights and commercials, team up for this Sunday afternoon combo of the Cleveland Browns' football games.

Neal, a veteran football announcer, moves along with the plays in a fast, easy-to-take manner. Mayer offers a change of pace with his handling of highlights, odes and commercials in that his gift of gab is slower, less technical. Together they make nice duet. *Mark.*

CRIME FIGHTERS
Producer-director: Wynn Wright
Writer: Paul Milton
30 Mins.: Mon., 9:30 p. m.
Sustaining
MBS, from New York

Judging by the Monday (14) airer, this series shapes up as a mediocre entry in the annals of network crime shows. Idea behind program is basically good and if given stronger scripting might make for an interesting half-hour. However, show caught dragged

(Continued on page 50)

DR. I. Q.
With Lew Valentine; Allan C. Anthony, announcer
Writer: Evelyn Elam
30 Mins.: Wed., 8 p.m.
Sustaining
ABC, from Detroit

"Dr. I. Q.," which has moved over from NBC to ABC, where Embassy Cigarets will soon pick up the tab, holds its own despite the stiff competition from other high-powered giveaways. Here's a show that doesn't offer refrigerators or trips to Honolulu, doesn't have contestants compete against each other or the clock, has no mystery melodies or Miss Hushes, while the average stake is a piddling (by present inflationary standards) 10 silver dollars. But still it maintains interest.

What Lew Valentine, the mental banker, lacks in loot he makes up in an alert line of gab and a rapid-fire stream of posers. His manner is somewhat sardonic, but he's generous with the silver cartwheels when a guest comes close to the answer and liberal with the cartons of Embassy smokes for consolation prizes. Single concession to the "gimmick" is a right-or-wrong department which gives the quizzee a chance to win $1,000 if he answers six queries correctly.

Valentine's fast pace, the tricky questions, the formularized "I have a lady, Doctor" and the promotional value of its theatre originations may explain its draw. Or maybe it's the lure of the lady in the balcony. *Brit.*

AMERICAN CHRISTIANS PRESENT ISRAEL
With Dr. C. H. Voss; Esther Herlitz, guest
15 Mins.: Sun., 4:45 p. m.
Sustaining
WLIB, New York

WLIB's new policy of beaming to the Negroes, the second-generation Jews and Spanish-speaking Puerto Ricans in the New York melting pot is the reason behind this new series. In this case the appeal is to American Jews who, while they speak English and are integrated into this country's culture, nevertheless are interested in the new state of Israel. "American Christians Present Israel" should have a strong pull with this group—and with other citizens interested in world affairs.

Dr. Carl Herman Voss, chairman of the American Christian Palestine Committee, makes a well-informed and fluent moderator. He opened the preem broadcast Sunday (13) with a summary of the international significance of the new state. He explained his committee's interest in Jewish DP's and its support of Israel, adding that its small role in aiding the Jews was "atoning for the sin and stupidity of anti-Semitism."

His guest was Esther Herlitz, of Israel's Ministry for Foreign Affairs and a member of its UN delegation. Their discussion of Israel's minority problem—the Arabs within its boundaries—was covered from a broad point of view, touching on social changes in the entire Middle East and pointing up Israel's policy of having no second class citizens. This is a mature program. However, it can be improved by having a shorter introduction and more give-and-take between moderator and guest—which would add a leavening of informality. *Brit.*

MIND YOUR MANNERS
With Allen Ludden
Producer: Bob duFour
Writer Allen Ludden
30 Mins.: Sat., 9 a.m.
WTIC, Hartford

Winner of three awards in the last two years, "Mind Your Manners" is currently being aired by 70 stations of the NBC net. This teenager show is devoted to panel discussions of social problems of the youth of today. Also interspersed with audience participation—questions and answers. Show has been recipient of an award by Parents magazine; by the Ohio State Exhibition of Educational Radio Programs last spring. This was a first place award for teenage programs on the nets and was one of three garnered at Ohio by NBC. Show also was one of reasons for awarding VARIETY Showmanship award to WTIC.

It's a fast moving show and more than adequately handled by Allen Ludden. Half-hour slot is divided into three sections. First is devoted to mixed panel of six with Ludden as pilot. Pros and cons of social ethics are discussed by the teenagers with Ludden as focal point of discussions. Question by an adult on youth problems is next torn apart. Follows next crossfire patter on question by a teenager.

Second section devoted to one word right or wrong answers by studio audience on social behavior questions. Third section has the panel of six reprieved for more across the table talk on social patterns of youths.

Choice of youth participants is excellent, with teeners on the ad lib. As a result there is a continual flow of word activity and very little hem-hawing. Slot man Ludden does masterful job as moderator and whiphand. Credit goes to Producer Bob duFour for balance and layout of the format. Ethereal has all around appeal to both juves and adults, with several of questions dealing with adult-teener relationships. Age of panel group is in the teen group with members ranging from high school to freshman college. Its a smart bit of showmanship because of its all around appeal. *Eck.*

Radio Followup

Helen Hayes, who cancelled her own radio show this fall due to the death of her daughter, returned to the air Sunday (13) as guest, with David Niven, in a "Theatre Guild on the Air" production. It was good to have her back—with that warm, pulsing quality of hers, the hearty laugh, the wistful hesitancy in voice, the depth of characterization in her performance. Subject-matter was just as appealing, in an adaptation of Noel Coward's "Still Life" (which has been seen in the U. S. also as a British pic, "Brief Encounter"). Story was transferred to an American home, and a Long Island suburban setting, but it was otherwise the same—a sensitive story of two married people who meet, fall in love, and regretfully part to return to their families. Miss Hayes illuminated the role of the bewildered matron, swept up suddenly in a dangerous, sharp passion, and Niven was as good in the more reticent role of the doctor. Supporting cast was fine.

With Gene Raymond now holding down the title role, "The Amazing Mr. Malone" shifted to a new time slot Sunday (13) on ABC. Show formerly was heard at 8 p.m. (EST) and is now aired a half-hour earlier. Based upon the character created by Craig Rice, Malone is an attorney who isn't above a little gumshoeing when its in the interest of a client.

On Sunday's (13) installment, the lawyer-hawkshaw flitted in and out of the script, but returned in time to nail an otherwise retiring individual for the murder of his wife as well as his brother-in-law. A third-party jealousy situation cluttered the yarn with still another killing.

However, this Chicago located whodunit was a fairly plausible one since the murderer obviously stood to profit financially by the killings. Raymond was suitably suave and debonair as Malone while supporting players were good. Although not an "amazing" thriller in the strict sense of the word, "Malone" is a shade above the average mystery show.

Milton Berle did one of his indefatigable radio marathons as a trailer for his upcoming WB picture, "Always Leave 'Em Laughing," by monopolizing the entire Sunday night stint on Jack Eigen's WMGM 1-4 a.m. disk jockey show from the Copacabana. Eigen virtually had nothing to do but the station breaks and commercials. The Berle marathon had been trailerized several nights over the station, resulting in hundreds being turned away, obviously attracting many who had never been in a nitery. Another of those dream benefit bills turned out for the cuffo stint. Eigen pulled another showmanly trailer with a tape-recording of celebs at Jimmy Durante's welcome-back-to-Broadway cocktailery Monday prior to his opening at the Copacabana tomorrow (Thurs.).

"Living - 1949 — God Helps Those . . ." NBC's public service show, gave a forceful demonstration Sunday (13) of the benefits of self-help through cooperation. It is difficult to conceive of a better example of community collaboration than that of the 50 coal-mining families of Penn Craft, Pa., who gained a fresh start in the depths of the depression '30's under the helping hand of the American Friends Service Committee.

From an uncertain beginning in 1937, the families today are housed in individual homes on two-acre plots and in addition operate a non-profit knitting mill and a co-op store. Progress of the project was crisply outlined by narrator Ben Grauer along with moving dramatic interludes. This was one of radio's better sides — an instance where the public was shown that the lessons of Penn Craft are applicable anywhere providing a willingness to work and a desire to help our fellowmen is shown.

MODERN ROMANCES
With Gertrude Warner, Edwin Bruce, Joan Lazer, Ethel Remey, Mary Patton, Ralph Camargo, Lorna Lynn; Andre Baruch, announcer
Directors: William Marshall, Joe Graham
Writers: Ira Marion, Lillian Schorn, Don Witty
30 Mins.: Mon.-Sat., 11 a.m.
GENERAL MILLS
ABC, from New York
(*Dancer-Fitzgerald-Sample*)

Daytime dramas needn't be washboard weepers or frothy soaps, as this series demonstrates. These stories dramatized in single half-hour segments from Dell's "Modern Romances" deal with adult themes. And to the credit of script editor Peter Martin are treatments which have a realistic approach.

On Mondays (14) General Mills took over sponsorship of the first 15 minutes. Yarn on this broadcast was that of a femme doctor who married a widower with three unruly kids and a neurotically sensitive mother. It unfolded the woman's psychologically sound method of winning over her stepchildren and straightening out her jealous mother-in-law. Its valid lessons were that youngsters become what they are because of what goes on around them, that they need a sense of independence and understanding as well as affection. While there were lapses into hokey idioms and too-pat sudden conversions, the basic development of a half-dozen characters was honestly stated.

Acting is good and Andre Baruch puts over the Gold Medal Flour commercials. Unusual angle is that the backer is using a relatively high-priced premium as customer bait—a teddy bear which listeners can get with a coupon and $2.95. *Brit.*

SAMMY KAYE'S SUNDAY SERENADE
With Don Cornell, Tony Alamo, Laura Leslie
Producer: Bob Ray
30 Mins.: 1:30 p.m.
U. S. TREASURY DEPT.
CBS, from New York

Sammy Kaye's "Sunday Serenade," the maestro's "mood" show, which ran for years on the ABC network, moved to CBS for the first time with this broadcast. And it's still excellent packaging of an otherwise ordinary dance remote.

To create an atmosphere for the projection of the poems he reads, Kaye uses nothing but softly performed ballad music on this show, tiring various melodies together via the strains of an organ. He smoothly achieves his aim, making the show a soothing and extremely pleasant session of music with a sheen spiked by the able vocals of Don Cornell, Tony Alamo and Laura Leslie. Kaye nicely mixes pops and standards and slips his poetry reading, which has become a successful angle-iron on past "Serenades," in this instance he segued the lines into the melody "Because."

Plugs for the Treasury's bond sales are held to a minimum. *Wood.*

MR. FEATHERS
With Parker Fennelly, Ralph Locke, Don Briggs, Bob Dryden, Elinor Phelps, Mert Coplin; Ben Ludlow, music; Bob Emerick, announcer
Writer: Gerald Holland
Director: Rocco Tito
Producer: Herbert C. Rice
30 Mins.: Wed., 10 p. m.
Sustaining
Mutual, from N. Y.

Parker Fennelly, the Titus Moody rustic of the Fred Allen programs, is cast as lead in a new burolic or small-town series, and the results aren't too bright. New series, "Mr. Feather," which bowed last Wednesday (9), is a slow-moving saga about a middle-aged rural drugstore attendant, and only mildly entertaining.

As Mr. Feather, Fennelly is cast as a soda jerker slightly discontented with his lot and anxious to be a pharmacist. At least he's perfected an all-purpose salve or lotion which cures all ills, and is dispensing salve and advice in equal proportions to all who'll listen or try. Opening chapter also had him interviewing a slick big-city sales chief, with the idea of giving up his soda stint, and taking to selling aluminum pots and ware.

Series is peopled with stock country bumpkin characters and their humors. Saga meanders along with not too much excitement or comedy. It may appeal to a selected audience, but it will be limited. *Hogan.*

FANNY BRICE SHOW
With Hanley Stafford, Arlene Harris, Leone Ledoux, Ken Christy, Hans Conried, Doris Singleton, Carmen Dragon orch; Don Wilson, announcer
Producer: Al Kahaker
Director: Artie Stander
Writers: Stander, Robert Fisher
30 Mins.; Tues., 8:30 p.m.
LEWIS-HOWE (Tums)
NBC, from Hollywood
(*Dancer, Fitzgerald, Sample*)

After playing hard to get the past couple of seasons, during which she refused to come down in her top coin asking price, Fanny Brice is now back on the nighttime kilocycles, this time under sponsorship of Lewis-Howe (Tums). She's signed to an NBC "exclusive," with the half-hour "Baby Snooks" revival now carrying a $6,500 talent-production tab in contrast to the show's previous $12,000 nut.

That NBC "exclusive," however, is of very dubious merit in an era when "Baby Snooks" is now battling for survival in the TV opposition slot with a little Milton Berle item called "Texaco Star Theatre" along the coaxial route.

The projection of the old-hat "Snooks" formula, which is practically as old as radio itself, accentuates anew the plight of radio personalities resurrecting ancient formats and characterizations. Even on the non-TV fringe belt, "Baby Snooks," as revealed anew on last Tuesday's "premiere," was strictly dated material, with a none too inspiring script, which found Miss Brice, Hanley Stafford and the rest trying valiantly to make it all sound fresh. But it was a losing battle. *Rose.*

BROADWAY'S MY BEAT
With Larry Thor, others; Wilbur Hatch orch
Writers: David Friedkin, Morton Fine
Producer-director: Elliott Lewis
30 Mins.; Sat., 9:30 p.m.
Sustaining
CBS, from Hollywood

"The gaudiest, most-lonesomest mile . . . a cold, fantastic carousel"; that's the Broadway of the Times Sq. theatrical district according to some of the poetic descriptions used in "Broadway Is My Beat," which returned to CBS Saturday (12) after a short layoff. Unfortunately, the glamorous word-pictures of New York's mazda belt along with equally fancy musical bridges outshone the plot of this mystery airer.

As Detective Danny Clover, Larry Thor tracks down the perpetrator of two murders—one a police sergeant and the other an ex-convict. In wending its way toward the climax, the script generated ample suspense. But the snap solution at the end, patly rattled off by Thor, took a lot for granted especially in view of the varying clues.

Thor's voice was drab and expressionless. That such a monotone could be sustained so meticulously was hard to believe in face of the numerous dramatic scenes. On the other hand, his dead-panned articulation probably was supposed to indicate a cool, intrepid quality on the part of a fearless sleuth. Large supporting cast was generally competent. Show originally was due to resume last Saturday (12), but a political talk cancelled it out on WCBS, N. Y. *Gilb.*

SYMPHONY HALL
With John Woolford; Ryan Halloran, announcer
Writer-producer: Robert Thompson
60 Mins.; daily 8 p. m.
Sustaining
WRXW, Louisville

FM affiliate of WAVE, the only FM station in town with independent programming (others are duplications of the parent station's programs), has come up with a series of recorded concerts designed to appeal to listeners who like serious music, and yet it's presented in such a way that it is definitely not highbrow. Repertoire is chosen from an extensive library of recorded music.

Six nights a week the hour show is handled by a straight announcer. But on Fridays the program has a guest, either a distinguished local musician, or visiting artist, who programs various recorded works and supplies his own commentary. John Woolford, manager of the Louisville Orchestra, was the guest for the teeoff program.

Woolford has an informal, relaxed approach to his recorded numbers, and establishes from the start a chatty man-to-man session with good recorded music. He has obviously a sound musical background, yet his easy informality must win the musically illiterate to an appreciation of the finer forms of music. He inserts an occasional anecdote which perks the interest. *Wind.*

Estimated Weekly Network TV Program Costs

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Set Construction, Etc., But Not Commercial Announcements, Agency Directors, Agency Commission or Time Charges.

(Agencies Listed by Initials are Batten, Barton, Durstine & Osborn; Benton & Bowles, Dancer, Fitzgerald & Sample; Doherty, Clifford & Shenfield; Foote, Cone & Belding; Kenyon & Eckhardt; J. Walter Thompson; Sullivan, Stauffer, Colwell & Bayles, and Young & Rubicam.)

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Action Autographs	ABC	$1,950	Bell & Howell	Henri, Hurst & McDonald	Jack Brand	Chi
Aldrich Family	NBC	7,500	Gen. Foods	Y & R	Ed Duerr	N. Y.
Amateur Hour	NBC	5,000	Old Golds	Lennen & Mitchell	Remack Enterprises	N. Y.
Auction-Aire	ABC	5,500	Libby	JWT	Masterson, Reddy & Nelson	N. Y.
Band of America*	NBC	2,500	Cities Service	Ellington	James Haupt	N. Y.
Believe It or Not	NBC	7,500	Ballantine's	JWT	Douglas Storer	N. Y.
Bigelow Show	CBS	7,000	Bigelow-Sanford	Y & R	Frank Telford	N. Y.
Big Story	NBC	12,000	Pall Mall	S.S.C.A.B	Bernard Prockter	N. Y.
Break the Bank	NBC	3,500	Bristol-Myers	D.C.&S	Ed Wolf Assoc	N. Y.
Burton Holmes	CBS	1,500	Santa Fe	Leo Burnett	Burton Holmes	N. Y.
Camel News Caravan	NBC	10,000	Camels	Esty	Ad Schneider	N. Y.
Candid Camera	CBS	5,000	Philip Morris	Biow	Allen Funt	N. Y.
Cavalcade of Stars	DuM	8,000	Participating	Stanton-B. Fisher	Milton Douglas	N. Y.
CBS-TV News	CBS	1,000 (per day)	Oldsmobile	D. P. Brother	Don Hewitt	N. Y.
Celebrity Time	ABC	3,000	Goodrich	B.B.D.&O.	World Video	N. Y.
Chevrolet Tele-Theatre	NBC	8,000	Chevrolet	Campbell-Ewald	Victor McLeod	N. Y.
The Clock	NBC	6,500	Lever Bros.	JWT	Ernest Walling	N. Y.
Colgate Theatre	NBC	6,500	Colgate	Esty	Charles Russell	N. Y.
Easy Aces	DuM	2,000	Phillips Soup	Atkin-Kynett	Goodman Ace	N. Y.
Fireside Theatre	NBC	10,000	Proc. & Gamble	Compton	Brewster Morgan	(Film)
Fishing-Hunting Club	DuM	2,000	Mail Pouch	Walker & Downing	Walter Sickles	N. Y.
Ford TV Theatre	CBS	17,500	Ford Motors	J. W. E.	Garth Montgomery	N. Y.
Friday Night Fights	NBC	4,500	Gillette	Maxon	Bill Garden	N. Y.
Fun for Money	ABC	3,500	Kleenex	F. C. & B.	James Saphier	Chi
Greatest Fights of Century	NBC	1,750	Chesebrough	Cayton	Allan Black	(Film)
Godfrey & Friends	CBS	11,500	Chesterfields	Newell-Emmett	Jack Carney	N. Y.
Goldbergs	CBS	6,500	Sanka	Y & R	Worthington Miner	N. Y.
Hollywood Screen Test	ABC	900 to 67,20 per station	Coop		Lester Lewis	N. Y.
Howdy Doody	NBC	705 per ½ hour	Colgate	Grant	Martin Stone	N. Y.
			Colgate	Ted Bates		
			Int'l Shoe Co.	Henri, Hurst & McDonald		
			Mars Candy	Grant		
Inside USA with Chev.	CBS	20,000	Chevrolet	Campbell-Ewald	Arthur Schwartz	N. Y.
Kay Kyser	NBC	17,500	Ford Dealers	JWT	Earl Ebi	N. Y.
Kraft TV Theatre	NBC	10,000	Kraft	JWT	Stan Quinn	
Kukla, Fran & Ollie	NBC	1,500 (per ½-hour)	RCA	JWT	Maury Holland Beulah Zachary	N. Y. Chi
			Scattest	N. W. Ayer		
Life of Riley	NBC	3,500	Pabst	Warwick & Legler	Irving Brecher	N. Y.
Lights Out	NBC	7,000	Admiral	Kudner	Ernie Walling	N. Y.
Lone Ranger	ABC	18,000	Gen. Mills	D. F. & S.	Geo. W. Trendle	(Film)
			American Bakeries	Tucker Wayne		
Dione Lucas Show	CBS	1,000	American Wine Guild	JWT	Byron Paul	N. Y.
			Scott Paper Co.	JWT		
Lucky Pup	CBS	750 (per ¼-hour)	Ipana	D. C. & S.	Clarence Schimmel	N. Y.
Mama	CBS	8,500	Gen. Foods	B. & B.	Ralph Nelson	
Man Against Crime	CBS	8,000	Camels	Esty	Carol Irwin	N. Y.
Martin Kane, Private Eye	NBC	8,500	U. S. Tobacco	Kudner	Paul Nickell	N. Y.
Mohawk Showroom	NBC	11,000 (5 days)	Mohawk Carpets	George R. Nelson	Ed Sutherland Roger Muir	N. Y. N. Y.
Morey Amsterdam Show	DuM	4,500	DuMont Televsets	Buchanan	Morey Amsterdam	N. Y.
News in Review	CBS	600	Barbasol	Erwin Wasey	CBS	(Film)
O'Neills	DuM	3,500	DuMont Televsets	Buchanan	Ed Wolf Assoc.	N. Y.
Paul Whiteman Revue	ABC	10,000	Goodyear	Y & R	Tony Stanford	N. Y.
Pantomime Quiz	CBS	1,350	Chevrolet	Campbell-Ewald	Mike Stokey	
					Bernie Ebert	H'wood
Philco TV Theatre	NBC	13,000	Philco	Hutchins	Fred Coe	N. Y.
Quiz Kids	NBC	5,000	Alka-Seltzer	Wade	Louis G. Cowan	Chi
Roar of Rails	CBS	2,500	A. C. Gilbert	Ray Nelson	Ray Nelson	N. Y.
Roller Derby	ABC	2,000	Chesebrough	McCann-Erickson	Ken Nesdel	N. Y.
			Blatz	Kaster, Farrell, Chesley & Clifford		
Herb Shriner	CBS	750	Philip Morris	Biow	Jack Mosman	N. Y.
Silver Theatre	CBS	8,500	Int'l Silver	Y & R	Frank Telford	N. Y.
Singing Lady	ABC	1,270	Kellogg	N. W. Ayer	Blair Walliser	N. Y.
Small Fry Club	DuM	750	Coton		Bob Emery	N. Y.
Sports Highlights	NBC	750	Bond Stores	Cayton	Allan Black	(Film)
Stop the Music	ABC	5,250 (per ½-hour)	Old Gold	Lennen & Mitchell	Louis G. Cowan	N. Y.
			Admiral	Kudner		
Studio One	CBS	11,000	Westinghouse	McCann-Erickson	Worthington Miner	N. Y.
Super Circus	ABC	1,500	Canada Dry	Mathes	Phil Patton	Chi
Supper Club	NBC	10,000	Chesterfield	Newell-Emmett	Bob Moss	N. Y.
Suspense	CBS	5,500	Auto-Lite	Newell-Emmett	Robert Stevens	N. Y.
Talent Scouts*	CBS	2,500	Lipton's Tea	Y & R	Larry Puck	N. Y.
Texaco Star Theatre	NBC	30,000	Texaco	Kudner	Ed Cashman	
					Arthur Knorr	N. Y.
This Is Show Business	CBS	11,000	Crosley	B. & B.	Irving Mansfield	N. Y.
Toast of the Town	CBS	9,000	Lincoln-Mercury	K. & E.	Marlo Lewis	N. Y.
Tonight on Broadway	CBS	8,500	Esso	Marschalk-Pratt	Martin Gosch	N. Y.
Vanity Fair	CBS	800 (per day)	Maiden Form, Airwick	Weintraub	Gil Fates	N. Y.
Voice of Firestone*	NBC	2,500	Firestone	Sweeney & James	H. B. Swope Jr.	N. Y.
Fred Waring Show	CBS	20,000	Gen. Electric	Y & R	Roland Gillett	N. Y.
We, the People*	NBC	2,500	Gulf Oil	Y & R	James Sheldon	N. Y.
Wed. Night Boxing	CBS	4,500	Ballantine	JWT	Bill McCarthy	N. Y.
Week in Sports	CBS	550	Sheaffer Pen	Russel M. Seeds	Telenews	N. Y.
Who Said That?	NBC	3,500	Crosley	B. & B.	Fred Friendly	N. Y.
Winner Take All	CBS	2,000	Chevrolet	Campbell-Ewald	Gil Fates	N. Y.
Earl Wrightson Show	CBS	1,500	Masland	Anderson, Davis & Platte	Franklin Heller	N. Y.
Ed Wynn Show	CBS	15,000	Speidel	Cecil & Presbrey	Harlan Thompson	H'wood

*Simulcast, cost quoted includes only extra charge for TV over regular AM cost.

Rubin Quits 'Curtain' In Row With Gillis

Hollywood, Nov. 15.

Benny Rubin exited emcee spot on "Hold That Curtain" video layout after a blow up with packager-producer Al Gillis. Amateur layout in which contestants vie for top honors was sold by Gillis to participating sponsors and taken to KLAC-TV for beaming.

Contestants are faced with the old hook routine by a panel of judges who ring down the curtain on unbearable talent. Rubin related that he did not like the idea of ringing down a curtain on any performer and said so. In addition, Rubin said, he had tried to help amateurs in their stage presence and presentation prior to going before the cameras. His suggestions led to constant friction between himself and Gillis. As a result Rubin asked for his release and withdrew from the show.

Tele Chatter

New York

Luther Bridgman joined the William Esty ad agency as assistant to television production chief **Stanley Lomas** and head of the TV department's film division. **Coleman Jacoby** and **Arnold Rosen** signed to script CBS-TV's "Al Bernie Show," with comic **Jack Albertson** pacted to assist Bernie with the comedics. **Merrill E. Joels** into NBC-TV's Sunday afternoon "Children's Sketch Book," doing special voices and talking animals.

Cities Service picked up its option on the simulcast of NBC's "Bands of America" to insure a 13-week cycle from the Oct. 17 preem. **John Tillman**, chief WPIX announcer, now doing a straight three-minute commercial for the Gimbel's-sponsored "Truxa Family," after it was found that integrating the plugs into the script had too little sales impact.

Uniformed Firemen's Assn. has renewed its backing of the **Johnny Crossen** stanza on WPIX for another 13 weeks. **Marty Glickman** will guest on the show Saturday (19). **Jack Jason** is co-producing WOR-TV's "What Happens Next," the acting-improvisation series.

TV sportscaster **Guy Lebow** touring the hinterlands between shows to teach other broadcasters the technique of hockey coverage for the Madison Sq. Garden Corp.

Screen Gems lensing its two-five-minute commercials recently produced for Hamilton Watches at the Columbia Pictures homeoffice tomorrow (Thurs.) for the press.

Bob Levitt Roberts, formerly with WINS, has opened studios for TV, stage, radio and film production, with several video shows ready to pitch to networks and agencies. C.C.N.Y. basketball coach **Nat Holman** pacted with Roberts & Carr Productions for a 15-minute TV show to run through the local cage season. **Charlie Powers** takes over direction of **Martin Stone's** "Author Meets the Critics" via ABC-TV starting tonight (Wed.). He'll continue his AM chores on ABC's "Pick a Date with Buddy Rogers." Bamberger's Newark (N.J.) department store, holding a special press party for **Bob Smith** and the Howdy Doody crew at Newark's Essex House tomorrow (Thurs.), when cast will also visit the store.

Pathe Cine, which will market the new Pathe film camera line in the U. S., auditioned a closed-circuit show on CBS-TV this week, titled "Camera Club," and starring **Rex Marshall** and **Fran Larson**. Agency is Newell-Emmett. **Rene Paul** scheduled to play the heavy on tonight's (Wed.) stanza of "Photocrime" via ABC-TV. Kudner agency using the U. S. Tobacco commercials from NBC-TV's "Martin Kane, Private Eye" for a spot campaign on other TV stations. They feature **William Gargan**, star of the show, and **Walter Kinsella**.

Robert L. Coe, veepee and station manager of WPIX, elected to the Television Broadcasters Assn. board. He fills the vacancy caused by the resignation of **G. Emerson Markham**.

Janie Fraser, five-year-old daughter of ABC commentator **Gordon Fraser**, will guest-star on the **Kathi Norris** "Your Shopper" program Thursday morning on WABD.

Dallas—Ron Wilson of New York has joined the staff of John Charles Productions, Inc., here as producer of television shows exclusively. Wilson, writer and producer, will be in charge of all Southwestern productions. Vicki Kirk of Hollywood has been named assistant to Wilson.

Reprint of Editorial In First Issue Of Variety, Dec. 16, 1905

VARIETY

A Variety Paper for Variety People

Published Every Saturday by THE VARIETY PUBLISHING COMPANY Knickerbocker Theatre Building New York City

First Year No. 1

VARIETY in its initial issue desires to announce the policy governing the paper.

We want you to read it. It will be interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

The first, foremost and extraordinary feature of it will be FAIRNESS. Whatever there is to be printed of interest to the professional world WILL BE PRINTED WITHOUT REGARD TO WHOSE NAME IS MENTIONED OR THE ADVERTISING COLUMNS.

"ALL THE NEWS ALL THE TIME" and "ABSOLUTELY FAIR" are the watchwords.

The news part of the paper will be given over to such items as may be obtained, and nothing will be suppressed which is considered of interest. WE PROMISE YOU THIS AND SHALL NOT DEVIATE.

The reviews will be written conscientiously, and the truth only told. If it hurts it is at least said in fairness and impartiality.

We aim to make this an artists' paper; a medium; a complete directory; a paper which anyone connected with or interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.

WE WANT YOU FOR A SUBSCRIBER. If you don't read VARIETY you are missing something.

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44TH ANNIVERSARY ISSUE

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From the Production Centres

IN NEW YORK CITY . . .

Add "Whatever Happened To" Dept: **Clarence Menser**, ex-NBC program chief who has sold his Florida station. **Clay Morgan**, NBC's ex-asst. to the president. **Doug Coulter**, ex-Foote, Cone & Belding . . . **Quincy Howe's** new book, "World History of Our Times" off **Simon & Schuster** presses Monday (14) . . . **Esy Morales** Decca-recorded the "Art Raymond Mambo" saluting the WVNJ platter-spinner . . . Compton agency to handle the **Red Cross** ad campaign again next year and planning new type of kickoff air show . . . **Ed Larkin** and **Lue Stearns** added to CBS Radio Sales (TV) and **Harold Davis**, ex-assistant commercial manager of WCAU, Philly, joins Radio Sales as account exec . . . Fred Ziv Co. has sold its "Meet the Menjous" to WSB, Atlanta.

Guy Lombardo has waxed a five-minute fund appeal airer for American Cancer Society . . . **Mert Koplin**, MBS actor-producer, father of a daughter, Nancy . . . **Hal Studer** joins "Stella Dallas" cast . . . **Mary Patton**, **Leonard Sherer**, **Katherine Anderson**, **Les Damon**, **Roger de Koven** and **George Mathews** new to "Front Page Farrell" . . . WJZ vocalists **Johnny Thompson** and **Joan Barton** to guest on WOR's "Luncheon at Sardi's" tomorrow (Thurs.) . . . WJZ farm editor **Phil Alampi** appointed to assignments committee of American Assn. of Agricultural College Editors. On Dec. 10 he'll participate in Agricultural Vocational Assn. radio panel in Atlantic City . . . **Fred Barr**, WWRL program director, to be intermission commentator at Queens Symphony concert Saturday (19) . . . **Hal Tunis**, WVNJ jock, named entertainment director for Newark cub scouts.

Lowell Thomas to remain on crutches another three months. Scroll he got from the Dalai Lama was presented Wed. (9) to Pres. Truman by Lowell, Jr. . . . **Ezra Stone** of NBC's "Aldrich Family" to play in **Maurice Evans'** "She Stoops to Conquer" legiter . . . MBS' "House of Mystery" director **Olga Druce** to get Haitian citation today (Wed.) . . . **John Hayes**, WTOP (D.C.) veepee, to lecture at **Arno Huth's** New School series tomorrow (Thurs.) . . . **Fred Anderson**, ex-Compton veepee, new director of AM-TV plans for McCann-Erickson . . . **Alex Taylor** sporting goods to bankroll skiing series on WVNJ starting Dec. 1 . . . WNEW flackess **Elsie Rubenstein** sporting engagement ring of **Irv Smoler** . . . Trade amused by **Bob Yoder's** Satevepost (Nov. 12) piece on radio's conception of newspapermen . . . **Henry Morgenthau III**, of WNEW program dept., in **Virgin Isles** for week's hiatus.

Ursula Halloran, assistant NBC trade press editor, upped to columned . . . Radio actor **Allen Stevenson** appears next week with **Lionel Stander** at Newark Opera House . . . **Dean Shaffner**, ex-Biow agency, added to ABC sales presentation staff . . . **Robert M. Guilbert**, NBC's Chi continuity acceptance chief, in Gotham for confabs and returns tonight (Wed.) . . . **Harold Day**, of ABC spot sales, lectured at Fordham U. last eve (Tues.) . . . ABC program veepee **Bud Barry** left Friday (11) for 10 days on Coast . . . CBS' **Joe DiMaggio** show renewed by M&M Candy . . . **Robert F. Adams** has joined WINS sales . . . **John J. Anthony** (WMGM) left for Coast quickie trip Monday (14) and will return Saturday.

IN HOLLYWOOD . . .

John Guedel disclosed that he sold French rights to "People Are Funny" and it goes on 46 stations with a shampoo sponsor, too. Scripts will be shipped abroad and stunts dubbed in French . . . **Bob Nye** has transferred back from Chicago and will work on the Armour account here at Foote, Cone & Belding . . . **"Chick" MacGregor's** annual Christmas waxer will be "My Son Was a Wise Man," with **Michael Chapin** and **Barbara Britton** essaying the leads . . . **Jack Benny** and **Red Skelton** have arranged a courtesy exchange of guest shots . . . **Harry Ackerman** is trying to get **Margaret O'Brien** in the mood for a series of programs on CBS . . . **Ted Russell**, who emceed "Strike It Rich," anchoring here because of his wife's health . . . **Vic Hunter**, formerly with Foote, Cone & Belding, writing a book on the adventures of a talent buyer in Hollywood. There'll be a fat chapter on the fantastic tale of how he trailed **Bing Crosby** into Canada to try and land him for an account . . . They're now calling **George Jessel** the Hooper hypoer. His guest shots on "Hollywood Calling" and with **Martin and Lewis** yielded immediate sports and both have asked him back. The shows give him a big audience to plug his two pictures, "Dancing in the Dark" and "Beautiful Doll" . . . **Antony Stanford** around to contact talent and whip up some TV ideas for Young & Rubicam . . . **Bill Smith** at 20th-Fox is keeping the studio's stars busy on radio. Last week he set **Victor Mature**, **Linda Darnell**, **Dan Dailey**, **Maureen O'Hara** and **June Haver** for "Hollywood Calling" and **Tyrone Power** with **Jack Benny** . . . **Nate Tufts** checks out of the W. Earl Bothwell agency Dec. 1 after heading up the Hollywood office for the past three years.

IN CHICAGO . . .

WGN writer-producer **Morrison Wood** introducing his first book on cookery tomorrow (16) . . . Lt. Comdr. **Walt Kimmel** offering Naval Air Reserve package for third straight year. Transcribed deal uses Paul Weston orch, Starlighters and **Tom Reddy** in a 15-minute musical format . . . NBC education director **Judith Waller** guest of honor at U. of Texas banquet Nov. 19 in Austin . . . **Dave Edelson**, prez of Commercial Broadcasters, celebrating 27 years in radio today (15) . . . WBBM's **Don Danielson** and **Peggy Heaton** set with a Feb. 14 wedding date . . . **Clifton Fadiman** in Chi this week for lecture . . . NBC news chief **Bill Ray** in Gotham for convention of radio news eds . . . WBBM producer **Hooper White** lined for Chi Catholic University club talkfest Jan. 15 . . . Warblers **Andzia Kusack**, **John Carter**, **Ruth Slater**, **Bruce Foote** and **John Barclay** in Gilbert & Sullivan's "The Gondoliers" on WGN Nov. 19 . . . **David Grigsby** named ad manager of Zenith Corp. after five years in dept. . . . **Sheryl Leonard** disking for WMOR every Sat. p.m. from local theatre . . . **Bettina Gorfinkle** joining W. B. Doner agency after stretch with Abraham & Straus, N. Y. . . . **Tom Moore** switching his "Ladies Fair" show to 30 minutes later over Mutual-WGN . . .

Jerry Ellis, Columbia Transcriptions manager, noting 23 years of radio work this week . . . WLS program director **Harold Safford** conducting own 15-minute halfhour of chitchat and radio angles . . . WGN teeing off new musical half-hour on Wednesdays with **Bob Trendler's** orch highlighting . . . WMOR promotions include **Jack Pitman** to assistant program director, **Stephen Wood**, to program manager (both assisting **Jules Pewowar**), and **Bob Schahne** to acting news director . . . Girls of the Golden West, record artists, return to WLS for guest stint on National Barn Dance this week.

RCA Color System

Continued from page 40

ing a fourth system was disclosed to the Commission by Dr. Lee de Forest, radio pioneer. Dr. de Forest testified he has a mechanical system, using a mosaic filter, which does not require the large whirling disks required for CBS color. His process uses 525 lines, he said, but is not compatible and he knows no way of making it compatible.

Inventor, who is 76, said he has transmitted color with his system in the laboratory but has not done so over the air. He estimated it might be a year before it is ready for demonstration. He has not proposed it to the Commission, he explained, because it is so far from development.

Criticizes CBS, RCA

Dr. de Forest rejected both the RCA and CBS systems as being unsuitable for commercial manufacture and requiring "considerable" development. But he thought each process should be given opportunity for a period of a year to test their practical merits.

Although his own system is non-compatible, the scientist advocated that the Commission require compatibility as a requisite to an acceptable system to protect the millions of set owners.

Dr. de Forest supported in the main previous testimony by U. A. Sanabria, prexy of American Television Labs., favoring wider band channels for video. But he did not agree that 24 mc is necessary for color of good fidelity. He thought 12 mc would be sufficient. Sanabria had suggested that four VHF channels be combined to permit 24 mc color with 1,100 line definition.

Sanabria advanced the novel opinion that the number of video stations be reduced rather than increased. He thought eight VHF channels would be enough for black and white video and that two 24 mc channels could take care of color needs on a share basis.

American Tele manufactures components and conducts a four-year engineering school in Chicago. Dr. de Forest is its research director.

Aside from the demonstrations next week, FCC's color hearings will be in recess until Feb. 6 when comparative tests of the CBS, RCA and Color Tele systems begin. Further testimony from witnesses will resume Feb. 13.

Color TV—Circa 1890

Chicago, Nov. 15.

While the FCC industry wrangles over color TV are going on in Washington, WBKB gave its televiewers a taste of video color by demonstrating a process invented in 1890.

Physicist Paul Stadelman, appearing on a guest shot with WBKB news ed. Ulmer Turner, used Vesham's disk that whirled at a rapid speed to give off basic hues of greens, purples, reds and yellows over the TV screens.

Platter is striped alternately in black and white and the excessive speed of revolving that the black stripes, containing no primary colors, overlap the white, separates them into primary hues.

Turner explained afterward that it was only a crude experiment, and was no distinct clue as to the future of color teevee.

WCUO, Auto Workers' FM'er, Covers CIO Meet

Cleveland, Nov. 15.

Recent CIO convention gave WCUO (United Auto Workers) FM outlet a chance to service the annual meeting.

With CIO footing the bill, the station recorded entire proceedings, then boiled it down to half-hour program that was relayed to 65 stations in communities where strong CIO sentiment exists.

RADIO EXECS TO HEAR GEN. FOODS HIERARCHY

Ralph Starr Butler, General Foods advertising kingpin emeritus and one of the advertising pioneers in radio, will address members of the N. Y. Radio Executives Club tomorrow (Thurs.) afternoon at the Hotel Roosevelt. Butler, who is currently engaged in writing a history of the mammoth GF corporation, will kick around the whole subject of advertising in radio and the new TV entry.

Something in the nature of a "General Foods Day" for the clubmen, the podium will also spotlight GF execs Charles Mortimer and Howard Chapin. NBC's Charles R. Denny will also put in an appearance to present junior achievement awards.

John Karol, REC chairman, is currently whipping up some Christmas season hoopla for the club. Abe Burrows will emcee the festivities.

'Bored-casts'

Continued from page 37

United. In addition a bulletin gives facts on other themes which advertisers may want to give extra support. For Nov.-Dec. these are Junior Red Cross, 4-H clubs, Christmas Seals, Salvation Army and Arthritis-Rheumatism Fund.

Before a drive gets AC support it must: (1) meet standards of the National Information Bureau, a clearing house of information on fund-raising groups; (2) be non-partisan politically and not designed to influence legislation; (3) be national in scope and potential interest and (4) be of sufficient seriousness and importance to justify a network audience.

The indie stations have special gripes with the cuffo-time crowd. However, through the NAB's Unaffiliated Stations Committee they are now coordinating their efforts through the AC. Another misgiving of the indies is that the charities build their good aims for the webs, while tossing the local stations a kit of 30-second announcements. This is being corrected somewhat via the indie committee's "public service network" which is getting specially-produced platter broadcasts from the more important cause campaigns, such as American Cancer Society.

Broadcasters know the plus they can get from tie-ups with worthy drives. For example, there's Philip Morris' six-week campaign for the Infantile Paralysis Fund, kicked off this week on the Horace Heidt and Ralph Edwards programs. And there's the 33 special programs ABC and ABC-TV have aired this year on behalf of various organizations. The broadcaster's attitude is summed up by ABC public affairs veepee Bob Saudek, who says: "We don't gripe about being asked for free time. But we don't like to do business with organizations which think as long as we get on the air it's good, and 'what can he we do that will help us and radio'."

Baltimore — Harold Burke and family got a bigtime welcome last week returning from 30-day tour of European cities and resorts.

Thanks to HAL HALPERN
FOR A SPLENDID PRESS-RADIO AND TV JOB—

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"The Kobblers make some wonderfully useful sounds . . . like Wagner, they're ahead of their time."
Lauritz Melchior

THE KORN KOBBLERS
AMERICA'S FOREMOST NOVELTY BAND
Currently
ICELAND RESTAURANT, New York
Appearing "WE THE PEOPLE"
with Lauritz Melchior November 18
MGM RECORDS MUTUAL NETWORK
Booking INT. ARTISTS CORP. Legal Dept. Harold Geller

'ARCHIE ANDREWS'*
SCRIPT #231
By Carl Jampel
CAST
Archie . . . Bob Hastings
Jughead . . . Harlan Stone
Mom . . . Alice Yourman
Dad . . . Art Kohl
Veronica . . . Gloria Mann
Betty . . . Rosemary Rice
•
Director Ken MacGregor
Announcer Dick Dudley
Organist George Wright
•
NBC, Saturday, 12:30 P.M.
*Based on Characters Appearing in "ARCHIE COMICS MAGAZINE"

UEW Showdown Test at Victor

Philadelphia, Nov. 15.

The United Electrical Workers and its new CIO counterpart faced the first showdown test of strength when members of the RCA-Victor local met today (15) in Camden Convention Hall to hear representatives from both groups.

The big RCA Local 103 has more than 6,000 members and its executive board voted 9 to 8 to admit speakers from the two unions. It will be the first time since UEW dropped the CIO affiliation that the fight will break out into the open. Two separate meetings are scheduled—night workers meeting at 1 p.m. and the day shift meeting at 4:30 p.m.

Officials of UE in New York received a formal policy statement from RCA-Victor notifying the union the company's agreement will continue to observed "in both letter and spirit." E. M. Tuft, personnel director, stated the company "recognized the right and responsibility of its employes to solve their own union problems. And it does not intend to get involved in such issues," he added. The contract, recently won by UE, doesn't expire until June, 1951. Under its terms the union has negotiated a potential wage increase and an improved health, welfare and insurance program paid for entirely by the company.

At a meeting Saturday in Town Hall, some 1,000 members of Local 107 voted unanimously to remain in UE, the first of the big three electrical unions in this area to take this stand. The big Philco Local last week jumped into the CIO camp.

Elsewhere in the electrical union mixup, Harry Block, state CIO secretary and acting international representative of the new International Union of Electrical, Radio and Machine Workers (CIO), declared the fight for control of the 6,000 members at the Westinghouse Corp., in suburban Lester, Pa., "is far from finished."

AFRS ORDERED TO TRIM BUDGET

Hollywood, Nov. 15.

Armed Forces Radio Services has been ordered by Washington brass to cut back its budget at least 15%. Set up as a war agency to provide entertainment and information for troops overseas, it has been continued at full complement. AFRS has been turning out 16 hours a week of its own programs to supplement 34 hours of network shows and daily shortwaving of "Voice of America."

Col. Mason Wright, commandant at AFRS, now a unified service, is hopeful of saving Command Performance, the agency's outstanding program featuring guest stars from radio and pictures.

Filmtone, Inc., May Buy Darmour Lot for Vid

Hollywood, Nov. 15.

Filmtone, Inc., is negotiating with Columbia Studios for Darmour Studios. Columbia has a lease on the Darmour lot but has not been using it for the past two years. Film studio's part has only 11 months to go. A release from the lease would save Columbia from $15,000 to $18,000.

Filmstone will use the lot exclusively for filming of television shows. Firm now handles "The Life of Riley" layout and has others pending. Studio's methods of filming vid programs allow for them to be rolled for from $2,100 to $2,250 if packager pays the tab.

Ready WQXR Studios In N.Y. Times Bldg.

Construction has started on new studios and offices for WQXR, N.Y. Times-owned indie, in the parent paper's remodeled building. Work is expected to be finished next March, when the station will move from 730 Fifth avenue to be under the same roof with the Times for the first time.

Two large studios and three smaller ones will be built, along with a master control setup, record library and offices. Station will occupy about 18,000 square feet.

Hoosier's WTTV Preems

Indianapolis, Nov. 15.

WTTV, second television station in state of Indiana, began operation at Bloomington Thursday night. U. S. Senator Homer E. Capehart attended kickoff program. Station, owned by Sparkes Tarzian, will operate from 7 to 9 p.m. Monday through Saturday, featuring Bloomington high school basketball games beginning Nov. 22.

Prices asked for telecasting Indiana University games at Bloomington look too steep for Tarzian at present. State's first TV station, WFBM-TV, Indianapolis, went on air May 30.

Pittsburgh. Ted Newlin, former salesman for WWSW and later with WPGH, has joined staff of Russell Pratt advertising agency. . . . Jane Broderick, who has been secretary to the manager at WPGH ever since station opened two years ago, has resigned. . . . Three local newspapermen, Karl Krug, of Sun-Telegraph, Si Steinhauser, of Press, and Harold V. Cohen, Post-Gazette, are regular judges for the guest-talent contest on KDKA's half-hour Saturday night musical, "Welcome Aboard."

50% Drop in Philly Traffic Fatalities Laid to 'Silly Willie'

Philadelphia, Nov. 15.

A 50% drop in traffic deaths has been credited to the "Silly Willie" campaign, a safety program developed and broadcast by the Inquirer stations, WFIL, WFIL-FM and WFIL-TV.

Robert A. Mitchell, chief engineer of the Bureau of Traffic Engineering, disclosed that motor deaths here in Sept. and Oct., 1949, numbered 14, compared with 29 for the corresponding months of 1948. The drop of 15 deaths was noteworthy, Mitchell pointed out, because motor vehicle deaths in 1948 were the lowest since 1921. He attributed it largely to the "Silly Willie" campaign.

Steubenville, O.—Thomas Millsop, president of Weirton Steel Co., Weirton, W. Va., has been elected president of the new TV-State Broadcasting Co., which will have studios in Steubenville, O., and in Weirton. It expects to start broadcasting before Feb. 1.

Supreme Ct. OK on Ark. Occupation Tax New Nightmare for Broadcasters

Washington, Nov. 15.

Broadcasters are in for some new headaches as a result of a Supreme Court action last week upholding right of a municipality to levy an occupation tax on radio stations and radio salesmen. Unless the court reconsiders and decides to review the case, it is expected many cities will follow suit.

National Assn. of Broadcasters said yesterday (14) it will file a brief next week in support of a petition requesting a rehearing by the court of its refusal to review an Arkansas decision upholding a Little Rock ordinance imposing a $250 annual tax on stations and of $50 on salesmen. The highest court brushed the case aside with a brief opinion that it does not present "a substantial federal question." NAB will contend otherwise.

Case involves jurisdiction of state and local governments over businesses engaged in interstate commerce and applicability of various Supreme Court decisions on taxes on radio, telephone and telegraph companies.

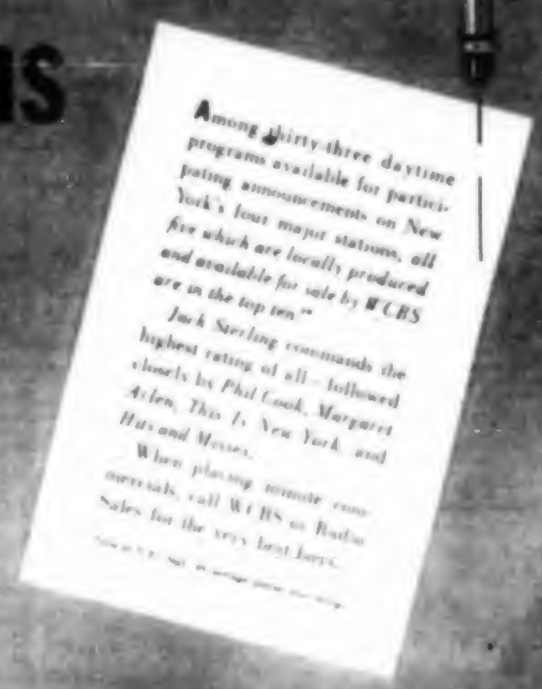
Stations KGHI and KARK in Little Rock fought the ordinance on the ground that broadcasting is "essentially" interstate, but the Arkansas Supreme Court, in an opinion last May, held the business "is intra-state as well as interstate." Pointing to programs "wholly local" in appeal and effect, the court said the ordinance taxes "only the local transaction, expressly exempting those [illegible] tuitous interstate aspects."

As to contentions that interstate and intra-state elements of broadcasting are "inseparable," the court conceded that "the electric waves cannot be divided into separate classes." But this fact is

(Continued on page 52)

Looking for the biggest?

New York's biggest buys in participating programs are on WCBS



Represented by Radio Sales

New ABC Biz Offsets

Continued from page 28

Groom." Philip Morris took advantage of the Pillsbury and Sterling cuts to shift its "Ladies Be Seated" into the noon period, which "Party" vacates, and Walter Kiernan into the 2:55 p.m. slot caused by the "Bride" trimming.

Rolling with the blow, ABC came back quickly with another flour firm, General Mills, which on Monday (14) started bankrolling 15 minutes of the cross-the-board "Modern Romances." The web also signed General Foods for a five-minute strip with Edwin C. Hill. This was to take the 2:55 p.m. spot, but Philip Morris picked up the availability before GF could clear the deal.

ABC also got an order from Doubleday and Radio Offers for three half-hours weekly. The two outfits, via Hubert Hoge, will build three quarter-hour shows and pick up the tab for 45 minutes of Buddy Rogers' "Pick a Date."

Pillsbury and Sterling debits cost the net 150 minutes of commercial time weekly (with the possibility of another 75-minute loss if Galen Drake is dropped). Its new daytime biz, however, represents 190 minutes (a gain of 40 minutes), but involves smaller hookups. While Pillsbury uses 218 stations, Doubleday will use 55 outlets and General Mills 126.

In evening time, Anahist is taking up the Thursday episode of "Counterspy," starting Dec. 1, on 60 stations. Pepsi-Cola, which takes a winter hiatus (in lieu of a summer layoff) of five weeks, will return Jan. 3. Tuesday broadcast of "Counterspy" is open for the five-week period.

General Mills acquisition of "Romances" points up its concentrated barrage on ABC, with "Lone Ranger" (AM and TV), "Betty Crocker" and "Jack Armstrong," for a total of six hours and 10 minutes weekly.

Shift to Daytime

Increased activity in daytime radio is being shown with General Foods having inked Edwin C. Hill for an ABC strip, General Mills picking up "Modern Romances" on the same web and Pillsbury skedded to back a segment of Arthur Godfrey's morning stint on CBS next Spring. In addition, General Electric, Campbell Soups and General Foods are mulling additional expenditures on the networks for daylight airing.

Behind the trend is a desire to establish franchises on cream morning and afternoon times as a hedge against impending television inroads in evening AM. In the past, couple of years, cigaret outfits (led by Philip Morris) have been moving into daytime radio and other sponsors are following suit.

'One Big NAB'

Continued from page 34

not eligible for active membership in NAB. In addition, the art involves problems peculiar to video.

However, some NAB members feel that with TV operations in the red the need for an overall organization with its economy of dues and potentially greater effectiveness is essential. They point out that various servicing functions such as labor relations, are common to both radio and video and that NAB is well equipped to handle such problems. They further point to the establishment of a video division by NAB since the streamlining action taken last July at the board meeting in Portsmouth, N. H., and the growth in video station membership from six last summer to 36 at present.

Agenda-wise, major subjects to be discussed by the directors will be the financial status of the organization, dues schedules, developments at the North American Regional Broadcasting Agreement conference in Montreal, the future of the Broadcasting Advertising Bureau, research projects, and 1950 convention plans.

Possibility of further curtailment in NAB personnel, it is understood, is unlikely. After streamlining out its program department and the office of executive director, NAB is believed to be "set" for a while.

NARBA Hot Item on Agenda

NARBA is expected to get plenty of attention, in view of resolutions passed at recent district meetings expressing concern at Cuban "raiding" of U. S. frequencies. Reports are to be presented by Forney Rankin, NAB government relations director, and Neal McNaughten, NAB director of engineering, who have been in constant attendance in Montreal. Also on the international front, the board will hear from Richard P. Doherty, NAB director of foreign relations, who was a delegate to the International Labor Organization conference in Geneva, Switzerland.

A committee headed by Howard Lane and including James Shouse and Charles C. Caley will present a report on plans for the 1950 convention, to be held at the Stevens hotel, Chicago, April 12-19.

The directors may also give immediate recognition to approval by the membership of by-laws creating two new television members on the board to serve until the convention. A total of 19 board seats are to be elected by referendum beginning in January.

A report on membership will be presented. It will show a total of 1,706 active members, compared to 1,687 in June.

Today's opening board sessions were preceded by a series of committee meetings during the past three days. Operations of BAB were considered yesterday by an executive group composed of Robert D. Enoch, chairman, Frank U. Fletcher and Howard Lane.

Recommendations to round out revamping of NAB operations slated at Portsmouth were formulated yesterday also by the Structure Committee, composed of Claire R. McCullough, chairman, Campbell Arnoux, Everett L. Dillar, John F. Meagher, H. W. Slavick and Paul W. Morency.

Hausman

Continued from page 37

public know about the strongest schedule any network has been able to put together. We were backed up at the local level by unprecedented affiliated-station cooperation. And the result is that all radio listening is holding up in the face of competition. And CBS audiences are bigger than ever. That, I think, is the most resultful sort of "public relations."

Take the other side of the coin, the advertisers.

Take a statement (with documentation) like "In all advertising, there's only one medium where one advertiser reaches over one half the population of the country." That seems to me a pretty good story for radio. It happens to be the substance of a CBS full-page ad now running in the N. Y. Times, Herald Tribune and Wall Street Journal—an ad which appeared in a long trade list within the last few weeks.

Take the job that Nielsen did last Spring. He tabulated a very complete set of figures, showing conclusively that the average network program was getting bigger audiences and delivered them at a lower cost per customer than three years ago. This Nielsen material was used in meetings with advertisers and agencies throughout the country. It served as the basis for a very strong mailing piece that Ted Oberfelder of ABC turned out last Summer. It also served as source material for the CBS ad entitled "We don't know why they listen—but we do know they're listening more than ever before." Not only was this a high-level tradepaper ad, but it became a 34-page book which was distributed this fall to advertisers and agencies.

Take the soon-to-be-released all-industry film. This ambitious and all-inclusive undertaking sells radio in all its forms, from network to local spot. And it is backed up with hard and fast success stories.

In general, I believe that radio is completely conscious of its responsibilities and is devoting more effort today to fulfilling them than in many years.

And I further believe that radio's best insurance is many more wonderful programs to win even bigger audiences to produce even more effective sales for advertisers.

Cleveland—Ken Sieds has been named commercial manager at WERE.

Sen. Johnson

Continued from page 40

Some have said they simply don't know how it can be done.

FCC could set 6 mc as a standard for color, it's generally agreed, but few believe this would mean much toward developing the art since all systems now being considered must work on this bandwidth. One hears corridor talk suggesting that both the compatible 525-line definition systems (such as RCA's) and the CBS 405-line process could be authorized, with the choice up to the station. If this were done, the station using CBS color would have to take its chance that set owners would buy adapters to receive the program in black and white or converters to get it in color. The only merit in the idea, some believe, is that the public could choose. But it's considered extremely doubtful the complications resulting from such dual standards would be practical.

Long Wait a Hardship

Requirement of compatibility as a standard, manufacturers contend, would permit transition from black and white to color without affecting the usefulness of present sets. Objections, however, are heard that such a requisite would mean a long wait for color and be a greater hardship on the public in that complete new sets would have to be purchased if color reception was wanted. The two compatible systems proposed (RCA and Color Television, Inc.) have also been opposed as complex and commercially impractical.

On the other hand, it's argued, the 6 mc specification set by FCC for consideration at the present hearings has "smoked out" a color system, however prematurely, from RCA. Perhaps a 525-line requirement would spur development of new systems or speed improvements in the admittedly unready RCA and the still-to-be demonstrated Color Tele processes.

Johnson advised Coy he hoped that, simultaneously with action on color, the Commission will adopt standards for commercial use of "a large number" of UHF channels to provide nationwide video. "I regard it as tragic for the ultimate development of television," he said, "that the VHF allocation heretofore made is handicapping the adoption of a truly equitable and scientifically practical VHF-UHF allocation.

"However," he continued, "I trust that the Commission's final allocation in both bands will take into consideration problems both of set owners and television licensees and not provide a hodgepodge for each city which may have to be revamped again in a few years."

Johnson said the freeze on TV should be lifted when the proposed 42 UHF channels are allocated to the various cities and standards for their use promulgated. "The sooner that is done, the better," he asserted.

But until a decision is made on UHF, he declared, "it would be shortsighted to lift the freeze on VHF licensing. Easily identified selfish interests are laboring day and night to lift the freeze now and nothing more." To do so without a definite plan for use of UHF, he cautioned, "would be both a scientific and economic absurdity."

Johnson's remarks on the freeze were apparently directed against strong industry pressures on the Commission to forget about color and UHF and resume licensing of VHF stations.

5th Tele Net

Continued from page 41

its D. C. sister, at present affiliated with CBS-TV. Additional outlets might be video stations of Mutual stockholders. With multiple affiliation the rule rather than the exception in TV, other stations might not be difficult to link.

Chief hurdle to WOR networking operations would be programs of national interest. However, Ronson Lighters has auditioned MBS' "20 Questions" as a simulcast and may start it as a WOR-TV stanza on Nov. 19. This is considered of network quality and other shows, particularly sports (on which WOR has placed heavy emphasis), may be syndicated.

Another question concerns the relationship of the WOR-TV hookup with the projected Mutual video chain. MBS, in which WOR is a 20% stockholder, has said that it has a tele network under consideration, but no practical work on it has yet been undertaken because of the uneven development of its stockholders in the medium. Point arises whether WOR-TV would carry the ball for Mutual or go ahead on its own. In any event, it's thought, setup of a Mutual TV web would have to be more centralized and tighter than the MBS AM operation.

8 CBS Stations

Continued from page 41

Dec. 1, when all the stations will have instituted new rates, the cost-per-thousand families will be down to $3.97. Total decrease is thus 36%, Sutton said.

All advertisers now using the network outlets will get the usual six-month protection. In addition to WCBS-TV, the stations inaugurating new charges are WCAU-TV, Philadelphia, up from $600 to $1,000; WTVR, Richmond, $250 to $250; WBKB, Chicago, from $600 to $800; WNAC-TV, Boston, from $400 to $750; WOIC, Washington, $300 to $450; WEWS, Cleveland, $500 to $600, and WHEN, Syracuse, from $150 to $250. Latter station will join the CBS interconnected web Dec. 1.

Other CBS affiliates which have recently upped their rates are WNHC-TV, New Haven, from $300 to $400; WGAL-TV, Lancaster, from $150 to $200; WTMJ-TV, Milwaukee, from $300 to $350; WRGB, Schenectady, from $250 to $325; KSD-TV, St. Louis, $300 to $425; WBTV, Charlotte, $150 to $175; KTYV, Los Angeles, $500 to $750; WAVE-TV, Louisville, $200 to $250; WTCN-TV, Minneapolis, $250 to $325, and KING-TV, Seattle, $200 to $300. Most of these stations have affiliation pacts with other webs, in addition to CBS.

"I don't care if he does eat Wheaties! That isn't polo!"

Inside Television

Elgin-American's Thanksgiving show, scheduled for NBC-TV from 8:30 to 10 p.m. that night, will have basically the same production crew that handled last year's "Broadway Revue" for the web, including Max Liebman as producer. Mel Tolkin and Lucille Kalen have been pacted for the scripting; Esther Junger will handle the choreography; Fred Fox will design the sets, and Paul DuPont the costumes. Orch will be conducted by Charles Sanford. Added to the guest list, which includes George Jessel as emcee, Milton Berle and the Ritz Bros., are the Charioteers and Mata and Hari.

CBS-TV also extended the guest list this week for its Thanksgiving show, which is to be a simulcast bankrolled by Longines-Wittnauer in the 5 to 6 p.m. slot. In addition to the "Choraliers" and "Symphonettes," the show will have dancer Bambi Lynn, pianist Leonid Hambro and violinist Oscar Shumsky. John Butler is doing the choreography, with Alan Cartoun slated to produce and direct.

Product demonstration, generally considered the most effective method of television commercials, was disclosed to be relatively weak in a survey conducted by the Starch Reports on TV Commercials, with the research outfit listed integrated plugs with an 80 rating (percentage of viewers over non-viewers who would buy the brand advertised), dramatic spots, 72; cartoon and stop motion, 63; demonstration, 25, and time and weather reports, 14. Starch video director Jack Boyle noted the findings are preliminary and pointed out the ratings do not necessarily follow the degree of liking of the commercials.

Texaco plugs, including both pitchman Sid Stone and the Texaco Quartet, rated highest in both categories of the commercial viewed most and the one best liked. Philip Morris' "Johnny," on the other hand, while high in viewing, was also relatively high in the dislike category, mostly because of distaste for "Johnny," and partly because of repetition. Runners-up in the best-liked division were Sanka Coffee (on CBS-TV "Goldbergs"), the BVD spot and Old Golds "dancing cigaret package," featured on NBC-TV's "Amateur Hour."

New type of television camera lens, which actually has no lenses, will be used for the first time Saturday (19) by CBS-TV in its coverage of the Columbia-Brown football game. Designed by Dr. Frank G. Back, creator of the Zoomar lens, and named the Video-Reflector, the new device, while technically a 40-inch lens, consists only of mirrors. Four special reflectors bounce the light beams back and forth to obtain magnification said to be so high that the figure of a man more than a block away from the camera will fill the entire screen.

Reflector, while it has a 40-inch focal length, is only 16 inches long and weighs six pounds, same as most other TV lenses. It can be mounted directly on a camera turret with other lenses without interfering with their operation. Lens control is obtained by adjustment of a rotatable "damper" (similar to that used in a chimney flue). It can provide more or less light to provide F stop openings from F8 to F22.

All publications of the Television Broadcasters Assn., including the weekly newsletter, the monthly Washington reports and monthly program exchange service, have been consolidated into a new semi-monthly loose-leaf service. First issue was mailed this week to TBA member stations and affiliates by secretary-treasurer Will Baltin. In addition, a new service titled "TBA Bulletins," digesting the growing activities of the organization, has been made a part of the semi-monthly review.

TBA pres. J. R. Poppele, who is engineering veepee of WOR, N. Y., has submitted to members a year-end survey of the association. According to Baltin, TBA's "Quarterly Status of the TV Industry" will continue as an independent service to broadcasters.

Indie Package

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establish a reputation that will get them more than just a brushoff from the agencies and nets.

As a result of the squeeze play, a number of indie package outfits which had originally peddled their shows for video are now considering trying to sell the same shows on AM. Radio, they claim, offers them a far more fertile field for their ideas and they reason it might be better to get the show and themselves established via AM and then convert the idea to video. Such a system, they maintain, will give them a better chance to keep control of a program in their own hands when the conversion to video is made.

Larger radio package outfits, meanwhile, have been slow in getting into TV. Such producers as James Saphier, Masterson, Nelson & Reddy, etc., have only this year made the switch into tele. Smaller indies, who had attempted to get into video first, claim the better-known packagers have an advantage in that they can staff personnel for both operations under one roof and duplicate the work of their employees. In addition to these, there are several indie outfits recently set up to handle both radio and tele shows, such as PRB, Inc., headed up by Mary Pickford, Buddy Rogers and Mal Boyd.

Pickford's Guest Shot As Prelude to Air Return

Mary Pickford is scheduled to make her first radio guest appearance since moving to N. Y. from Hollywood when she joins her husband, Buddy Rogers, on his "Pick a Date" show Thanksgiving Day on ABC.

Former film star moved to N. Y. a month ago to join Rogers and their personal manager, Mal Boyd, in a radio-TV package agency. She is presently considering her own radio show and is scanning scripts for a projected across-the-board daytime series, as well as a once-weekly half-hour program.

Cream of Electioneering Budget Allotments Now Going to Radio

Radio's growing importance in electioneering, to the point where it is taking about as much of political parties' ad budgets as outdoor billboards, newspapers and direct mail put together, is revealed by analysis of expenditures in the campaign which ended last week.

Broadcasting's share of the paid political ad pie reached an unprecedented high which shows that the mike has replaced the candidates' soapbox. In the New York City campaign, the Liberal Party ploughed 50% of its coin into AM. Gotham stations and N. Y. state networks reaped a harvest of more than $200,000, of which AM took 97% and TV 3%. Of this, N. Y. indies took 45%, while the remainder went to network keys and statewide webs.

Station which got the biggest political billings was WMCA, with $31,239 coming from every ticket on the ballot and from independent committees for the various candidates. Its '49 biz was 62% over the '45 mayoralty campaign, 81% over the '46 gubernatorial drive and 157% over the '48 Presidential take. Local expenditures in mayoralty elections are higher than in gubernatorial voting, which in turn tops spending in Presidential campaigns.

Another trend noted is a sharp increase in the use of programs as opposed to spot announcements. On WMCA, for example, the politicos used 27% fewer announcements than in '45, while the number of program segments bought skyrocketed by 109%.

Pointing up the growing use of specific radio techniques for electioneering was Rep. Vito Marcantonio's hour-long question-answer stint during which he talked to listeners who phoned in their queries. Mayoralty candidate Newbold Morris conducted a two-hour election eve marathon during which he was heard on a different station every 15 minutes. Further evidence of radio's impact on the campaign was the special coverage given the political talks in the press and the fact that the small turnout in Times Square on election night was attributed to people's catching the results on their loudspeakers instead of the traditional Times news spectacular.

New Tele Biz

WGN-TV, Chi, reported TV Forecast will sponsor the station signoff for 52 weeks, sold direct, and announcements for Home Federal Savings through Advertising Division, Weingartner through Lausezen & Salomon agency, Edlee Motors through Jones-Frankel agency.

WENR-TV, Chi, reported announcements for Edlee Motors through Jones-Frankel, Community Motors through Leo Bott, Koruna Savings through Sherwin Rodeers; Pearson Industries through Herbert Hall, Simmons Sewing Machines, through Ray Freedman, Johnson Motor Sales through Kennedy & Co., Sutton Distributors through Louis Smith, Popping Packages through Newby & Person, Chicago Motor Club through Agency Service.

WNBQ, Chi, reported announcements for Filtron Coffee Makers through Shrout Associates, and Chicago Furniture Cleaners through D. A. Greenwood agency.

Cleveland—Central National Bank reports a highly successful giveaway on its Monday-through-Friday five-minute television newscast over WNBK at 6:55. Bank distributed pamphlet "Money Management" to 694 callers after just four 30-second announcements, and 4,342 directories of downtown Cleveland after 14 brief announcements. Fuller and Smith and Ross is the agency.

Our Second "COMMAND" in Two Years

BORRAH MINEVITCH HARMONICA RASCALS

(Featuring JOHNNY PULEO)

ROYAL COMMAND PERFORMANCE

London Coliseum Theatre, Nov. 7, 1949

LONDON "DAILY HERALD":

"King and Queen say: 'Best show!'"

"The biggest laugh went to the Minevitch Rascals with cowboy Johnny Puleo."

Direction: WILLIAM MORRIS AGENCY

Radio Reviews

Continued from page 41

with situations telegraphing themselves well in advance.

Program concerned itself with a county sheriff and two veterans turned robbers. The eventual apprehension of the duo by the sheriff was obvious and called for no particular whodunit talent. Damper was also put on the proceedings by the unnecessary Swedish typing of some of the characters. Devoting each weekly segment to different types of crime fighters, series might go over better if handled in a documentary fashion.

Cast varies weekly. Performances on the show heard were okay but phoniness of the Swedish accents was a hinderance.

TEEN AGE EDITOR
With Arnold Freedman
15 Mins., Mon.-thru-Sat., 4:30 p.m.
Sustaining
WROW, Albany

Another local program catering to teen-age listeners, this carries announcements and chatter, taped interviews from canteens, and guesters by school talent. Arnold Freedman, a youngster associated with WROW, broadcasts on George Michael's "Bandstand" disk jockey show. The quarter-hour block probably holds an appeal to its segment, one reason being that many of the kids have an opportunity to hear themselves on the air. They are breathless, enthusiastic, hep, and sometimes blaze in typical t.a. fashion.

Freedman's glibness presumably wins their approval, but he would do well to erase or overcome a certain smartness that may irritate. He talks and laughs too much and gets too radio-wise, habits which sometimes result in fluffing. Freedman's voice is clear, but too high and a bit nasal. Occasionally, he reads commercials for Michael and handles them smoothly. His faults are largely attributable to youth. A teen-age slang book is offered. *Jaco.*

MACY'S QUIZ TEEN SHOW
With Eddie Clark
Writer-Producer, Connie Conners
30 Mins., 11 a.m. Sat.
MACY'S KANSAS CITY
KCKN, Kansas City
(Potts-Calkins & Holden)

The expanding Macy department store organization has just opened a deluxe major store in Kansas City, after buying out the former John Taylor outfit and rebuilding from basement to attic. Store is going after biz with advertising galore, and this half-hour represents the first sustained effort on radio.

Half-hour is devoted to building trade for the store's teen shop, a full department on the second floor, with prizes, pop music and disk jockey in person. Eddie Clark, a vet among KCKN's disk jockeys, handles throughout, conducting the interview, asking the prize questions and giving the clues. Each contestant gets a minute or so to talk things over with Clark, then is given a chance to guess name of a record played and name of artist which plays it or show from which it is taken. Correct answers win contestant a merchandise prize from the teen shop. Win or lose, each contestant also gets a gift from the shop—a "Q-T" bracelet for girls, tie-clasp for boys.

Format also calls for air appearance of show world or teen world personalities who are available. This one had Donald Buka, radio and screen performer, currently in town as guest star in the Resident Theatre production of "Golden Boy." Buka's appearance was heralded in display ad day before, and he proved out an interesting interview for the coke and malted milk set.

Broadcasts are made remote from the teen shop, and no question about it building trade, as high school youngsters already are packing the place with show only in its third week. Already show has posed a couple of quizzers for the sponsors and agency which produces. For one thing, some teens are squares when it comes to pop music, and some are intensely hep; how to guage the musical queries so as not to make show too tough or too easy for general run is still being worked with. Clues from Clark help them a bit, but there's no submerging the show to favor either sponsor or followers.

Show in only one locally so aimed point-blank at the teen agers, and it is doing a job for Macy's on quite a reasonable budget. For the enthusiasm and keyed up spirit it reflects, it's not bad listening for the radio dial twirlers at large. *Quin.*

NBC Tension Eased

Continued from page 33

pee Harry Kopf moving in as boss man in the whole sales management picture. Veepee Charles Hammond will operate under Kopf as the top promotion man.

New emphasis will be directed at the web's o-&-o operations (including the six AM and five TV stations), with the whole sphere of station relations to be explored anew. In the o-&-o area, there will be two new and major posts, that of director of o-&-o operations, which will be assumed by James Gaines, who in turn will report to a veepee in charge of o-&-o stations and integrated services. Latter will be in charge of the entire o-&-o setup. In turn, the o-&-o station managers will be responsible to Gaines.

A controller will also be designated for the AM side, as well as one for TV.

Along with sales and promotion, major accent will be focused on programming and production, with Tom McCray continuing at the program helm.

Among the departments that will remain centralized and do a "horizontal" job, embracing both radio and TV, will be press, with veepee Sydney Eiges continuing at the head of the two-way publicity projection.

Veepee William Brooks takes over news and special events in AM, reporting to Denny, with Frank McCall moving into the TV phase of news and special events under Fred Wile. Other veepees retaining title and executive functions, though some perhaps under revised duties, include William H. Hedges, John F. Royal (TV) and Chief Engineer O. B. Hanson.

Stepchild

Continued from page 36

records has been replaced with the concept that the musical selections are built into integrated programs. Advantage of the library shows over open-end packages is that they are more flexible and can be handled by a local announcer with copy or tunes switched.

Lang-Worth has a production unit creating airers with special themes, pace, balance, time for commercials and scripts of network quality. Its series include D'Artega's "Cavalcade of Music," "Silver Strings" and stanzas using hillbilly, western, vocal and small instrumental groups, as well as soloists. In addition, material includes mood and special occasion music, recordings of concert and dance hall applause and other devices which can be used in local shows. The approach is that a library should contain "butter and eggs" staples, while a station's over-the-counter disks add the whipped cream.

Technically, L-W is introing a new two-ounce, eight-inch plastic platter which plays seven minutes per side and has a self-cuing device—an embossed arrow pointing to the exact spot on the groove where the music starts. All records are cut at the same level, eliminating the need for engineers manipulating volume indicators. Pressings are made at L-W's new Long Island City plant.

RCA's Thesaurus, recently taken over from NBC, has been hypoed with new stanzas—Claude Thornhill's "Win a Holiday" and "Fran Warren Sings." Thornhill series includes a local contest angle, with national winners to get a free trip to N. Y.

Associated, a division of Muzak, and Standard are also going in for the program and promotion aid pitch. Among Associated's shows are "The Stars Sing," "Music for America" and Evelyn Knight. Feeling in the field is that keener competition and hypoed activity is taking the libraries out of the filler class.

Rating Hypo

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show on the night that the Hooper boys were sampling. What happened was that Crosby moved up to a 15.6. He not only gained 5.2 points, but left NBC's "Mr. D. A." trailing behind with a 12.5. On top of that, the Groucho Marx CBS show preceding Crosby grabbed off a 14.1 to outstrip NBC's "Break the Bank," which garnered a 12.0. NBC's only solace was in its "Big Story" out-Hoopering Burns & Allen, 14.5 to 12.4.

With Hope currently experiencing a rating slump on his own show, NBC was hopeful that Crosby's reciprocal guest shot last night (Tues.) also a Hooper sample night, would have the same wholesome effect.

WOR Survey

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ing people in their homes, determining what they're listening to, how many are there, whether there are other sets tuned in, economic status, age, sex and other data.

The survey is being conducted between 9 a.m. and 8 p.m. in 16 metropolitan N. Y. counties, with 50,000 interviews to be made in a week. According to WOR research topper Bob Hoffman, there have been enough indications of differences between phone and non-phone homes and in city and suburban homes to warrant an accurate survey of the trend. If other stations back the plan, a regular study using the simultaneous interview technique may be launched by Pulse.

Phil Harris

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projected move is reported meeting with resistance on the part of Ben Duffy, prexy of BBD&O, agency on the Rexall account. (The Duffy influence on the Rexall showcase, it's said, far transcends the agency representation.)

It's recalled that once before Harris was given the alternative of moving into the Sunday night at 8 time on CBS, when the lineup would have read: Benny, Amos 'n' Andy, Harris-Faye and Bergen. However, Harris was adamant in refusing to accept anything but the 7:30 post-Benny time, which was already contracted for by Charles Luckman (Lever Bros.) on behalf of the "A&A" team. Harris, with Duffy's blessing, settled instead for the continued 7:30 ride on NBC, minus the pickup he had been getting from Benny before the latter joined Paley & Co.

Good Newscasts

Continued from page 36

tured" and that televising announcers reading copy and having a spoken commentary over newsreel clips are not satisfactory.

Charles Hull Wolfe, McCann-Erickson broadcast copy chief and author of "Modern Radio Advertising," said that a worldwide TV news network could be set up for $8,000,000 a year and that when the video audience was large enough, such a project could be financed by a bankroller. He added that AM news stanzas had not been hit by the TV boom and that AM sports airers had gained listeners.

Outgoing NARND prexy Sig Michelson reviewed the organization's growth and activities, particularly citing its analysis of wire services and its fight for radio's equality with the press. The number of stations maintaining their own newsrooms has increased sharply in the past three years, he reported, "but the vast majority is willing to trust news to staff members with no news training and no understanding of the community impact of news. It is also unfortunate that news personnel has far too little prestige within the station itself."

New officers of NARND are: Jack Shelley, WHO, Des Moines, prez; Ben Chatfield, WMAZ, Macon, first v.p.; Jim Borman, WMT, Cedar Rapids, second v.p.; Sheldon Peterson, KLZ, Salt Lake City, treasurer, and Soren Monkoff, WOW, Omaha, secretary.

Board of judges made its annual awards to Arthur Stringer, secretary of the NAB News Committee, for an individual contribution to radio news progress, to WHAS, Louisville, for the best community service in news, and to WBAP-TV, Fort Worth, for the outstanding video news presentation.

Seattle—Sheelah Carter, sister of the late Boake Carter, and a w.k. newscaster and commentator in her own right, is now doing a 15-minute, seven times a week news and commentary program on KJR, local ABC outlet, for Frederick & Nelson, large local department store. Program airs a 10 a. m. daily.

Wisconsin FM in Double Ripley; Doing Biz Sans Live Voice, Live Music

Chicago, Nov. 15.

WNAM-FM, Neenah, Wis., is twice a Ripley—it's on the air six days weekly without a live voice or live music, and it makes money.

Station's team of general manager Don C. Wirth and sales manager Fred Sample, after eyeing other FM operations, and looking at the blood-red balance sheets and budget-eating programming attempts, came up with a scheme they believe can be used to advantage by every FM outlet.

In WNAM-FM's setup the only staffer required is one operator working at the transmitter. Programming equipment consists of a 200-selection Seeburg automatic record player, a London Records library, and a spool of wire-recorded station breaks and commercials. At 9 a. m. each day, the electric clock on the Seeburg puts the station on the air with the first record. Music is faded down for the recorded sign-on and first commercial. Each half-hour thereafter the operator goes through the same procedure—music down, station break and commercial, music up.

Seeburg's equipment holds 100 records with 200 sides, making it possible to program several days without duplicating a number. Every three days the station changes the records. Only instrumental numbers are used to eliminate the possibility of vocals conflicting with the superimposed breaks and commercials.

Commercially, Wirth and Sample have tied up Krando Food Stores, a Wisconsin chain, to a two-year contract for the announcements on a storecasting arrangement.

City at Midnight

Continued from page 41

on the screen. Indicative of the paper work involved were the extras used in the preem, "Colonel from Rivington Street"—350 in a synagogue, another 50 in a bar, plus the people in the streets. On the second show, "52nd Street," the script called for a 24-hour time lag between acts, which necessitated two complete sets of extras as patrons in a nitery. Dahlman has been paying them off with anything from tickets to a TV show to a $10-bill, but said he would have no aversion to an established wage scale for them.

Other problems also crop up from time to time. In "52d Street," for example, one locale used was a Nedick's eatery stand. Sixth avenue subway ran directly beneath, and every time a train rumbled underground the lights used for the set dimmed. Only six light units are employed for the show—all of them standard-sized "scoops"—which necessitates the men handling them running all over the street to get set up for the next shot. And, most important with the location sites available being limited, the stories that can be used are also limited. To date, Dahlman has been forced first to find his location and then find a story to fit it.

for profitable selling INVESTIGATE

WDEL WILMINGTON DELAWARE
WGAL LANCASTER PENNSYLVANIA
WKBO HARRISBURG PENNSYLVANIA
WRAW READING PENNSYLVANIA
WORK YORK PENNSYLVANIA
WEST EASTON PENNSYLVANIA
and
WDEL-TV WILMINGTON DELAWARE
WGAL-TV LANCASTER PENNSYLVANIA

STEINMAN STATIONS
Clair R. McCollough, Managing Director
Represented by ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

No matter what you have to sell

ABC

covers America's best markets EFFICIENTLY

American Broadcasting Company

Television Reviews

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men's and alumni gatherings organized for the sole purpose of chewing over the Buckeyes' chances and troubles.

Fesler has turned out to be a TV natural. He is telegenic on the screen and fluent for audio. Each week he discusses what was wrong and what was right in last Saturday's game and diagnoses the contest two days away.

Setting for the program is a locker room with tile walls, sign pointing to showers and benches for his guests, who usually are four or five business and professional men (and usually alumni) from Columbus and nearby cities. They are different each week.

Show falls into two parts. In the first 15 minutes Fesler explains a play series used by Ohio State employing diagrams to point out the theory and films of former games to illustrate how the plays actually work out. He talks easily and in laymen's language so that even the sorriest grid dud knows what the coach is driving at.

During the final quarter-hour Fesler faces a barrage of questions from the assembled armchair quarterbacks. Some of the queries are embarrassing but he faces up squarely even though it may be bitter.

Last week's locker room talk centered about the difficulty the Bucks had with Pitt. Fesler, who used to coach at Pitt, said he had never seen a better competitive player than Ceccoqi.

This is strictly for football fans but since Ohio State is certain to break its stadium attendance record this year, it looks like everyone in the city and for some miles around is a fan.

Commercials, live and film, don't attempt to tie in with the grid theme, but are straight "show-to-sell" plugs. *Dees.*

FIFTY CLUB
With Ruth Lyons, Paul Jones, Gene Griffin, Arthur Chandler, Jr.
Producer: Gene Walz
60 Mins.; Mon.-thru-Fri., 12 p. m.
Participating
WLW-T, Cincinnati

Queen of the airlanes hereabouts for more than a decade, Ruth Lyons is just getting into television, which is adding jewels to her crown. Her chief appeal is to housewives.

Established several years ago on Crosley's 50,000-watt WLW, the Lyon's Fifty Club is a luncheon frolic for women. Only 50 of them can attend a single session and reservations have been consistently solid six months or more in advance. Generally the attendees are in groups from points within a 300-mile radius of Cincy, making the trip in chartered busses and arriving early enough for the WLW Lyon's "Morning Matinee" participation show in Crosley's downtown studios. For TV, the Fifty Club shows have been moved from the Gibson hotel to WLW-T's hilltop studios and meals are provided by a caterer.

Crosley relays the full-hour program to its TV stations in Dayton and Columbus for general or local sponsorship and also picks it up for standard and FM listeners.

Miss Lyons, a plumpish personality, presides over the studio proceedings from a desk chair. Paul Jones is her handyman and foil. Gene Griffin, pleasing singer, solos standard tunes and helps lead the homemakers in chorusing of "Happy Birthday" and other warm-up ditties. Varied fare includes the surefire "London Bridges" and musical chair games and handouts of hats, purses and sundry gifts for winners and as attendance awards. The "kids," as Miss Lyons affectionately terms sitters-in, also are rewarded for household hints. Arthur Chandler, Jr., vet Crosley staffer, supplies organ accompaniment in style.

Adds up to a typical midwestern homey sociable, spiced with Lyons cheer. Currently Miss Lyons is renewing her annual drive for funds to furnish equipment and toys for childrens' hospitals in Cincinnati, Indianapolis and Louisville, which bagged a buxom $40,000 last year. *Koll.*

CLUB KICKOFF
With Nancy Wright, Norm Sherr, Jim Hamilton
Director: Lloyd Ellingwood
15 Mins., Sat., 1:15 p.m.
ISBELL'S RESTAURANTS
WGN-TV, Chicago
(Jones Frankel)

This engaging little show precedes the weekly college football games, and does a practical job of getting viewers grid-minded by using a potpourri of pop songs, piano solos and pigskin chatter.

Nancy Wright, who's a neat vocalizer as well as telegenic, carries the ball throughout with such tunes as "Yes, Yes in Your Eyes," "Somebody Loves Me" and "Make Believe." She gets a couple of scoring assists from capable pianist Norm Sherr, and emcee Jim Hamilton.

The play lags in spots when the trio gets to fumbling on the scrimmage line with football predictions and results, a subject it obviously knows as much about as the waterboy.

Otherwise, it's a pleasant 15 minutes of music, and shows off three likable TV folks to good advantage. Plugwise, the sponsor could get better results from a studio showoff of his prize steaks than from the weak card-verbal combo used. *Mart.*

THE WEATHERMAN
With Howard Tupper
Producer-writer: Tupper
15 Mins.; Mon. thru Fri., 6:30 p.m.
Sustaining
WRGB-TV, Schenectady

Keen interest which area radio stations have manifested for several years in comprehensive weather reports is reflected in new television counterpart. Advantage of visual over aural is discernible as the second telecast opens with a map of New York state. A map of the U. S. supplements this. Tupper uses the latter for a broader picturization of cold fronts, high and low pressure areas, and their movements. He returns to the state map for a recap and forecast for the Albany-Schenectady-Troy-Glens Falls-Pittsfield sector. When time permits, telecaster goes into Vermont and New Hampshire.

Occasionally, Tupper's presentation becomes too complicated and his speech too rapid, but stint is WGY veteran announcer's best to date in video. Lighting and photography have improved, although not always perfect. *Jaco.*

ANNIVERSARY PARTY
With Tom Field, Bob Reed, Rowena, Louise Winslow, Joe Bova, Jack Elton, By Wade, Sherry Spoeth, John Bankhurst, David Schall, Ed Wallace
Director-producer: Carl Freeborn
30 Mins., Sun. (Oct. 30), 7 p.m.
WNBK, Cleveland

Celebrating its first anniversary on the air, NBC's video outlet here put its best foot forward in a half-hour presentation of its accomplishments. The result was 30 minutes of pleasant entertainment that spoke of its attributes by an easy-to-take performance of music and patter.

The general scene was that of a party, with Tom Field welcoming the guests as they arrived for the final climax—the cutting of a birthday cake prepared by Louise Winslow. Highlights of the stanza were the musical offerings of Rowena, Bob Reed, Jack Elton and John Bankhurst, with Joe Bova's twinkling toes changing the pace. Patter by Ed Wallace and By Wade hit some of the special events and other programming of the year.

Camera-wise, the show moved smoothly. *Mark.*

HIGH QUALITY LOW BUDGET PACKAGES **TV**
American National Video Productions, Inc.
17 N. Wabash, Chicago
Phone: Financial 6-2266

FOR SALE
New, unusual marionettes & puppets, with mechanical features, special props. Selling out business, reasonable. Write or phone for appt. BILLING, 16 W. 55th, New York, Circle 7-3949.

Chi's Religioso Biz

Chicago, Nov. 15.

WENR, Chi, reported Village Church of Western Springs will bankroll "Songs in the Night," 30-minute Sunday musical with vocalist George Shea, through Walter Bennett agency.

WGN, Chi, reports Christian Reformed Church will renew "Back to God" show, 30-minute Sunday religious airer, for 52 weeks through Evars Associates agency.

NBC TIEUP SEEN ON A. C.'s FOURTH STATION

Philadelphia, Nov. 15.

NBC is expected to make a tie-up with the new station recently approved by the FCC for the Atlantic City area.

FCC gave its approval on an application filed two years ago requesting a fourth station at the resort. New outlet will be operated by Pioneer Broadcasters, Inc., headed by Charles E. Rupp. One of backers of project is W. Scott Ireland, mayor of Pleasantville, N. J., where station will be located.

New outlet will give NBC a breakin into Atlantic City ether, other three webs already in.

Schwimmer, Scott

Continued from page 37

as Nu-Enamel, Sanford Ink, New Era Potato Chips, Lake Shore Honey and Rap-In-Wax. Mitchell-Faust account execs migrating to S&S are Holman Faust, R. A. L. Herwig and Earl Sproul, along with most of the office personnel.

Aubrey, Moore & Wallace agency grabbed off two M-F accounts in Moorman Manufacturing and Horton Manufacturing, and will absorb ex-Mitchell-Faust execs D. R. (Spec) Collins and Russ Cunningham with them.

Another exception to the merger is Feature Foods Radio Program, which'll separate with Paul E. Faust and Lyman Weld working full time on it.

Merger gives Schwimmer & Scott a flock of lucrative accounts to add to its fast-growing list, which already embraces such lush clients as Esquire and Coronet mags, Salerno-Megowan Biscuits, Old Nick Candy, Walgreen Drugs, Hirsch Clothing, Keeley Brewing and midwest division of National Tea Stores, all of whom are heavy users of radio, and potential fat users of TV.

THE OFFICERS OF

NIGHT of STARS

express their profound appreciation to the following distinguished artists who participated in the 16th Annual presentation on Monday evening, November 14th at Madison Square Garden, on behalf of the United Jewish Appeal of Greater New York.

Joey Adams
Morey Amsterdam
Kay Armen
Abe Burrows
Jean Carrol
Sid Caesar
Jack Carter
The Chordettes
Marion Colby
Diosa Costello
Denise Darcel
Jeanette Davis
The DeMarco Sisters
Billy Eckstine
Harry Hershfield
Miklos Gafni
Arthur Godfrey
Golden Gate Quartet
Jackie Green
Allan Jones
Lisa Kirk
Bill Lawrence
Sam Levenson
Guy Lombardo and Orchestra
The Mariners
Tony Martin
Kyle McDonnell
Robert Merrill
Lucy Monroe
Peire Brothers
Dick Rodgers
Buddy Rogers
Lanny Ross
John Sebastian
Herb Shriner
Mary Small
Jo Stafford
Harvey Stone
Sid Stone
Audrey Totter
Arthur Treacher
Sonny Tufts
Paul Weston and Orchestra
Bobby White
Paul Winchell
Henny Youngman

NATHAN STRAUS
Chairman

JAMES SAUTER
Chairman, Producing Committee

CIRCLING THE KILOCYCLES

Philadelphia—Tom Moorehead, WFIL sports director, has been named president of the Herbert J. Pennock Memorial Baseball Club for 1950. Moorehead, who broadcasts sports fare twice daily over WFIL, succeeds Judge James C. Crumlish as head of the organization, which was founded in honor of the former New York Yanks pitcher and manager of the Phils.

Cleveland—Gene Carroll, known throughout radio for his "Jake and Lena" roles, has resigned from the staff of WJMO to devote more time to his talent school. However, he still remains with WEWS.

Syracuse—"So You Want to Get a Job," special vocational series originating from Syracuse U.'s Radio Center, is currently being aired as public service feature over WSYR, local NBC affiliate. Shows are designed to help high school and college students in mapping their futures.

Kansas City—Thad M. Sandstrom is the new general manager of KSEK, Pittsburgh, Kans. He joined KSEK in January as sales manager, and formerly was promotion manager of KTOP, Topeka.

Houston—The Houston Symphony Orchestra under the direction of Efrem Kurtz has begun its 20th year of broadcasts over the stations comprising the Texas Quality Network. Airings formerly heard on Saturday will now be heard for a half hour each Monday night.

Seattle—KIRO, local CBS outlet, has inaugurated a new program, "Classified Ads," designed to allow individuals use of the station's coverage for ads similar to those in the classified section of a newspaper. Program, of five-minutes, is broadcast at 10:30 p.m. and spots are limited to 50 words.

Cleveland—Hooper doesn't rate WERE night-showing highly, but Clevelanders apparently like "Call for Classic," a 90-minute six-day-a-week show starting at 9. Station threatened to take show off, but torrent of letters protested so strongly station said it would continue. Within first two days, station received over 1,500 letters, some with contributions to keep the sustainer sustained.

Regina, Sask.—CKCK, Regina, has established scholarships and awards totalling $650 for dramatic groups in Saskatchewan, presentation to be made after regional drama festivals are held early next year.

Dallas—Bob Cady and his Pals of the Prairie are being sponsored each Saturday morning for a quarter-hour on KLIF here by the Crest theatre, Seagoville, and the Kaufman Pike Drive-In Theatre here.

Manchester, N. H.—The Granite State Broadcasting Co., which owns and operates WKBR-FM in this city and WTSV-FM in Claremont, has been granted a permit by the FCC to erect a new station in Brattleboro, Vt.

Boston—WCOP, Hub's ABC outlet has for the fourth consecutive year, copped ABC's award for outstanding audience promotion on its chain programs. Based on a poll of advertising directors and account execs, WCOP has finished on top or near for the six years poll has been in operation.

St. Louis—Ken Johnson, southpaw pitcher for the St. Louis Cardinals has joined the sales staff of KXOK-FM. Three members of KXOK heard wedding bells in the past fortnight. They are Al Brandt and William Noonan of the news dept. and Miss Verena Hoerchlet of the continuity dept.

The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

ARTHUR B. CHURCH
Productions
KANSAS CITY 6, MISSOURI

Temperance Suit For $33,000,000 vs. CBS Dismissed in L'ville

Louisville, Nov. 15.

Federal Judge Shelbourne last week ordered dismissal of a $33,000,000 temperance suit against CBS on the plaintiff's motion. Local attorney Henry M. Johnson filed motion to dismiss. Original action was filed two years ago by Johnson, prez of the Kentucky Sunday School Assn., with Sam Morris, Dallas, Tex., evangelist and dry crusader, alleging the network refused to sell time for temperance, abstinence and welfare interests.

Johnson said nine-tenths of what was wanted was accomplished when the network and affiliate stations agreed to sell choice radio time. Time was purchased on CBS-owned stations WBBM, Chicago, and KMOX, St. Louis, and affiliates KRLD, Dallas, and WWVA, Wheeling. Tuesday night airings begin Dec. 6. Time also is bought on other key stations for airings by Morris, Johnson said.

The suit, brought "on behalf of the boys and girls of America," also asked dissolution of the 160-station network, including the local CBS outlet, WHAS. It named the Schenley Distillery Corp., a subsidiary, and officers and stockholders of CBS as co-defendants.

Another St. Loo FM'er (WIL) Throws in Sponge

St. Louis, Nov. 15.

WIL last week tossed in the sponge on its FM broadcasting when it advised FCC that it was returning its FM license. The station, owned and operated by the Missouri Broadcasting Co., of which L. A. Benson is the top man, was the first St. Louis station to obtain a FM license. Other than to state that the FM discontinuance was due "for obvious reasons" there was no further explanation.

KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer) discontinued its FM broadcasting several weeks, the first St. Louis station to abandon this type of broadcasting. While execs of KSD simply stated that the move was actuated by a business decision it is well known in local radio station that FM broadcasting is not paying for itself and FM listeners are comparatively few. Station WIL-FM with broadcasts duplicating those of WIL went on the air June 20, 1946.

WGAR LEADS CLEVELAND IN FOOTBALL AIRINGS

Cleveland, Nov. 15.

Football season has given Cleveland's stations approximately 11 hours of commercial sales to local sponsors buying time to either air games, give preview predictions or final scores.

WGAR leads in total time sold, approximately five hours with two sponsors, Sohio and Atlantic Refining, taking the major time allocations with broadcasts of the Ohio State and Cleveland Browns games. WJMO has realized about three hours through sale of local game of the week to Chrysler-Plymouth dealers and pregame and post-game 15-minute sales.

Other major time sales have been realized by WNBK, WTAM and WJW. No local sales were recorded by WHK, WEWS, WSRS and WCUO.

D.C.'s Transit Radio Foes Sees Start Of 'Frankenstein Monster'

Washington, Nov. 15.

A surprisingly large opposition vote was recorded on the Transit Radio issue in a poll taken here by the Washington Post. Based on 5,402 ballots turned in by readers, the results, published Sunday (13), showed 56% against the service. A survey recently by Capital Transit Co., which operates busses and trolleys in the District, had shown only 6% of riders opposed.

Correctness and impact of the Post poll on the Public Utilities Commission, which held hearings on the question, cannot yet be determined. The Post said its returns "were neither intended nor expected to influence the PUC decision. Neither was the ballot presented as a scientific poll, only as a vehicle for an expression of public sentiment."

Big question regarding the Post balloting is whether it represents a true cross section of riders. Some of the voters doubt whether those favoring TR feel strong enough about the issue to return the ballots and contend that those excited (and "incited") against the service are more apt to vote. Others claim those favoring TR are organized better and are more likely to send in ballots.

There was also criticism by Post readers on the use of unsigned ballots to record sentiment. What's to prevent one side or the other from buying up copies of the issue containing the ballot to influence the returns? Some asked.

Meanwhile, a new group called the National Citizens' Committee Against Forced Reading and Forced Listening called on the Dept. of Justice to prosecute Capital Transit for "arrogant and deliberate violation of the Constitution." A statement issued by Bernard Tassler, chairman pro tem of the organization, urged that "forced listening" imposed on "captive audiences" be halted "before it becomes a nationwide Frankenstein monster."

Flock of WWJ Appts.

Detroit, Nov. 15.

Five appointments were announced last week by WWJ. Clarence E. (Bud) Day, Jr., was named associate producer. He formerly was associated with the Brooke, Smith, French & Dorrance agency. Willard E. Walbridge was appointed assistant manager of WWJ, WWJ-FM and WWJ-TV. He also will continue as general sales manager.

Mabel Munroe, formerly assistant sales manager of WWJ, has been named office manager of WWJ, WWJ-FM and WWJ-TV. Her former duties have been assumed by Norman Hawkins, of the WWJ-TV sales staff. Robert Schlinkert, also of WWJ-TV sales, was named assistant sales manager of WWJ-TV.

Columbus—WLW-C, Crosley's outlet, added three new staff members recently. Rod Altmeyer, announcer for WVKO, city's lone independent FM station, was taken on as a video announcer. Charles Llewellyn, Columbus Citizen salesman, and William Selander, Ohio State U. graduate, joined the WLW-C sales department.

Inside Stuff—Radio

Two New York indies which gave extensive coverage to last week's election returns did it on a shoestring by means of ingenious setups. WFDR, the International Ladies Garment Workers FM station, spent an estimated $300 but got "network-type" reports. WNYC, the municipal station which also fed other outlets, had remote pickups in eight locations, including police headquarters, the candidates' headquarters, Times Square and Syracuse.

WFDR used the telephone company device which permits both sides of calls to be recorded by introducing a beep every 30 seconds (to inform both parties that the talk is being recorded). However, a special engineering hookup was rigged so that instead of being recorded the conversation went directly out on the air. (While the beep device has been used by other broadcasters, it has been to record conversations for airing after editing.) The beep setup was used by special events director Lou Frankel to air reports from WJTN, Jamestown; WHCU, Ithaca; WGR, Buffalo; WPTR, Albany; WSYR, Syracuse; WLNA, Peekskill; WVET, Rochester; WIBX, Utica, and WHLI, Hempstead, as well as at various party headquarters. Speeches conceding their defeat were aired by Sen. John Foster Dulles and Newbold Morris by picking them up on the hot phone.

WNYC, in addition to its eight remote mikes, covered seven headquarters with reporters phoning in. Additionally, the N. Y. State Amateur Radio Network provided returns from 43 county seats, via short wave. The station fed six commercial outlets, WINS, WEVD, WNEW, WOV, WHOM and NBC. Complex operating procedures set up by city radio director Sy Siegel covered seven mimeographed pages.

Unusual switch of sponsors on an indie buying time on a 50 kw. New York network outlet and using the small station's talent and copy pitch has developed with the signing of Hal Tunis and Bob Harris, platter spinners on WVNJ, Newark, to take on other shows over WOR, Mutual's Gotham key.

Videraft Television Corp. has inked Tunis, whom it sponsors on WVNJ, to do two Sunday broadcasts on WOR at 10:45-11 p.m. and at 11:30-12 p.m. Deal was set by Levy Advertising for 13 weeks. Casper, Pinsker agency has pacted the Newark station's Harris for a WOR participating cross-the-board strip, "Bing Crosby Sings," at 12-15-12:30 p.m.

Contabs on an extension or possible revisions of the American Federation of Radio Artists' rule 12A are currently being held in New York. Huddles are being carried on between the Artists Managers Guild's legalite and executive secretary, Adrian McCallman and AFRA's attorney Henry Jaffe.

Rule 12A, which deals with agents repping radio artists, is scheduled to expire early next year. McCallman arrived from the Coast last week and will remain here indefinitely.

Unusual type of press conference was conducted by General Omar Bradley, chairman of the Joint Chiefs of Staff, at the National Assn. of Radio News Directors confab in N. Y. last weekend. The general's remarks and off-the-cuff answers to the newsmen's queries were taped, edited for security considerations, and then aired by WFDR, local FM outlet.

Ark. Tax

Continued from page 47

not conclusive, it ruled, pointing to a Supreme Court decision refusing to invalidate an occupation tax on local business "merely because the local and interstate branches are for some reason inseparable."

The Arkansas court held that "it is only the emanations of radio waves that are inseparable," but this, it said, is not what the ordinance taxes. As long as stations conduct "an essentially intra-state business as well as interstate," the majority ruled, "we see no reason why they should not bear their share of the cost of municipal advantages admittedly received."

The ordinance taxes the "generation of electro-magnetic waves" as an alternative. These waves, the court held, are purely local until they reach the transmitter from where they are sent out into the atmosphere and becomes "radio."

The decision pointed out that daily newspapers pay an annual tax of $1,000 although some of the circulation goes beyond the state and that the company pays a levy of $45,000, though its business is interstate as well as intra-state.

A Supreme Court decision referred to by the majority was the Fisher's Bend station case in which a Washington state statute imposing an occupation tax on the gross receipts from broadcasting was held unconstitutional on the ground broadcasting "transcends state lines." A dissenting opinion by Arkansas Justice Holt asserted the majority relied too heavily on language in the late Justice Stone's opinion in this case which stated "whether the state could tax the generation of such energy or other local activity of appellant . . . it is unnecessary to decide."

M'waukee's Set Hike

Milwaukee, Nov. 15.

TV sets in use in the Milwaukee area jumped to 50,115 total as of Nov. 1.

Figure for October is a new monthly record of 6,968, some 600 better than previous high caught in September. WTMJ-TV made the survey.

San Antonio—Joe Allison is the latest addition to the announcing staff at KABC. He comes here from KRIO, McAllen. He was formerly on the announcing staffs of KMAC, KTSA and KITE here.

Allen's WOR Windup

Washington, Nov. 15.

Robert S. Allen wound up two years of Sunday night broadcasts over WOR, N. Y., Sunday night (13). Columnist's show was piped from Washington on sustaining basis.

Allen, author of daily syndicated Washington piece (New York Post Home News Syndicate), has extensive lecture bookings for Winter and plans tour to promote "Our Sovereign State," anthology on state government which he edited. He will return to radio in 1950.

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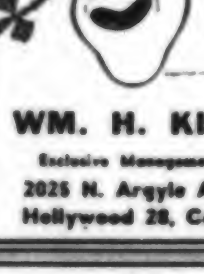

Courtesy of M-G-M
'THE GREAT AMENDOLA'
For George Pal Prods.
THE CAMEL SHOW
Every Friday, Nite, 9:00 E.S.T., NBC
Mgt.: LOU CLAYTON

ASCAP Awaits Completion of TV Talks Before Claiming BMI Tune

American Society of Composers, Authors and Publishers won't make any move toward claiming licensing rights to the hit song, "You're Breaking My Heart," until the current television negotiations are completely cleared. After that, however, the Society intends using the evidence it holds to bring the tune within its fold. It will be the first order of business.

ASCAP's evidence points out that Sonny Skylar and Pat Genaro, writers of the tune, originally intended "Heart" to be published by Roberts Music, an ASCAP affiliate, and signed contracts to that effect. Later, without their knowledge, they claim, it was moved into Algonquin Music, a Broadcast Music affiliate.

Society doesn't explain why it would seek to recover the licensing rights to "Heart," but the idea is fairly obvious to ASCAP publishers. By doing so, ASCAP would take a great deal of the wind out of BMI's sails, for the tune's affiliation has been the focal point of the huge promotion campaign BMI has been putting on to point up the prominence of its songs on the country's hit lists.

There's no change in the American Society of Composers, Authors and Publishers per program TV contract situation. The society and the video men had one meeting last week and nothing concrete was reached.

No confab is scheduled for this week. One is likely, however, either Monday (21) or the next day. Protagonists have only until Nov. 30 to clear a deal, according to the recent extension of deadline by the ASCAP board.

Gilbert's Payola Fear

Editor, VARIETY:

On my way back to report to the West Coast committee. Robert MacGimsey is also with me.

To the best of our ability, we made a real pitch to Sigmund Timberg of the Justice Dept. to alert him to the hardships, the taking away of the bit of security that the great majority of ASCAP writers would suffer at an over-stressing of the point system reflecting current activity. Furthermore, it would play right into the hands of the "payola" boys and the angle gang. We concede the necessity of a measure of recognition and reward for new writers, new songs, etc., but any over-emphasis would be a boomerang and make writers indulge in practices nefarious. Yes, and make "hucksters" out of them.

L. Wolfe Gilbert.

Ben Bloom

Vet Hitmaker, ex-Plugger and Now Publisher, contrasts the Coney Island and ad agency eras in

Song Plugging—
Then and Now

• • •

an interesting editorial feature in the

44th Anniversary Number of

VARIETY

CRC Boosts All Disk Prices; Pop Cuts Again 75c

Columbia Records, which cut the prices of its pop disks to 60c earlier this year, drawing no other label excepting the M-G-M disks with it, jumped prices back up to 75c for its regular pop disks with no other platter prices being boosted commensurately. Columbia gives no reason for the boost other than the obvious one of operating costs. Added to that, however, is the fact that rival diskeries have no more trouble at 75c, plus tax, than does Columbia at 60c, in retail selling.

Schedule of boosts calls for 12-inch single pops to go to $1 even; 10-inch Masterworks to $1 from 85c; 12-inch Masterworks from $1 to $1.19. Carts (pop) three record 10-inch albums to $3 even, and four record 10-inch sets to $3.75. Masterworks albums jump to $3.75 for the three-disk 10-inch, graduating $1 each upward to the six record set at $6.75. 12-inch Masterworks start at $4.52 for the three record sets to $5.71 for the four, $6.90 for the five and $8.09 for the six-disk album.

There will be no changes in the Microgroove LP prices.

Denies Harmony Report

Columbia Records has flatly denied any intention of undertaking its own distribution of its 49c Harmony label, taking that chore away from Eli Oberstein's Weight Record Co., which also markets his Varsity label. Reports circulated late last week that Columbia and Oberstein no longer saw eye to eye on the situation and that after less than a year of channeling CRC's cheaper disks through his distribution outlets, Columbia would take over.

Columbia has been moving many of its Columbia top line names and secondary names onto the Harmony series. Eddy Duchin, Bob Crosby and several other CRC artists are on Harmony.

Uncertain Reception to Name Bands Confuses Many Location Buyers

Uncertain position into which a good many of the location buyers of name bands have been put by the continuing lukewarm reaction to name bands is characterized by Frank Dailey, operator of Meadowbrook, Cedar Grove, N. J., for years one of the standout prestige bookings for top names.

Though he hasn't used a name combo yet this season, Dailey finds that a good many of the teen-agers who show up at his spot from local high schools and colleges don't know that, but still do not ask who is working at Meadowbrook. Spot's personnel are trained to ask exiting patrons how they like the entertainment on tap. They frequently are answered with the question, "Whose band is it?"

Dailey since the start of the current season has used a policy of non-name dance bands full-week, bolstered by recognized recording vocalists and acts. Financially, Meadowbrook has done as well or better than when it employed secondary band names at high prices. But the spot is still floundering. There aren't enough disking singers with reputations enough to draw.

This has formed Dailey into a cafe plan occasionally. For example, this weekend he'll use comic Morey Amsterdam, former Louis Prima singer Lilyann Carroll, and several acts in conjunction with Ed Farley's eight-piece band. He can, like the Totem Pole near Boston, another former big band job, use a local band only weekends and perhaps one night a week and make money. But Dailey doesn't want to operate like that. That's the basis of his operations at Ivanhoe, Irvington, N. J., and at Sherbrook, another place he runs nearby.

Decca Execs West

Majority of Decca Records executive and production personnel will be on the Coast as of today (Wednesday) instead of in their usual headquarters positions in New York.

Milt Gabler, musical director and assistant to Dave Kapp, left for Hollywood Sunday (13), and the next day Gordon Jenkins, also a musical director, headed west. Dave Kapp and president Milt Rackmil are already west, Rackmil having left last Wednesday (9).

Jenkins, who has spent all of the past year in New York making disks for Decca under his own name and with various singers on the company's lists, will be in Hollywood until February or so. In the future he'll divide his time between the two Coasts since Decca's vocal talent is usually at either point. Gabler will return east in a week or 10 days; ditto Rackmil and possibly Kapp, who has been west six weeks or so.

Sequel Closely Follows Socko Sale of Original

The music business has rarely, if ever, come across a situation in which one song and its "sequel" have become successful at the same time. But that's what is happening with Peer-International's "Slippin' Around" and "I'll Never Slip Around Again." First is already on the bestseller lists and the second is heading in the same direction, selling better at this point than the original did at the same stage.

Peer brought "Slippin' Around" out via the Margaret Whiting-Jimmy Wakely Capitol recording of the platter. It caught on first in hillbilly areas out of Capitol's Atlanta distribution point and later spread into pop success. "I'll Never Slip" is following the same pattern.

Raps AFM Local As Snag to His Biz

Washington, Nov. 15.

Connie B. Gay, head of Radio Ranch, an organization here that stages dances and concerts in D. C. and outlying towns in Virginia and Maryland, has cut off all affiliation with the American Federation of Musicians' Local 161 and intends operating in the future with whatever non-union men are available. Gay blames the attitude of execs of 161 for his action and has written to the AFM president, James C. Petrillo, in New York, detailing the reasons for his move.

Gay asserts that Local 161 has completely throttled the hill-billy business in this area by refusing to permit his interviewing of hillbilly artists on local radio programs he conducts. Gay claims these interviews are vital because prospective patrons will not attend dances and concerts unless they know or are aware of the names of the performers. He charges the local's execs with deliberately trying to ruin his business, that he has been placed on the AFM's "unfair list" without cause.

Local 161's executives have not commented on his charges.

Col. Burns at Break Of Release Date On Burl Ives-'Train'

Columbia Records, which has been extremely jittery about letting pre-release copies of recordings get out for any purpose since an incident over "Riders in the Sky" months ago, got into another argument with Mrs. Burl Ives over her husband's recording of "Mule Train."

It seems that when Ives cut the tune in New York, Mrs. Ives secured an acetate copy of her husband's disk and, to promote the side as quickly as possible, had quite a few copies made of it and shipped them to prominent disk jockeys around the country. This was before Col. released Ives' recording.

Col. burned over the incident since strict orders had been laid down that anyone within the organization caught allowing a copy of a forthcoming platter out of the company's offices was risking discharge.

Curiously enough, the "Riders" incident, which caused the exec attitude, involved Ives, but in a reverse way. Ives had cut "Riders" for Col. before anyone else had the song. A copy was handed to a rep of Morris Music, which owns the tune. This disk or a copy of it found its way into Vaughn Monroe's hands and his RCA-Victor recording beat Ives' to the market and killed off his version.

Pubs Promised Majestic Disk Coin by Dec. 3

Chicago, Nov. 15.

Harry Fox, agent and trustee for music publishers, succeeded last week in securing the promise of payment by Dec. 3 of royalties due from the sale of Majestic Records. There's an undisclosed sum involved, but it's at least well up in five figures, and Fox figures to distribute it to publisher clients before Xmas.

Coin represents Majestic sales made between the time the firm went into receivership and the point at which Mercury Records stepped in and bought the label's masters and machinery for $142,000.

As is, pubs are owed $135,000 from the days when Majestic was in full operation.

Como's 'Ave Maria,' 'Lord's Prayer' Give Push to RCA's 45

Perry Como's "Ave Maria" and "Lord's Prayer," which were issued on RCA-Victor 45 rpm platters for three weeks before being marketed on 78 rpm platters, apparently has given the 45s a push similar to the way "Kiss Me, Kate" and "South Pacific" scores gave Columbia Records' Microgroove LP system a boost. Victor claims that so far it has sold 75,000 copies of Como's religious cuttings on 45 disks alone and that the majority were bought during the period when they were available only on 45s.

Victor figured it thusly: on 45s the Como coupling could be bought for 65c, the regular 45 price. But the same pairing costs $1 a copy on 78 rpm 12-inch disks. Answer is that the two tunes run too long to have been confined to 10-inch 78s, which sell at 79c. But they could be gotten onto the same size 45s, which carry the normal-length pop songs.

It was figured that the likely big demand for the pairing could help solidify the 45s with the disk public, as part of the current $2,000,000 promotion campaign. Como okayed the idea and Victor says it has worked.

Nat'l Dance Week Boosts Band Jobs

Chicago, Nov. 15.

Various ballrooms throughout the midwest and east are staging extra dance promotions between Sunday (13) and Saturday (19) to emphasize "National Dance Week," sponsored by the National Ballroom Operators Assn. Additional bops but on by ballrooms that light up only weekends, or on specific days of the week, alone are producing a number of extra jobs for local and name bands alike, as well as concentrating attention on the NBOA campaign.

NBOA got quite a bit of national press coverage Monday (14), incidentally, on a proposal made by president Larry Geer to the United Nations. He feels that an "International Dance Week" would be a step toward unifying peace. Another angle of the NBOA release which drew press attention was a poll claimed to have been taken among ballroom patrons, representing over 1,000,000 votes.

Poll is the first ever publicized by an organization such as the NBOA. It pointed up these band names: Sammy Kaye, sweet music; Les Brown, swing music; Elliot Lawrence, "modern" music; Spike Jones, novelty; Hank Williams, western; Xavier Cugat, Latin-American; Wayne King, waltz; Louis Armstrong, jazz; Frankie Yankovic, polka; Emery Deutsch, gypsy.

Slight Sales Hypo For IND Racks

Sheet music sales from the 30,000-odd racks spotted around the country by International News Distributors jumped one quarter of 1% for the year ended Sept. 30. This surprising reaction in view of the slump of regular jobbers' sales figures was cited to publisher members of the Music Publishers Protective Assn. yesterday (Tues.) in an annual meeting in New York.

IND racks totaled a net sale from Oct. 1, '48 through the past September of approximately 4,975,000 copies as against the 4,960,000 figure compiled during the previous year. About the same number of racks were involved, though the initial number of copies ordered on a song, once distributed on them, has dropped to 113,000.

Maintenance of last year's sales total by the racks is difficult for many publishers to understand in view of the drop-off [illegible] sales through regular music store channels. It could be [illegible] the fact that racks are [illegible] served by regular retail music outlets.

MONROE SETS RECORD AT N.Y.'S STATLER

Vaughn Monroe's orchestra set a new attendance record at the Statler hotel, New York's Cafe Rouge, over the past Friday and Saturday (11-12) evenings. He worked to a total of 1,669 covers over the two nights, split 806 and 863. At the same time, the maestro worked to 341 dinners Friday and 589 dinners Saturday.

All told, covering dinner and covers for the week beginning Monday (7) evening through Saturday (12), the band played to 5,229 patrons, broken down into 2,404 dinners and, in round numbers, 2,825 covers—business the Statler hasn't seen in many a moon and which only Guy Lombardo, at the Roosevelt hotel's Grill, has come close to in recent years. Lombardo last year did 2,700-odd covers one week.

Dick Linke, former Capitol Records promotion head in New York, who quit to join Sammy Kaye's organization several months ago, is leaving Kaye to set up his own office in New York.

Jerome's Edison Return

Henry Jerome orchestra, which closed a [illegible] run at the Edison hotel, New York, last June, moves back in for another long stretch Nov. 23. Combo will work the spot at least until next spring.

Lee Crane is current at the Edison.

M-G-M Renews Barron

M-G-M Records renewed its contract with Blue Barron's orchestra last week. New deal is for two years and gives Barron an upped guarantee.

Glen Moore Quintet, headed by a Fred Waring alumnus, also was pacted by the Metro outfit.

PHIL SPITALNY ORCH IN 1ST NITERY DATE

Phil Spitalny's all-girl orchestra will play a nitery date for the first time since the outfit was organized. Femme combo goes into the Last Frontier, Las Vegas, Dec. 16 for two weeks with options, and there is a possibility it will play the Shamrock hotel, Houston.

Spitalny in the past has restricted his all-girl band to radio, on the air for years for General Electric, concerts and occasional theatre bookings. At the moment, the band is on a concert tour through the midwest and southwest.

Associated Booking handled the Las Vegas date.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING NOV. 12

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N.Y. Paul Bremner—WAAT	Chi. Jim Lounsbery—WIND	L.A. Ira Cook—KECA	Boston Bob Clayton—WHDH	Det. Bill Hilbert—WXYZ	S.F. Lee Malloy—KYA	Sp'g field Paul Moores—WMAS	Cleve. Red Wendell—WJMO	Phoenix Dick Gilbert—KTYL	Rochester Joe Doane—WHEC	D.C. Jerry Strong—WINX	K.C. Buddy Black—KCKN	Louisville Ray Shelton—WLOV	Milwaukee Paul Bartell—WFOX	Atlanta Bob Corley—WQXI	Port Me. Dick Smith—WMTW	Cincy Paul Dixon—WCPO	Ft. Worth Jimmy Lowe—KXOL	Miami Kirby Brooks—WQAM	Memphis Kenny Sargent—WHHM	St. L. Pat Bradley—KXLW	N. O. Dick Bruce—WDSU	Seattle Bill Griffiths—KOL	Charlotte Alonzo Squires—WAYS	TOTAL POINTS
1	1	12	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP		4	6		3	2	1			1	7		1	7	1	4				3	6		1	1	117
2	28	2	Frankie Laine	Mercury	Mule Train	Disney	ASCAP	2	1	8	4		1	7		4		2	10		1	8	1	1	9		1		9		5	113
3	2	14	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP	9	3		3	2			1	7	2	3			5		3	2	7		4	1	2			111
4	7	25	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI		7			4	4	5			3			2		3						9		2	3	68
5	3	8	Gordon Jenkins	Decca	Don't Cry, Joe	Harms, Inc	ASCAP								2		7		2		4		9	3				2	1			58
6	9	6	Fran Wagren	Victor	Envy	Encore	BMI			5		6		9		3		8	5		2								8	5		48
7	6	9	M. Whiting-J. Wakely	Capitol	Slippin' Around	Peer-Inter	BMI		2						3			9		5	8	4	7					3				47
8	4	8	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP		9					2	7				3	7	6	7	6	8								44
9	20	3	Vic Damone	Mercury	Why Was I Born	T B Harms	ASCAP	1		7	9					5		5			3			6								41
10A	6	16	Al Morgan	London	Jealous Heart	Acuff-Rose	BMI		5	9												5	10				6	5	4	8		36
10B	45	4	Art Mooney	M-G-M	Toot, Toot, Tootsie Goodbye	Feist	ASCAP								6									5	1				5		2	26
12	13	9	Frank Sinatra	Columbia	Don't Cry, Joe	Harms, Inc	ASCAP	7		3		1						4														29
13A	21	16	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP					8		4	4						10								6	7		27
13B	18	16	Vaughn Monroe	Victor	Someday	Duchess	BMI						3					10		3		6								6		27
15	19	4	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP	4			7					2																20
16A	15	4	Doris Day	Columbia	Canadian Capers	Remick	ASCAP		8		10															1		8				17
16B	21	4	Jack Teter	London	Johnson Rag	Miller	ASCAP				2													10				4				17
16C	15	10	Ink Spots	Decca	You're Breaking My Heart	Algonquin	BMI												7							4	5					17
19		2	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP							8				1				9										15
20A		1	Tony Pastor	Columbia	I Never See Maggie Alone	Bourne	ASCAP			2							6															14
20B	18	12	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP											6									2					14
22A		1	Vaughn Monroe	Victor	Mule Train	Disney	ASCAP	8								1																13
22B		1	Gordon Jenkins	Decca	Dreamer's Holiday	Shapiro-B	ASCAP			1																8						13
24	28	2	Bing Crosby	Decca	Mule Train	Disney	ASCAP				5					8	10									9						12
25		4	Margaret Whiting	Capitol	Dime a Dozen	Morris	ASCAP															2					9					11
26A	13	8	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP	3								9																10
26B	10	5	Freddie Martin	Victor	A Lovely Bunch of Coconuts	Cornell	ASCAP				1																					10
26C		1	Toni Arden	Columbia	I Can Dream, Can't I	Chappell	ASCAP												1													10
26D		1	Ella Fitzgerald	Decca	Foolish Tears	Hill-Range	BMI																2				10					10
30A		1	Ray Anthony	Capitol	Dreamer's Holiday	Shapiro-B	ASCAP	10																					3			9
30B		3	Jack Owens	Decca	Jealous Heart	Acuff-Rose	BMI						10				4								10							9
30C		4	Russ Morgan	Decca	I Can't Believe It	Claremont	BMI																		2							9
30D		3	Louis Armstrong	Decca	That Lucky Old Sun	Robbins	ASCAP																			2						9
34A		20	Eddie Howard	Mercury	Room Full of Roses	Hill-Range	BMI						7																		7	8
34B	28	11	Art Mooney	M-G-M	Hop Scotch Polka	Cromwell	ASCAP							3															5			8
34C		1	B. Hannon-J. Ryan	Decca	Broken Heart for Every Light	Fisher	ASCAP																		3							8
34D		5	Bob Harvey	London	Wouldn't It Be Fun	Bourne	ASCAP																							3		8
38A	24	3	Bill Farrell	M-G-M	You've Changed	Melody	ASCAP																	4								7
38B		2	Teddy Phillips	London	Charlie, My Boy	Bourne	ASCAP																		4							7
38C		3	Patti Page	Mercury	I'll Keep the Lovelight Burning	Laurel	ASCAP																								4	7
41A		3	Freddie Hall	Parlay	When He's All Dolled Up	Witmark	ASCAP				8				8																	6
41B		10	Connie Haines	Coral	Maybe It's Because	BVC	ASCAP										5															6
41C		1	Bing Crosby	Decca	Dear Hearts and Gentle People	Morris	ASCAP																		5							6
44A		1	Tony Pastor	Columbia	If I Had a Million Dollars	Rytvoc	ASCAP							6																		5
44B		2	Ralph Flanagan	Bluebird	It All Depends On You	Crawford	ASCAP												6													5
44C		1	Gene Autry	Columbia	Rudolph, Red Nosed Reindeer	St. Nicholas	BMI																			6						5
47A		1	Larry Raine	Decca	One More Tear	Fanfare	ASCAP					7																				4
47B		1	Harmonicats	Mercury	Galloping Comedians	Leeds	ASCAP																	7								4
47C		1	Danny Kaye	Decca	A Lovely Bunch of Coconuts	Cornell	ASCAP																						7			4
50A	38	4	Guy Lombardo	Decca	Hop Scotch Polka	Cromwell	ASCAP										8															3
50B		1	Doris Day	Columbia	Bluebird On My Window Sill	Mellin	BMI																				8					3
52		1	Buddy Clark	Columbia	One More Time	Santly-Joy	ASCAP																								8	2

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Jocks, Jukes and Disks

By BERNIE WOODS

Andrews Sisters-Russ Morgan "Charlie, My Boy"-"She Wore a Yellow Ribbon" (Decca). If "Charlie" is to become a really successful revival, this disk will do the major job. Andrews Trio and Morgan give it a lively twist and it could duplicate the group's "I Can Dream, Can't I" hit. Reverse is another good slice of a western tune from the film by the same name. It moves brightly on a banjo-style arrangement.

Richard Hayes "The Old Master Painter"-"Open Door, Open Arms" (Mercury). Mercury could have another western-type hit to follow Frankie Laine's "Mule Train," in the approach used by Hayes to the "Painter" tune, a good new pop. Same exciting background formula is used to back Hayes and it makes up an excellent disk. Tune is good and the combination could happen. Backing is fair, a semi-novelty Hayes doesn't do well.

Doris Day "I'll Never Slip Around Again"-"Game of Broken Hearts" (Columbia). Doris Day and her "Country Cousins" form an attractive combination on the sequel to "Slippin' Around." Miss Day's flexible voice handles the tune nicely; a good jock piece. Even better, however, is the gaslight era-tinged "Broken Hearts" side. It's a smoothly done piece that can pick up a lot of friends.

Dick Haymes "Old Master Painter"-"Why Was I Born," "Let Me Grow With You"-"You're the Cause of It All" (Decca). Haymes gets good mileage out of "Painter," skimming it along on a double-time beat backed by the **Four Hits and Miss** and **Sonny Burke's** orchestra. It's the best of these four sides. "Born," brought off the shelf by **Vic Damone** (Mercury) provides good backing, however Haymes isn't so dramatic and gets excellent musical aid from Burke. "Let Me Grow Old," a new pop by **Dave Kapp**, Decca exec, and **Charles Tobias** is a tune with possibilities. It's the type of melody that must grow on a listener. Haymes does it well, with a chorus. "Cause" isn't impressive. **Victor Young** accomps both.

Tex Beneke "I'm the Man With the Dreams"-"They Say" (Victor). These sides are notable only in that they seem to point Beneke's combo back to the clarinet-lead style popularized by **Glenn Miller**, which has been used very sparingly by Beneke since the war's end. "I'm the Man" is a fair ballad melody, smoothly played by the band, but doubtfully sung by **Glenn Douglas**, with the Moonlight Serenaders. Same goes for "They Say," which captures the more accurate feel of the original Miller ideas.

Margaret Whiting "Sorry"-"Sun Is Always Shining" (Capitol). Jocks have cause for conversation on the first side, written by Miss Whiting's pop, the late **Richard A. Whiting**, a top songwriter. It's a good ballad tune smoothly handled by the singer, with **Frank DeVol's** orchestra bolstering, but it doesn't seem to make hit marks. Same applies to the reverse, a fine lyric and melody which for some reason just doesn't jell though Miss Whiting, the **Mellomen** and DeVol give it zing.

Woody Herman-King Cole "Mule Train"-"My Baby Just Cares for Me" (Capitol). This ought to be the end of the "Train." By the time Herman and Cole get their disk going the song will be long gone. Theirs is more conversation than melody. There doesn't seem to be much reason for the disk—not even as a gag. Flipover totes a very likeable musical approach to a standard, forming a side that could do well. Cole and Herman knead it smoothly and commercially, musically and vocally.

Kay Kyser "Hush, Little Darlin'"-"Six Times a Week" (Columbia). "Hush," another new sagebrush-flavored melody which **Perry Como** (Victor) cut a while back, sounds good via Kyser, too. He ambles it along a smooth trail with **Gloria Wood** and **Michael Douglas** combining on the lyric, a good jock and juke side. Backing, a new novelty, is cutely done but isn't impressive any more than when **Margaret Whiting** (Capitol) did it.

Lisa Kirk "Charlie, My Boy"-"Shame On You" (Victor). Lisa Kirk's initial disk for Victor is a fair coupling. She brings a warm, clear style to the "Charlie" tune backed by Henri Rene's orchestra, but it doesn't move. On the reverse, a nicely-done novelty, Miss Kirk sounds like she'll become Victor's **Evelyn Knight**. Otherwise, it's not auspicious.

Platter Pointers

Andy and Della Russell duet commercially on "Shine on Harvest Moon" and provide quite a surprise with their "Chickenfoot, Sparegrass, Hominy and Butter" (Capitol). "S Wonderful" is the **Pied Pipers'** best side to date for Victor. London combined two new singers, **Bobby Wayne** and **Theresa Brewer**, on "Way Back Home," but it doesn't nearly match the Bing Crosby side (Decca). **Guy Lombardo** band cuts a lively swath with "Blue Skirt Polka." Perhaps the last tune anyone would expect from juvenile Sugar Chile Robinson is "Caldonia," but he makes a solid one of it (Capitol). "Mule Train" gets quite a flogging from **Cowboy Copas-Grandpa Jones** (King). **Kenny Roberts** followup to "I Never See Maggie Alone" could sell big, too; it's "When I'd Yoo-Hoo in the Valley," a good novelty (Coral). Jocks should get a kick out of the lisp of the **Louisiana Hayriders** soloist on "When You Were a Boy On My Knee" (Coral). Jocks will find **Alvy West's** "I Must Have Done Something Wonderful" an unusually good side (Decca). Harmony Records reissued **Charlie Spivak's** "White Xmas," a hit years ago on Columbia. **Harry Bellafonte's** initial release for Capitol—"They Didn't Believe Me"-"How Green Was My Valley"—not very worthwhile. An attractive and curiously compelling side is **Bobby Doyle's** "Mother Prairie" (Harmony). **Tommy Clayton's** "I Never See Maggie Alone" and "Whispering Hope," done exactly as rivals do it, are nevertheless well done disks—at 39c.

T. D. A HOME MAN, EYES DATES NEAR N.Y.

Tommy Dorsey wants to keep his band in the New York area in order to remain near home, his wife and new daughter, born to Mrs. Dorsey last week. Accordingly, it's possible that Dorsey will move his band into the Statler hotel, New York, in February and work other locations within easy flying distance of Gotham in the more immediate future.

Dorsey has been offered by Music Corp. of America to Frank Dailey's Meadowbrook, Cedar Grove, N. J., Totem Pole, Boston, etc., but no deals have so far been made because of T.D.'s price.

RCA's Kiddie Lure

RCA-Victor has designed two new 45 rpm players for the kiddie Xmas market and will give away various "Little Nipper" moppet albums with each machine purchase. New players, of the self-amplifying type, are dubbed the Walt Disney and Roy Rogers models since they're covered with appropriate characters tied in with the two names.

Victor hopes, despite the $39.95 retail tap for the combination, that the free-album packaging idea will help train 'em to 45s from the cradle up.

Disney's Stress On Film Tunes

Hollywood, Nov. 15.

Now that Walt Disney Productions has its own music publishing affiliate in operation, the cartoon factory intends to devote more attention to the songs used in its films. Disney actually is planning to select songs first and build cartoons around them, applying the idea, of course, almost exclusively to short subjects, since feature-length productions need more story than melody.

Several valuable copyrights have originated in short subjects Disney made, notably "Big Bad Wolf" and "Der Fuehrer's Face." From full-length pictures such as "Snow White" and "Pinocchio" have come "When You Wish Upon a Star," "Whistle While You Work" and numerous others.

Disney's new music staff, headed by veepee Fred Raphael, is currently preparing to work on the score of "Cinderella," soon to be released.

King's Chi Hotel Date

Chicago, Nov. 15.

Wayne King orch, reorganized and out of retirement, will play its first hotel date since he resumed, on Nov. 18, for four weeks, at the Edgewater Beach hotel. King's last in-person date was in 1945.

Orch leader will bring his own talent package to the hotel, the unit that's currently been doing a concert series around the midwest, besides his network TV show for Standard Oil of Indiana.

M-G-M to Begin LP Production After Jan. 1, Last Major to Choose Speeds

M-G-M Records, the only one of the five major labels to have ducked the vari-speed disk situation until now, will join the ranks of those producing Microgroove Long-Playing platters. M-G-M intends marketing LP's soon after the first of the year, and already has begun pressing some of its albums in that fashion in preparation for the announcement.

With M-G-M on the LP side all top companies are in the vari-speed situation in one way or another. Columbia, Mercury and Decca are solely in the Microgroove camp. Capitol adheres to both LP and RCA-Victor's 45 rpm system, using the former for classical releases and the 45s for pops. Victor itself, of course, uses only the 45, but has been repeatedly rumored as going into LP for its classicals after the first of the year. If that happens, it's possible other labels would also accept the 45 plan for pop platters.

M-G-M, of course, did not declare itself for either system before for several reasons. It didn't go LP chiefly because its catalog of albums wasn't too large. It bypassed 45s to await a clearer conception of their acceptance.

3d Qtr. Royalties Up 11%

M-G-M Records' quarterly royalty statement to music publishers for the period ending Sept. 30 last jumped approximately 11% over the second quarter. Total coin minutely increased, too, over that distributed for the corresponding quarter of last year.

Difference between the third quarter of '48 and the past quarter of this year is greater than is indicated by the money disbursed to pubs, however. Last year M-G-M was retailing its disks at 79c and paying publishers a 2c per side royalty; this year the label sells at 60c and returns a 1½c royalty. That means the per unit disk sales for the past quarter are higher than the corresponding period of '48.

Flock of Performers Signed by London

London Records has signed a flock of singers and instrumentalists in the past few weeks to cut the disks the company is now making and pressing in the U. S. Set are Ralph Young, former Les Brown vocalist; De Castro Sisters, Bill Norvas and the Upstarts, Eddie Heywood, pianist, returning to the music biz after being ill more than a year; Paul Neighbors orch, Bill Butterfield orch, singers Curt Massey and Phil Brito.

London is still bent on picking up masters made by indie companies and issuing them on its own label. One of the most unusual deals occurred a week ago, however. London bought a master from Abner Spector, amateur songwriter member of the Spectator Sportswear family. Spector wrote two tunes which were recorded by his wife at his own expense and which Michael Music accepted for publication. London bought both masters.

Happy Goday Sells All Stock in Leeds Cos. To Levy; Into Own Biz

Hollywood, Nov. 15.

Happy Goday, veepee and stockholder in Leeds, Duchess and Peter Maurice music companies, all operated by Lou Levy, has sold out his holdings in the firms to the latter and is bowing out of the organization. Split is an amicable one, though it occurred over a disagreement in policy. Goday expects to take a shot at the publishing business himself. If so, Levy states, he'll give Goday all the help he can.

Goday was associated with Levy's publishing enterprises from the first day Leeds was set up 11 years ago. They were close friends prior to that event; however, Goday, as a matter of fact, worked a day job at Sunshine Biscuits in New York and helped Levy get the pub firm going at night. He's been head of Leeds' Coast office for several years.

VARIETY 10 Best Sellers on Coin-Machines

Week of Nov. 12

1.	I CAN DREAM CAN'T I (9) (Chappell)	Andrews Sisters	Decca
2.	MULE TRAIN (2) (Disney)	Frankie Laine	Mercury
		Bing Crosby	Decca
3.	THAT LUCKY OLD SUN (11) (Robbins)	Frankie Laine	Mercury
		Vaughn Monroe	Victor
4.	DON'T CRY JOE (4) (Witmark)	Frank Sinatra	Columbia
		Gordon Jenkins	Decca
5.	ROOM FULL OF ROSES (17) (Hill & Range)	Sammy Kaye	Victor
		Dick Haymes	Decca
6.	SOMEDAY (13) (Duchess)	Vaughn Monroe	Victor
		Mills Bros.	Decca
7.	YOU'RE BREAKING MY HEART (14) (Algonquin)	Vic Damone	Mercury
8.	JEALOUS HEART (10) (Acuff-Rose)	Al Morgan	London
9.	I NEVER SEE MAGGIE ALONE (5) (Bourne)	Kenny Roberts	Coral
10.	MAYBE IT'S BECAUSE (12) (Triangle)	Dick Haymes	Decca
		Connie Haines	Coral

Second Group

SLIPPIN AROUND (Peer-Int.)	Whiting-Wakely	Capitol
	Ernest Tubb	Decca
DREAMER'S HOLIDAY (Shapiro-B)	Perry Como	Victor
	[illegible] Jenkins	Decca
YOU'RE SO UNDERSTANDING (7) (Barron-Pemora)	Evelyn Knight	Decca
	Blue Barron	M-G-M
HOP SCOTCH POLKA (Cromwell)	Art Mooney	M-G-M
	Guy Lombardo	Decca
GOT LOVELY BUNCH COCOANUTS (Cromwell)	Freddy Martin	Victor
	Primo Scala	London
THERE'S NO TOMORROW (Paxton)	Tony Martin	Victor
GIVE ME YOUR HAND (Laurel)	Perry Como	Victor
WHISPERING HOPE (Hanover)	Stafford-MacRae	Capitol
IF I EVER LOVE AGAIN (Paxton)	Frank Sinatra	Columbia
	Jo Stafford	Capitol
LAST MILE HOME (Leeds)	Bing Crosby	Decca
	Jo Stafford	Capitol
NOW THAT I NEED YOU (Famous)	Doris Day	Columbia
	Frankie Laine	Mercury
I'LL NEVER SLIP AROUND (Peer-Int)	Whiting-Wakely	Capitol
WHY WAS I BORN (T. B. Harms)	Vic Damone	Mercury
SATURDAY NIGHT FISH FRY (Preview)	Louis Jordan	Decca
ENVY (Encore)	Fran Warren	Victor
	[illegible]	Columbia

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

M-G-M Helps Merc On Production For Laine's 'Mule Train'

A partial explanation of the heavy production Mercury Records was able to get on Frankie Laine's "Mule Train" is explained by the fact that M-G-M's Bloomfield, N. J., factory has been pressing the disk as well as four Mercury plants. M-G-M has been helping Merc spread Laine's pressings around for around 10 days.

Mercury's previous hit with Laine—"That Lucky Old Sun"—was helped to market by RCA-Victor's custom disk department, which accepted and turned out an order for 100,000 Laine pressings though Victor had its own "Sun" recording by Vaughn Monroe. Victor's own artists and repertoire men didn't know that the custom disk division was working for Mercury.

KAY STARR, CAPITOL SETTLE DIFFERENCES

Hollywood, Nov. 15.

Discussions between Capitol execs and Kay Starr here have ironed out their differences. She balked in the east last month at cutting a session on the ground she didn't like the material Cap's recording director, Jim Conkling, had assigned to her.

Miss Starr now can choose, or at least okay, the tunes she is to record, providing money doesn't conflict with material already chosen [illegible] Cap [illegible] who have [illegible] past year. She now [illegible] among Cap [illegible] Margaret Whiting [illegible] Stafford [illegible] Peggy Lee [illegible].

[illegible] Miss Starr [illegible] the [illegible] Hayes [illegible] Sullivan [illegible] with her [illegible] of [illegible] Leonard.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY
By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1936—Continued

When I'm With You (film: The Poor Little Rich Girl). w., Mack Gordon; m., Harry Revel. Robbins Music Corp., cop. 1936.

When My Dream Boat Comes Home. w., m., Cliff Friend and Dave Franklin. M. Witmark & Sons, cop. 1936.

Where Are You (film: Top of the Town). w., Harold Adamson; m., Jimmy McHugh. Leo Feist, Inc., cop. 1936.

The Whiffenpoof Song. w., Meade Minnigerode and George S. Pomeroy; m., Tod B. Galloway. Revision by Rudy Vallee. Miller Music, Inc., cop. 1936. (Adopted as a theme song by the newly formed Whiffenpoof society, an organization within the Yale Glee Club, early in 1909. The writers of the words, freely adapting some lines from Kipling's poem "Gentlemen-Rankers," were members of the Yale Class of '10; the composer was an Amherst graduate, '85. Rudy Vallee was a Yale man, '27. The name Whiffenpoof was derived from that of an imaginary creature mentioned in Victor Herbert's operetta Little Nemo, which began a run in New York on Oct. 20, 1908.)

You (film: The Great Ziegfeld). w., Harold Adamson; m., Walter Donaldson. Leo Feist, Inc., cop. 1936.

You Can't Pull the Wool Over My Eyes. w., m., Milton Ager, Charles Newman, and Murray Mencher. Ager, Yellen & Bornstein, Inc., cop. 1936. (Successor Pub. Advanced Music.)

You Do the Darn'dest Things, Baby (film: Pigskin Parade). w., Sidney D. Mitchell; m., Lew Pollack. Cleveland: Sam Fox Pub. Co., cop. 1936 by Movietone Music Corp.

You Dropped Me Like a Red Hot Penny. w., Joe Young; m., Fred E. Ahlert. Crawford Music Corp., cop. 1936.

You Turned the Tables On Me. (film: Sing, Baby, Sing). w., Sidney D. Mitchell; m., Louis Alter. Cleveland: Sam Fox Pub. Co., cop. 1936 by Movietone Music Corp.

America watched with increasing disquiet as Hitler's armies marched unopposed into the Rhineland. Mussolini completed his Ethiopian campaign with the seizure of Addis Ababa, and civil war flared in Spain.

The Presidential campaign was one of the most dramatic in U. S. history. Not since 1896 had feeling run so high, and both sides were confident. Passing over Hoover, Borah, Frank Knox and Senator Vandenberg, the Republicans nominated an unknown—Gov. Alfred Landon of Kansas. Sunflower political campaign buttons blossomed on lapels of voters out to kill the new deal. So did predictions on the outcome of the election. The Literary Digest, which for years had been conducting straw votes on a huge scale, predicted an overwhelming victory for Landon. Jim Farley, FDR's campaign manager, stated Roosevelt would carry every state but Maine and Vermont. Farley was right; Roosevelt won in a landslide, and the old political adage "As Maine goes, so goes the Nation" became "As Maine goes, so goes Vermont."

"Gone With the Wind," by Margaret Mitchell, was a phenomenal success as a novel and subsequently as one of the memorable films of all times. For a time, probably because of the public desire to escape from the depression, the likeliest recipe for publishers profits was an 800-page romance in old-time costume.

John Gunther started his famous "inside" series with the publication of "Inside Europe."

The candid camera craze hit the country. Though the amateur addicts loved it, the same could not be said for many prominent people snapped without permission. (The camera manufacturers definitely loved it. By the following year production of cameras had jumped 157% over 1935.)

King George V dies. Edward VIII succeeds and abdicates in last month of that year. King George VI succeeds.

Gabrilowitch, Schumann-Heink and Scott) die.

Dale Carnegie's "How To Win Friends and Influence People" best seller.

The most potent b.o. film names around the world were Shirley Temple, Gary Cooper, Clark Gable, Astaire-Rogers and Charles Chaplin.

Color in feature pictures was making impressive strides, but it remained apparent that if color photography was to be made successful b.o., it would have to be done with further refinement plus a reduction in costs.

The nation's No. 1 song was "The Music Goes 'Round." With television still in the laboratory with many technical hurdles to be mounted, radio enjoyed one of its most profitable years. Top radio personalities were Kate Smith, Easy Aces and Bonke Carter, leading newscaster.

"Idiot's Delight," one of the biggest gross-getters on Broadway, received the Pulitzer prize. Other legit standouts were "On Your Toes," "Red, Hot and Blue" and "Brother Rat."

Milton Berle was startling the vaude profession, or what was left of it, as a combination monolog comedian and mental marvel. Niteries represented the sole salvation for the variety acts, taking up the slack created by the passing of vaudeville.

Percy Hammond, drama critic for the N. Y. Herald Tribune died on April 25.

(Continued Next Week)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 12

National Rating: This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Cleveland, Grossman Music Co.	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Lucky Old Sun" (Robbins)	2	1	3	1	1	1	1	1	1	1	2	1	116
2	3	"Don't Cry, Joe" (Harms, Inc.)	7	2	6	7	3		2	6	2	3	7	2	65
3	4	"Slippin' Around" (Peer-Inter)	4	7	10		7	3	4	3	8	6	4	3	62
4	2	"Breaking My Heart" (Algonquin)	6	9	4		2	2	10	2	4	5		5	61
5	5	"I Can Dream, Can't I" (Chap)	3	4	2	2	4				9	2	9	4	60
6	6	"Dreamer's Holiday" (Shapiro-B)	5	3	8	9	5		3	5	7		1	6	58
7	7	"Room Full of Roses" (Hill-R)		8	5	5	8	5		7	3	8			39
8	8	"Someday" (Duchess)				4	6	7		4	5	4			36
9	9	"Jealous Heart" (Acuff-Rose)	8	6	9	3		4		10	10			10	28
10		"Mule Train" (Disney)	1	10	1		10	9						8	27
11	12	"Maybe It's Because" (BVC)				6	9			8	6	7		7	23
12	11	"Hop Scotch Polka" (Cromwell)	9	5		10		8							12
13	10	"Long, Sleepless Night" (Miller)							6				6		10
14		"Never See Maggie" (Bourne)	10		7					9				9	9
15		"Song of Surrender" (Paramount)											3		8

speaking of Christmas Songs,

we are proud to be **NUMBER 2** with

"WHITE CHRISTMAS"

If the American people were to join in singing their favorite eight carols (songs), here is what the program would be, based on results of a coast-to-coast Gallup Poll on the question, "What is your favorite Christmas carol (song)?"

SILENT NIGHT, HOLY NIGHT
WHITE CHRISTMAS
LITTLE TOWN OF BETHLEHEM
THE FIRST NOEL
JINGLE BELLS
O, COME ALL YE FAITHFUL
HARK, HERALD ANGELS SING
JOY TO THE WORLD

IRVING BERLIN Music Corporation
1650 BROADWAY, NEW YORK 19, N. Y.

THIS WEEK'S RELEASE

(Both 45 rpm and 78 rpm. Numbers marked * are 45 rpm.)

POPULAR

Charley, My Boy — LISA KIRK
Shame On You — 20-3591 (47-3090*)
Just a Kiss Apart — THE PIED PIPERS
'S Wonderful — 20-3592 (47-3091*)
I'm The Man With The Dreams — TEX BENEKE
They Say — 20-3593 (47-3092*)
Ho — CHARLIE VENTURA
High On An Open Mike — 20-3594 (47-3093*)
Echoes — SAMMY KAYE
Careless Kisses — 20-3595 (47-3101*)
The Light In Your Eyes — WAYNE KING
Vienna, My City Of Dreams — 20-3597 (47-3103*)
Ave Maria — PERRY COMO
The Lord's Prayer — 28-0436 (52-0071*)

POP SPECIALTY

The Old Schmalz Waltz — SIX FAT DUTCHMEN
Waltzing In The Woods — 25-1140 (51-0031*)
You Bring Out The Devil In Me — MERRIE MUSCITTE ORCHESTRA
Beautiful Land Of My Dreams — 25-1141 (51-0032*)

COUNTRY AND WESTERN

Santa Fe, New Mexico — SONS OF THE PIONEERS
Red River Valley — 21-0138 (48-0141*)
Wednesday Night Waltz — CHET ATKINS AND HIS GUITAR PICKERS
Centipede Boogie — 21-0139 (48-0142*)
The Wedding of Hillbilly Lilli Marlene — HOMER AND JETHRO WITH JUNE CARTER
The Huckle Buck — 21-0140 (48-0144*)
I'll Never Pass This Way Again — SLIM WHITMAN
Birmingham Jail — 21-0141 (48-0145*)

BLUES

Sorcerer Lounge — ARBEE STIDHAM
I Send My Regrets — 22-0053 (50-0037*)

SPIRITUAL

I Got To Run To The City Four Square — FREDDIE EVANS' GOSPEL TRIO
Sow Righteous Seed — 22-0052 (50-0036*)

"THE THREE SUNS PRESENT YOUR CHRISTMAS FAVORITES" P-250 (WP-250*)

Santa Claus Is Comin' To Town
Adeste Fideles — 20-3567 (47-3057*)
White Christmas
Winter Wonderland — 20-3568 (47-3058*)
Silent Night
Jingle Bells — 20-3569 (47-3059*)

"SKIP TO MY LOU AND OTHER SQUARE DANCES"

ROY ROGERS, calling, and SPADE COOLEY AND HIS STRING ORCHESTRA

Skip To My Lou
Rickett's Reel — 21-0127 (48-0130*)
Old Joe Clark
Sycamore Reel — 21-0128 (48-0131*)
Oh Dem Golden Slippers
Lucky Leather Breeches — 21-0129 (48-0132*)

"THE HEART OF THE ISLANDS IN SONG" P-258 (WP-258*)

My Tone — SAMMY KAYE
My Little Grass Shack In Kealakekua — 20-3579 (47-3705*)
Sweet Leilani — SAMMY KAYE
My Isle of Golden Dreams — 20-3580 (47-3076*)
Hawaiian War Chant — SAMMY KAYE
Hawaiian Sunset — 20-3581 (47-3077*)

Here he goes again—with a smasheroo that tops "RIDERS IN THE SKY"!

Vaughn Monroe
MULE TRAIN

RCA Victor 20-3600 (47-3106*)

Vaughn sings it in his new Republic picture "Singing Guns." It's got a driving, whip-cracking rhythm... a great-outdoors power and sweep... it grips you, it gets in your blood! Get on MULE TRAIN—you'll ride high in a hurry, certain-sure!

THE CERTAIN SEVEN
(Best-sellers that no dealer can afford to be without)

THERE'S NO TOMORROW — Tony Martin 20-3582 (47-3078)
I'VE GOT A LOVELY BUNCH OF COCONUTS — Freddy Martin 20-3554 (47-3047)
SOMEDAY — Vaughn Monroe 20-3510 (47-2986)
THAT LUCKY OLD SUN — Vaughn Monroe 20-3531 (47-3018)
A DREAMER'S HOLIDAY — Perry Como 20-3543 (47-3036)
I'M THROWING RICE AT THE GIRL I LOVE — Eddy Arnold 31-0083 (48-0080)
CLAIR DE LUNE — Jose Iturbi 11-8851 (49-0176)

THE STARS WHO MAKE THE HITS ARE ON **RCA VICTOR Records**

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

"45" production races to keep pace with demand!
Amazing changer buy spearheads tremendous swing to "45"! ... How's YOUR stock of "45's"?

Lowest price in history for an automatic changer ... the world's fastest, world's finest!

only $12.95

Plays thru any set

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

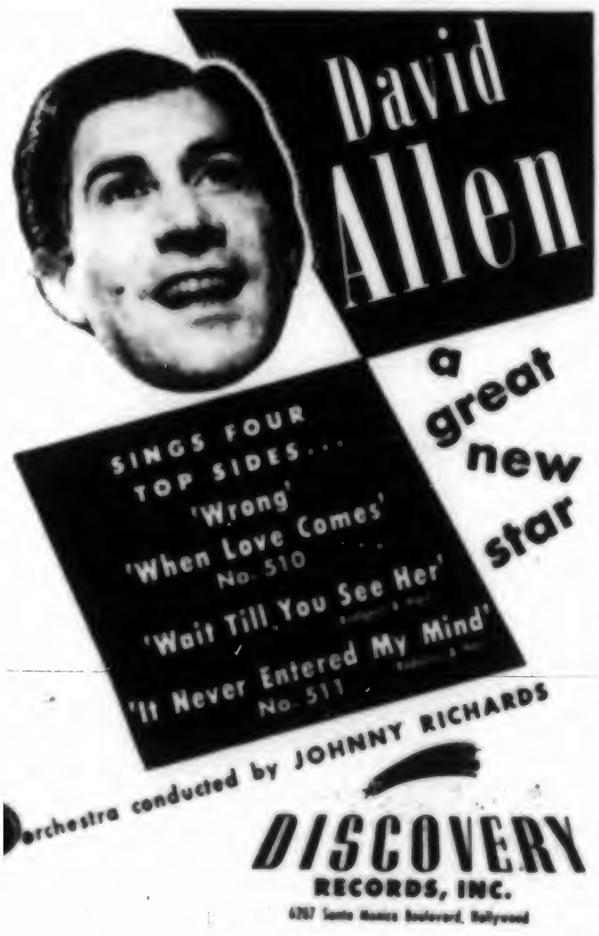
Survey Week of November 4-10, 1949

A Dreamer's Holiday	Shapiro-B
A Thousand Violins—†"The Great Lover"	Paramount
Ain't She Sweet	Advanced
Charlie My Boy	Bourne
Dear Hearts and Gentle People	Morris
Don't Cry, Joe	Harms
Georgia On My Mind	Peer
Hop Scotch Polka	Cromwell
Hucklebuck	United
I Can Dream Can't I	Chappell
I Never See Maggie Alone	Bourne
Jealous Heart	Acuff & Rose
Just For Fun—†"My Friend Irma"	Paramount
Last Mile Home	Leeds
Let's Harmonize	Santly-Joy
Let's Take An Old-Fashioned Walk—* "Miss Liberty"	Berlin
Maybe It's Because—* "Along Fifth Avenue"	BVC
Meadows Of Heaven	Laurel
Mule Train	Walt Disney
Now That I Need You—†"Red, Hot and Blue"	Famous
River Seine	Remick
Room Full of Roses	Hill & Range
She Wore Yellow Ribbon—†"Wore Yellow Ribbon"	Regent
Slipping Around	Peer
Some Enchanted Evening—*"South Pacific"	Williamson
Someday You'll Want Me to Want You	Duchess
That Lucky Old Sun	Robbins
Toot Toot Tootsie Goodbye—†"Jolson Sings Again"	Feist
You Told a Lie	Bourne
Younger Than Springtime—*"South Pacific"	Williamson
You're Breaking My Heart	Mellin

The remaining 20 songs of the week (more in case of ties) based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Bye Bye Baby—*"Gentlemen Prefer Blondes"	J. J. Robbins
Crocodile Tears	Johnstone-M
Dime a Dozen	Morris
Festival of Roses	Witmark
Fiddle Dee Dee—†"It's a Great Feeling"	Harms
Hush Little Darlin'	Michael
I Never Heard You Say	Kramer-W.
I Only Have Eyes For You	Remick
In Santiago By the Sea	Life Music
It's a Wonderful Life	Lombardo
I've Got Lovely Bunch of Coconuts	Cornell
Make Believe You Are Glad When You're Sorry	BVC
My Street	Campbell
Oh, You Beautiful Doll—†"Oh, You Beautiful Doll"	Remick
Over the Hillside	Dreyer
Rudolph the Red-Nosed Reindeer	St. Nicholas
Souvenir	Beacon
Sweetest Words I Know	Life Music
There's Yes Yes In Your Eyes	Witmark
Through Sleepless Night—†"Come to the Stable"	Miller
Wishing Star	BMI

† Filmusical. * Legit musical.



Best British Sheet Sellers

(Week ending Nov. 5)

London, Nov. 7.

Breaking Heart	Sterling
I Don't See Me	Connelly
Confidentially	New World
Wedding Samba	Leeds
Forever and Ever	F. D. & H.
Leicester Square Rag	Norris
Careless Hands	Morris
Echo Told Me Lie	Sterling
Angelus Ringing	Southern
Buy Killarney	P. Maurice
Riders in the Sky	Morris
Again	F. D. & H.

Second 12

Rose in Garden Weeds	B. & C.
Too-Whit, Too-Whoo	Reid
Baby Its Cold	Morris
Our Love Story	Carolin
Shawl Galway Grey	Connelly
Mon., Tues., Wed.	Dash
Kiss in Your Eyes	Bosworth
"A" You're Adorable	Connelly
Harry Lime Theme	Chappell
I'll String Along	Feldman
Hop Scotch Polka	Leeds
Last Mile Home	Leeds

On the Upbeat

New York

Painting based on tune "Four Winds and Seven Seas," by **Henry Edmiston**, now hanging in Milch Art Gallery, N. Y., is to be given to **Don Rodney**, writer of the melody, by the artist. Music Publishers Protective Assn. conducted annual membership meet yesterday (Tuesday). **Ed Perry**, former manager of **Randy Books**, joined London Records as assistant to **Kelly Camarata**. Capitol Records signed **Mickey Katz**, dialect-comedian. Admiral Records adds to long list of indie diskers, no relation to radio manufacturer. **Dale Nunnally**, "Miss Alabama" of '46, singing with **Ray McKinley's** orchestra. **Frankie Carle's** orchestra into Shamrock hotel, Houston, Monday (21). **Fred Raphael**, Disney Music head, back to Hollywood after month in N. Y.

Chicago

Spike Jones set for concert at Chi Civic Opera House, Nov. 21. Mercury Records tied in with Community Chest Drive by parading covered wagon pulled by a mule team around town, advertising Frankie Laine's "Mule Train" plus a plea for the fund. . . **Berle Adams**, personal manager of **Kay Starr** and **Louis Jordan**, in town over the weekend for confabs with General Artists Corp. . . . **Don McCarty** starts an allnight disk show via WCFL, with disk jock **Marty Hogan** preceding with a half-hour from the Carousel, new loop nitery. . . . **Eddy Howard's** stint at the Blackhawk restaurant, Jan. 4, starts the new policy of the loop spot for higher-priced bands . . . **Tiny Hill's** unit set for Malco theatre, Memphis, Nov. 24 . . . **George Olsen** into Marine Room, Edgewater Beach hotel, Dec. 16 until Feb. 10. . . . **Al Trace** set for Martinique ballroom, Nov. 25 . . . **Dick Jurgens** back to Aragon ballroom, Dec. 25. . . . **Eddie O'Neal** returns to Palmer House after his Chase hotel stint.

(Continued on page 60)

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $2)	6	2,350	13,900
Guy Lombardo	Roosevelt (400; $1.50-$2)	7	2,600	15,925
Vaughn Monroe	Statler (450; $1.50-$2)	1	2,825	†4,650
Don McGrane*	New Yorker (400; $1-$1.50)	7	1,300	7,975

†10 days.

* New Yorker has "Salute to Cole Porter" show. Waldorf, Peter Lind Hayes-Mary Healy (opened Friday (28).

Chicago

Bill Bennett (Swiss Chalet, Bismarck, 250; $2 min.-$1 cover). Jack Owens holding well at 1,900 tabs.

Dick LaSalle (Mayfair Room, Blackstone, 350, $3.50 min.-$1 cover). Kay Thompson opened Friday (11). Fine 4,000 covers.

Frankie Masters (Boulevard Room, Stevens, 720; $3.50 min.-$1 cover). Ice Show and Masters down a bit, but still nice 3,310 covers.

Eddie O'Neal (Empire Room, Palmer House, 500, $2.50 min.-$1 cover). Nancy Donovan and Clifford Guest, Julie Wilson late show. Higher 3,337 tabs.

Bill Snyder (College Inn, Sherman, 500, $3.50 min.). "College Inn Story" garnering sock 4,000 covers in second week.

Griff Williams (Marine Room, Edgewater, 700, $1.20 cover). Sweet 3,200 covers in this large room.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900; $1.50). With Carl Brisson. Second week, big drop to 2,350 covers.

Henry King (Biltmore, 900; $1.50). Ninth week, 2,550 covers.

Eddie Oliver (Beverly Hills, 300; $4 min.). Some 875 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Aragon, $1-$1.15 adm.). Final week for Carlyn at neat 10,000 admissions.

Cee Davidson (Cher Paree, 500; $3.50 min.-$1 cover). Jan Murray replaced Martha Raye. 2,500 covers.

Jan Garber (Trianon, $1-$1.15 adm.). Final week for Garber, at fine 12,000 admissions.

Buddy Moreno (Blackhawk, 500, $2.50 min.-50c cover). "Whiffinpoof" revue down to n.s.g. 1,500 covers.

(Los Angeles)

Harry Owens-Sterling Young (Aragon, Santa Monica). Tenth weekend for Owens, third week for Young. Lower 7,600 admissions.

Tex Beneke (Palladium B., Hollywood). Fourth week, bigger 11,550 admissions.

Band Review

LEE ANGELO ORCH (11)
With Janie Knight
Pla-Mor Ballroom, K. C.

Lee Angelo orch has something of a rep in the Pittsburgh territory, but is striking out for some dates in the middlewest, beginning with the Pla-Mor, Kansas City's big ballroom. Following pair of weekends at the Pla-Mor, band has several weeks of one-nighters in this area, a ballroom assignment in Denver and then goes into the Music Box, Omaha, for the holidays. It's the only sizeable band which has come out of the east this way for some time, and is being handled by McConkey Music Corp. on its territory break-in.

Outfit is essentially on the sweet side, with instrumentation of 10, gal singer and Angelo as front man. Three reeds, pair of trumpets, pair of trombones, drums, piano and string bass give it fairly conventional setup for the ballrooms and clubs it is headed for. Angelo draws a brass-tinged fullness from the crew, showing to best advantage on the ballroom standards and some of the newer ballads. Rhythms on modern pops and established faves are all dancers could ask.

Vocally Angelo is well equipped, with Janie Knight in for warbling more sentimental tunes. Jimmy Seifert steps down from the trumpet section to do ballads and rhythm tunes, and Danny Davis handles novelty numbers. Band also goes in for a show at intermission, featuring singers and glee club work.

Crew has about two years of dates in the Pittsburgh area under its belt. Classes as a younger outfit, and should prove a welcome entry for ballrooms hereabouts.

Quin.

Inside Orchestras—Music

Soundmen at WCBS, New York, worked out an echo chamber effect for Vaughn Monroe's singing of "Riders In the Sky" Sunday (13) evening on Ed Sullivan's "Toast of the Town" video show. Idea was to duplicate the sound achieved on Monroe's RCA hit recording of the melody and make the performance that much more authentic. It worked well and was the first time Monroe had been able to apply the technique to a live performance of the melody. On regular dance remotes he did the tune without the echo.

Sullivan's show was only the second video performance by Monroe. Some time ago he appeared on "We the People." For Sunday's broadcast, incidentally, the maestro was outfitted in cowboy regalia down to a holstered gun as promotion for his forthcoming "Singin' Guns" film.

Pressure of talent-selling in a lagging market apparently has talent agency salesmen on edge. Last week the edge carried two New York Music Corp. of America men into brief fisticuffs. Dispute was over a booking arranged for a band by one staff member against the advice of a superior. And when called on to explain the move the junior salesman apparently wouldn't take the verbal going-over he got and threw a punch. That started a full-scale battle that was quickly broken up. Later peace was restored between the two.

Decca Records states that it has not had a losing quarter this year, despite reports to the contrary. Company execs agree that the second three-month period, during which the record business went into the deepest part of the summer lull, produced losing figures for part of the 90 days, but that when quarter-ending figures were toted it was in the black overall. In short, each three-month period of the first nine months of '49 was a profitable one.

Statler hotel, New York, has the week of Dec. 19 open, between the runs of Sammy Kaye and Frankie Carle's orchestras. Seven-day interval, which the hotel is now trying to fill, is due to the fact that neither Kaye nor Carle wants to work over the holiday period, Kaye refusing to extend his run to meet Carle's Dec. 26 opening and Carle refusing to move up his opening to meet Kaye's Dec. 17 closing. Kaye follows the current Vaughn Monroe, who stays until Nov. 26.

THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

MUSIC BOURNE TO LIVE
I NEVER SEE MAGGIE ALONE
KENNY ROBERTS
Coral No. 60012
BOURNE, Inc.

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
MILLS MUSIC

IT'S ANOTHER TERRIFIC DECCA DOUBLE!

ANDREWS SISTERS -RUSS MORGAN AND HIS ORCHESTRA

SHE WORE A YELLOW RIBBON

From the Argosy Production "She Wore A Yellow Ribbon" Released Through RKO

coupled with

CHARLEY MY BOY Decca 24812

Price 75¢ (plus tax)

DECCA RECORDS

ORDER TODAY!

BING CROSBY'S exciting interpretation of MULE TRAIN

coupled with

DEAR HEARTS AND GENTLE PEOPLE

DECCA 24798

SCOTT IN SWITCH TO 40-PIECE 'PARADE' ORCH

Raymond Scott who built and maintained his musical reputation on small jazz combinations, shifted to the other extreme last week by signing a contract to direct the Lucky Strike "Hit Parade" orchestra a 40-piece group for the next three years. Agreement, of course, is in 13-week cycles, cancellable at the end of any quarter. He takes the place on "Parade" of the late Mark Warnow. Scott's brother, whose library of arrangements Scott inherited.

Scott began in musical circles with his quintet a group that earned him a name. He consistently worked only with similar small groups excepting for a period on CBS during which he experimented with an average-sized outfit. This led him into taking a similar organization on the road, playing hotels, one-nights, etc. About a year or so ago he went back to the quintet idea.

2 Dallas Cos. Sue Cincy Station on Infringement

Dallas, Nov. 15

Two local firms have charged in a Cincinnati Federal court suit that the operators of WCKY, Cincinnati, infringed upon their copyrights by broadcasting six songs for profit. The Stamps Quartet Music, Inc., and Stamps-Baxter Music & Printing Co. said in their petition that they hold the rights for use of the songs.

They asked not less than $250 for infringements on each of the six songs from L. B. Wilson, Inc., owner and operator of WCKY.

Kenton Preems Band

Hollywood, Nov. 15

Stan Kenton gets into action for the first time with his new 40-piece band on Sunday (20) beginning a three-day recording session for Capitol. Outfit is not yet wholly grouped. Dave Klein, hired by Kenton to assemble the crew, is still picking them.

Rather than break in his upcoming concert tour at the local Shrine, Kenton will preem the band at Vancouver, B. C., Feb. 8, go to Frisco and then east for two months, capping the tour with a Shrine date. He'll cut some more wax for Capitol before breaking up the outfit.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 12

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Chicago (Hudson Rose)	Los Angeles (Deneil's Mus. Shop)	Boston (Boston Music Co.)	St. Louis (S. S. Kresge Co.)	Indianapolis (Pearson)	San Francisco (Sherman-Clay)	Omaha (A. Hospe Co.)	Kansas City (Jenkins Music Co.)	Cleveland (Record Center)	Minneapolis (Dan Leary)	Seattle (Sherman-Clay)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury) "Mule Train"	1	1	1		6		2	1	1		1	1	84
2	2	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	2	9	10	5			1		2	1	4	2	63
3	2	ANDREWS SIS. (Decca) "I Can Dream, Can't I"	3	2	5	2	1		3	10		3		8	62
4	4	M. WHITING-J. WAKELY (Cap) "Slippin' Around"	5	3			4	7	8	7	8	4	2	3	59
5	3	GORDON JENKINS (Decca) "Don't Cry, Joe"	4	5		6	3			4		2	3	5	56
6	7	AL MORGAN (London) "Jealous Heart"	8		6	10	5					10	5	4	29
7	6	J. STAFFORD-G. MacRAE (Cap) "Whispering Hope"	9	8		9		8		6	9	5		6	28
8	7	PERRY COMO (Victor) "Dreamer's Holiday"	6	7					9	8	7	7	8		25
9A	5	VIC DAMONE (Mercury) "You're Breaking My Heart"	10		2				6		3				23
9B		DORIS DAY (Columbia) "Canadian Capers"			9		9	2	5					7	23
10	9	FREDDIE MARTIN (Victor) "A Lovely Bunch of Coconuts"	7	4		4	7								22
11	13	JACK TETER (London) "Johnson Rag"				3	2								17
12		FRANK SINATRA (Columbia) "Don't Cry, Joe"			3				4						15
13	8	VAUGHN MONROE (Victor) "Someday"							7		4	8			14
14	13	KENNY ROBERTS (Coral) "I Never See Maggie Alone"		10						5		6			12
15A		BING CROSBY (Decca) "Way Back Home"		6				6							10
15B		BING CROSBY (Decca) "Mule Train"				1									10
15C		TENNESSEE ERNIE (Capitol) "Mule Train"						1							10
16	10	VAUGHN MONROE (Victor) "That Lucky Old Sun"								2					9
17A		PEE WEE HUNT (Capitol) "Tiger Rag"						3							8
17B		GUY LOMBARDO (Decca) "Hop Scotch Polka"								3					8
18A		FRAN WARREN (Victor) "Envy"			4										7
18B		DINAH SHORE (Columbia) "Dear Hearts and Gentle People"						4							7
19A		VAUGHN MONROE (Victor) "Vieni Su"			7									9	6
19B		BENNY STRONG (Capitol) "I Never See Maggie Alone"						5							6
19C	13	SAMMY KAYE (Victor) "Room Full of Roses"									5				6

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC	JOLSON SINGS AGAIN	MIDNIGHT KISS	KISS ME, KATE	MERRY CHRISTMAS
Broadway Cast	Al Jolson	Mario Lanza	Broadway Cast	Bing Crosby
Columbia	Decca	Victor	Columbia	Decca

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	3	170	London	2	46
Decca	5	146	Columbia	3	45
Capitol	5	111	Coral	1	12
Victor	7	89			

MELROSE GETS 300-PT. AVAILABILITY BOOST

Edward H. (Buddy) Morris' Melrose Music catalog drew a 300 point availability raise from the American Society of Composers, Authors and Publishers. Boost jumped the Melrose grouping higher than the Morris catalog — 1,200 against 1,000 points.

Morris has been arguing with ASCAP for several years over the rating of all three of his first-line catalogs. Each had been spotted at 750 points, but two years or so ago were jumped to 1,000, 900 and 850 for Mayfair. That was an overall boost of 450 points. Latest is a 300-point bulge.

Campbell Airshow to Intro Disney's 'Cinderella' Score

Deal has been concluded under which the Andrews Sisters and other names on the Campbell Soup-"Club 15" broadcast will introduce the score of Walt Disney's "Cinderella" cartoon. Initial playing of the music on the air will cover Dec. 5 and 6, the Andrews trio and Dick Haymes doing three tunes the first night and Haymes, Evelyn Knight and the Modernaires doing three the second.

"Cinderella" score is by Jerry Livingston, Mack David and Al Hoffman.

Decca Disks 'Stars'

Decca Records will market its new original-cast "Lost in the Stars" album on both 78 rpm and 33 rpm Microgroove Long-Playing platters. For the first time the 78 disks will be pressed on unbreakable material, the package of six 10-inch platters selling for $6.75 retail against the $5.50 asked for the "Oklahoma!," "Carousel" and other top albums.

LP versions of the show's score will sell for $4.85.

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FAIRMONT HOTEL
SAN FRANCISCO

Thomas G. Rockwell, president of General Artists, heads for the Coast first week in December on his usual Xmas-winter stay at Hollywood office.

On The Upbeat

(Continued from page 58)

Jan. 5 for indefinite stay. . . . **Paul Salvator** goes to work for Walt Disney music Company in Chicago. . . . **Leigh Barron** into 16th month at Sheraton hotel lounge. . . . **Susie Rand** joins **Max Miller's** orch as vocalist at Continental Club, Milwaukee, Dec. 1. . . . **Art Mooney** into Lyric theatre, Indianapolis, Nov. 24 for week. . . . **Henry Busse** on one-nighters in midwest territory the last of November and December. . . . **Ted Lewis** goes into Lake Club, Springfield, Ill., Dec. 17 for a week. . . . **Frankie Masters** celebrates a year at the Boulevard Room, Stevens hotel, Nov. 19. . . . **Ken Griffin** cut a Christmas album for Rondo records here last week. . . . **Larry Potter** closes Melody Mill, Nov. 30, but set for a repeat after Jan. 1. . . . **Leighton Noble** into Peabody hotel, Memphis, end of November for indefinite stay.

Hollywood

Billy Walters set as Coast rep for Nicky Campbell Music. . . . **Jack Daly**, formerly with Capitol Records, has become flack for Palladium Ballroom. . . . **Phil Boutelje** signed as musical advisor on **Hal Wallis'** "September."

Barclay Allen, orch leader hospitalized here by an automobile crash, will receive all royalties from the **Bachelors** waxing of "Cumina" for MGM Records. . . . **Woody Herman's** crew signed for a two-weeker at Chicago's Blue Note, opening April 1. . . . **Andre Previn** will conduct, compose and arrange music for two Metro pix, "The Outriders" and "Three Little Words."

Three scoring assignments have been made at Universal-International: **Walter Scharf**, on "Deported"; **Frank Skinner**, "Confidential Squad" and **Milton Schwarzwald**, "Shoplifter." . . . **Dick Haymes** has etched "Hush Little Darlin'" for Decca. Tune is by **Bob Haymes** and **Marty Clark**. . . . **Roy Webb** composing the score for RKO's "The White Tower." . . . **Doris Day** will etch songs from "Young Man With a Horn" for Columbia, including "The Very Thought of You," "Moanin' Low" and "What Is This Thing Called Love."

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Balaban & Katz's Vaude in Chi Nabes May Bolster Midwest Playing Time

Chicago, Nov. 15.

With the setting of one week vaude bills in three nabe houses of Balaban and Katz circuit starting Dec. 23 with shows switching to play all sides of town, full scale resurgence of live talent is looked for. It's practically certain if new policy is successful at the Southtown, B&K southside house, Warner Bros. will reopen the Avalon and Capitol to stage shows. At present WB offers weekend bills at the Stradford, but would go into full week shows at the other spots. While no competition to B&K on the north or west sides of town, Essaness might route some of its Oriental packages into one of its northside theatres. Battle for names, which has been hot between Essaness Oriental and B&K Chicago should continue at fever pitch with extra weeks that Nate Platt, Chi booker, can offer. On the other hand, Charlie Hogan, Oriental booker, is also booker for Warners and in addition has the Lyric and Circle in Indianapolis and the Riverside in Milwaukee to counter-attack with. Hogan would

(Continued on page 62)

Zahl May Set Up Agency In U.S.; Due Next Month

London, Nov. 15.

Hyman Zahl, head of Zahl's agency, sails for America Dec. 16 on the Ile de France, object of the trip being to form his own agency in America or join forces with a major U. S. company. He's already had several offers which he is considering.

Of interest is the fact that Zahl's agency has expended over $600,000 on English and American acts in his road shows and vaudeville units this year. Acts include Norman Evans, Larry Adler, John Boles and the Deep River Boys.

Cyril Berlin, director and general manager of the agency, will be in full control during Zahl's sojourn in America.

Geo. Evans Resumes With Sinatra; Show East 4 Wks.

Settling a ruckus which led to their fallout exactly one year ago, Frank Sinatra and George Evans, his public relations rep, are back together again. It was the Evans-devised buildup which is credited for a great part of the crooner's success before the split. Under the new deal, Evans will handle all publicity for Sinatra, with Perry Charles, on the Coast, supervising fan mags and clubs, etc.

Sinatra and his radio show co-star, Dorothy Kirsten, arrive in N. Y. tomorrow (Thurs.). They will do four weeks of broadcasts in the east before returning to the Coast.

Paris Police Question Singer in Murder Probe

Paris, Nov. 15.

Singer Sylvie St. Clair was questioned by Paris police in connection with the murder of Edward Demurall, an Australian connected with the British Federation of Industry. Miss St. Clair told police that she had a date with Demurall when she wound up for the evening at the Cafe Boccaccio, Paris, where she's currently appearing. It was the first time, in their four dates together, she told police, that he had not taken her home. Demurall's body was discovered in his auto early this morning. He was killed by a bullet or a "stylus-like" instrument, according to police.

Miss St. Clair is well known in the U. S., having appeared at the Hotel St. Regis Rainbow Room, Copacabana, all N. Y., and had a television show on DuMont network. She's slated to return to the U. S. next year to resume video work.

Joe Smith & Charlie Dale
(As narrated by Aaron Fishman)
tell how the Avon Comedy Four came to be in
Spawned in the Catskills, Christened in Harlem
(an interesting excerpt from the forthcoming biography of Smith & Dale)
• • •
one of the many editorial features in the forthcoming
44th Anniversary Number
of
VARIETY

Stage Charities Getting Larger Slice of Benefit Coin Under New TA Setup

The Night of Stars benefit held Monday (14) at Madison Square Garden, N. Y., was the first affair held under the new Theatre Authority method of payment. Under the new scale, beneficiary organization pays a maximum of $12,500 under a plan on which TA gets 15% cut of the entire selling price of the ticket. Previously, if a ducat sold for $50 for which the actual cost of the ducat was $10 and contribution $40, TA got a slice of the $10 only. Under the new plan, the Authority will get an overall 15% slice.

As a result, benefits which previously brought TA a maximum of $6,500-$7,500 will now bring $12,500.

AGVA-ARA CONTINUE WITH RULE 'B' PACT

The American Guild of Variety Artists and the Artists Representatives Assn. will continue under the Rule B agreement formulated several years ago. Pact expires Dec. 31 and will be continued subject to 60 days notice by either party.

Rule B defines the duties of each organization to the other.

Miami Bistros Prep for Lush Season; Copa, Beachcomber Set Top Talent

By LARY SOLLOWAY

Miami Beach, Nov. 15.

Discount that talk about a return to average salaries for top acts this year. From current indications the same all-out bids for talent is obtaining, now that Copa City and Murray Weinger are back in the market to again make for heated competish between that plush spot, the Beachcomber, and across the bay the Clover Club (though this mainland spot is already set for a Xmas teeoff with Jan Murray, Vagabonds and Rose Marie).

Ned Schuyler has pacted Dean Martin and Jerry Lewis for his seasonal preem of the Beachcomber Dec. 19. He'll follow probably, with Sophie Tucker and the Lind Bros. and has also signed Martha Raye, Tony Martin and Joe E. Lewis. Following these, he is ready to offer top coin to other "names" willing to come down this season.

The "open season" on the checkbook is obvious as far as Schuyler is concerned, now that Copa City is definitely set to reopen again. Had Murray Weinger refilt

(Continued on page 62)

Easy Divorce Law Used As Bally for Virgin Isles Hotel

One Virgin Island innkeeper is exploiting American talent and the six-week divorce law in order to build up tourist trade in that country. L. Arthur Fedder, who took over a surplus naval hospital in St. Thomas and converted it into a hotel, is booking American acts through the Busch & Peterson agency. Budget is around $1,500 weekly for talent and bands for that inn.

Acts are flown in from New York. Initial bill played that spot last week.

Fedder also operates the Plaza Hotel, Asbury Park, N. J.

Bubbles-Nazarro Pact Invalid, Court Rules

N. Y. Supreme Court Justice Thomas Aurelio last week ruled the management contract between Nat Nazarro and Sublett Davis, the Bubbles of Buck & Bubbles, to be invalid. Court ruled Nazarro's function to be that of an agent and the term "manager" did not apply in this instance.

Court declared that the management wording of the contract to be a subterfuge in which Nazarro attempted to justify a 30% management fee.

Buck & Bubbles several months ago broke away from Nazarro and are being booked through the William Morris agency. Nazarro subsequently brought suit against the team to recover commissions on the engagements booked by the Morris office. Bernard A. Grossman represented Bubbles and Charles D. Scanlon was counsel for Nazarro.

The 54 Room, N. Y., reopened last week with singers Harold Rayne and Mita Moss on the bill. Spot was formerly the Crest Room.

Minevitch Troupe Due Back; Dec. 6 Berle Date

London, Nov. 6.

Borrah Minevitch's Harmonica Rascals are winding up their European tour soon and are slated for a Dec. 6 booking on the Milton Berle video show for Texaco Dec. 6. The comedy harmonicaists featuring Johnny Puleo, played their second Royal Command show last week at the Coliseum.

Impresario Minevitch, who has been producing films, booking concert personalities, etc., on the Continent, from his Paris headquarters, may return from the States with his troupe. He has been residing in Europe the entire past year.

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Hotel Mayflower
•
DAYTON
Hotel Dayton-Biltmore

Miami Bistros

Continued from page 61

his plush spot for pre-season, the unit idea ("Make Mine Manhattan" et al) would have prevailed until the height of the tourist influx.

However, it is now obvious that the Copa will set up usual production, plus names, plan to reestablish itself. Don Arden has been signed to stage the displays, while Benny Davis will again do the music and lyrics. However, the admission idea, is still being mulled, with ringside tables at premium tariffs. In the Lounge, where Barry Gray formerly held forth, will be converted into an intime entertainment room, seating 250.

Clover Club's Jack Goldman with his 400-seater, is also in the market for top names. La Boheme is pretty well set with Joe E. Lewis, Danny Thomas and Tony Martin. Opening show is yet to tioned but not definite. Nearby Colonial Inn will have Harold Minsky's glorified burlesque idea again. It did well with similar policy last year. Brook Club's plans are, at the moment, uncertain.

Kitty Davis' will adhere to Roumanian food and Yiddish entertainment again. The formula was successful the past two seasons, and with the Second avenue type of acts, plus the definite drawing power of the Barry Gray aircasts between shows, spot looks for another profitable season.

Other Spots Readying

Five O'Clock Club is definitely a click. Currently there's the Lind Bros.-Lenny Kent combo. Following there'll be Jackie Miles with Kent probably staying on with him.

The smaller spots are pretty well set. Park Avenue Club is packing them in again with Charlie Farrell plus a modestly budgeted supper bill. Bar of Music, with Bill Jordan at helm, will do good, as it has every year for the past decade, on the same intimery small act idea.

Competish for the medium and larger sized room will be provided by Lou Calvin Celebrity Club, where the comic-owner will head the layout. The Chez Paree, shuttered for several seasons, will reopen with a production composing the better type of performer and line of girls. It's a comparatively be pacted, with Jane Froman men- large room, and will run on a late show policy.

Add the dozens of clubs on the Beach and the mainland which will continue with strip-show policies, the scores of hotel cocktaileries and outdoor patios featuring rumba bands and dancers, and the "joints" with their singers and accompanists and you'll find more entertainment on hand for the tourists than ever before.

Perhaps the plethora of pub-crawling availabilities can be traced to the heavy reservations in hotels. The inquiries and deposits for the winter top any previous prewar year.

At any rate, the annual winter-run will find more entries than ever—and again, more in-the-red operations than heretofore. Somehow, however, there's always fresh dough to keep the majority going.

Paristo ... Jan

HELENE and HOWARD

CAPITOL, Wash, D.C.

SHRINER'S, Buffalo

Balaban & Katz

Continued from page 61

also handle any nabe Essaness house.

Hogan may also be able to offer two weeks of split dates through Standard Theatres of Wisconsin which will probably go on regular schedule after the first of the year. At present some houses are playing horror shows and hillbilly units, but on irregular basis. Using the Capitol, Manitowoc, for Wednesday and Thursday bills, and the Stratford, Chicago, for weekends, rest of the time would be split between Green Bay, Kenosha, Madison, Beloit, and Sheboygan, Wisc. In addition, Newcastle, Pa., and Steubenville, Ohio, are using one-nighters and split weeks, as is Terre Haute, Ind. With the Fox, St. Louis, Kansas City, Omaha, Detroit, Minneapolis, and about four other cities, in addition to spot bookings, there is over three months of theatre work now available for acts in midwest. This doesn't include houses which are playing the Palace, N. Y., vaude units such as Palace in Chicago once a month.

B&K circuit is using top names with Mel Torme heading one show, Dick Contino package another, and a local disk jockey show for the third. In addition some of the talent which plays the Regal, B&K colored southside house, may swing into the circuit.

Kitty Kallen's Cafe Date

Kitty Kallen has been signed to play the Fox and Crow, Morgantown, near Cincinnati, starting Nov. 21. She's set at $1,500.

It's a new room with casino activities which opened last week with Dwight Fiske as the initial attraction.

Saranac Lake

By Happy Benway

Saranac, N. Y., Nov. 15.

Joe Bishop, trombonist with Woody Herman band, still under observation in infirmary. His frau, Virginia Bishop, dancer with the yesteryear Jimmy Hodges musical comedy show, has rented a cottage here so she can be near him.

Anna Nolan, shot in from N.Y.C. to bedside her son, Johnny Nolan, who is flashing good clinic reports.

Slim Vermont, vet blackface comic, took time out from the Vets hospital in Oteen, N. C., to act as m. c. at the Merchants Supper and Dance at Marion, N. C.

Mohawk & Reis dance team en-route from Montreal stopped off to visit Sig Mealy.

Eddie Haskell in from Oneida, N. Y., to bedside chat with Sam LaBallo.

First Community Concert, with the Trapp Family of musicians and singers, drew a packed house.

Helen Pelechowicz elated over surprise visit from Herman Sherman and George Atoff.

Write to those who are ill.

Latino 'Ice Carnival' Looks Set for Big B.O.

Buenos Aires, Nov. 8.

The "Pan American Ice Carnival," which has been touring Mexico, Cuba, Puerto Rico, Central America and Brazil, has now reached Buenos Aires, and teed off Friday (4) to a good start, with SRO at the gigantic 10,000-seater Luna Park Stadium. "Carnival" is produced and directed by Victor Sturdivant, with Dorothy Day as the star attraction. J. Nery is acting as impresario for this venture, which has already made big coin in the other Latino countries, and hopes to do as well in Buenos Aires.

With the entertainment fields grossing even higher than in the record last four years, the "Carnival" should do sock business, although the admission scales fixed are on the high side, ranging from $4 (U.S.) to $1. Because of the time of year chosen, with beautiful spring weather, "Carnival" should take in more coin than the "Ice and Stars" show brought here two years ago by a Latin-American entrepreneur. That show teed off in a cold winter, and Buenos Aires audiences stayed away. "Ice and Stars" did fairly good grosses, but operating expenses and dollar salaries to the skaters put it in the red.

CANADA MAJOR VAUDE MARKET, SEZ FORMBY

A large part of Canada is hungry for live entertainment, according to British comedian George Formby, who last week completed a six week tour of that country. He claimed that many towns in that country haven't had bigtime shows in many years and a picture name can mop up on one-nighters and theatre stands.

Formby proved his contention with his gross of nearly $500,000 while playing one-nighters and theatre dates.

Formby will be in New York for a few days before returning to England. He's slated to repeat his Canadian tour some time next year and may play some U. S. dates at that time.

Michael Rosenberg and his Yiddish comedics set to open at Kitty Davis', Miami Beach, Jan. 11.

Midwest Vaude Dates

Chicago, Nov. 15.

Paul Marr office handling **Arden & Hartman**, dancers formerly with Saul Grauman's act. **Carltons** held over at Washington-Youree Hotel, Shreveport. **La Minda Lang** into the Fox theatre, St. Louis, Nov. 25 for week and follows at the Jefferson Hotel there . . . **Melba Vick** replaces **Patsy Abbott** at the Silver Frolics, Nov. 18. El Macomba, strip spot shuttered last week and is up for sale . . . **Selma Marlowe**, Glenn's Rendezvous producer, is developing club date lines here. Chez Paree show includes the **Allen Sisters**, **Step Bros.**, in addition to **Dean Martin & Jerry Lewis**, Nov. 18. **Norm Dygon & Jr.** held over at the Century Club, Mankato, Minn.

Riverside, Milwaukee, broke recent house record with **Xavier Cugat** orch, first four days hitting $17,786 and over $27,000 on the week . . . Bevy of bookers from other towns here looking over talent includes **Harry Romm**, **Charlie Yates**, **Frank Sennes**, and **Harold Minsky**. **Ginger Kinney** set for the Flamingo, Las Vegas, Dec. 29. **Georgie Gobel** also plays the Wyoming territory starting Nov. 25 for two weeks at the Mapes, Reno and then moving into the Thunderbird, Las Vegas before doing Statler Hotel swing. **Sid Epstein**, Chi William Morris office, off on southern vacation. "High Button Shoes" tab version set for the Riverside, Milwaukee, Dec. 1.

KEYE LUKE

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WASHINGTON POST

Mahoney Shows Up the Gagsters

By Richard L. Coe

WILL MAHONEY, bless his soul, is back at work in this country and the guy's still funny. Long a revue and vaudeville standby, Mahoney's headlining the Capitol stage bill after some 14 years in foreign parts.

But Mahoney's turn on the stage is worth anybody's while. This amusing, hard-working comedian is the act that made vaudeville popular. Seeing him work after the endless parade of gag-cracking Broadway hillbillies who pass for comics is a treat. He sings that funny song about Lily, he dances, he snips the dress off a blonde while she chants soulfully of l'amour, and he winds up playing the xylophone with his feet.

Now, what comedian working the stages today do you find moving one inch away from the mike? What comedian doesn't give you the lowdown on his own personal, [illegible] life? What comedian sings a song, does a dance and bothers to prance around to amuse the customers? [illegible] missed him.

But at that first show were youngsters to whom his name meant nothing and, believe me, they laughed with delight at a fellow whose genial style and homey tricks were not only new to them, but something different from the Lindy Restaurant set.

WILL MAHONEY

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JAY MARSHALL

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THE THREE EXTREEMS
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Fla. Yields to AGVA in Security Issue; Cafes Will Post Bonds With Union

The Florida Attorney General's office last week handed down a decision okaying the posting of bonds with the American Guild of Variety Artists. Ruling was obtained after conferences with authorities and Mortimer S. Rosenthal, who with Jonas T. Silverstone, is AGVA counsel.

Rosenthal, who returned this week from Florida, stated that the attorney general gave an opinion that there is grave doubts that the section of the new Florida licensing law which requires the posting of cafe bonds with the Florida Industrial Commission would be valid, and would certainly not be a valid requirement as far as AGVA is concerned.

Prior to the handing down of this opinion, union had declared that it would not permit acts to play Florida cafes unless union had bonds covering salaries of performers posted with AGVA. Simultaneously, Florida cafe operators declared that they could not afford to deposit two sets of bonds, one each with the Industrial Commission and the union. An impasse was expected that might have delayed the opening of Florida clubs. However, attorney general's opinion removes the controversy surrounding this section of the law.

Lena Horne's Tour

Lena Horne, Negro songstress, is slated to do a European tour starting in May. Singer will play dates in Sweden, Scotland, France and England.

She will be in Europe a little over three months.

Talent Problem Vexes 'Night of Stars' Show But 125G Gross at Par

"Night of Stars" annual benefit for the United Jewish Appeal, held Monday (14) at Madison Square Garden, N. Y., grossed $125,000, on par with last year's figures.

This year's affair, however, was marked by the extreme difficulty in getting many performers to respond. Many that performed in prior years failed to come because of other engagements. Others pleaded that they had worked too many free shows in the past and wanted to be excused, since they had no different routine to show at this event.

Emceeing the show were Harry Hershfield, Henny Youngman and Joey Adams. Others making appearances included Lucy Monroe, Sam Levenson, the De Marcos, Jean Carroll, Guy Lombardo's band, Buddy Rogers, the Paramount theatre show, Arthur Godfrey show, Billy Eckstine, Audrey Totter, Denise Darcel, Abe Burrows, Robert Merrill, Sid Caesar, Sonny Tufts, Dick Rodgers, Kay Armen, Harvey Stone, Diosa Costello, Lanny Ross, Kyle MacDonnell, Arthur Treacher and Allan Jones. James Sauter chairmaned the affair.

Also militating against the "Night of Stars" was the recent Theatre Authority edict which prohibited the Radio City Music Hall from performing. As a result there were no big dance numbers in the show.

Vaude Revival Dwindling in Many Spots, Needs Greater Hypo to Stick

The momentum of the vaude revival has dwindled considerably. While the current season is the best since 1935, the industry's hopes of a goodly number of weeks throughout the country has settled down to just a better than normal amount of playing time.

The announced stageshow closing at the Adams, Newark, has focused attention on the fact that new formulas are constantly necessary if playing time is to grow. The industry has come to the conclusion that there isn't enough of toppers in any particular category of talent to keep a vaude stand supplied with 52 weeks of top stageshows per year.

Many industryites feel that the vaude field originally set its sights too high with attempting to keep houses supplied with eight top vaude acts every week. With budgets for the eight-acters confined to $4,000 or thereabouts, it's seemingly impossible to get the caliber of talent that customers had become accustomed to when theatres were on the name policies.

It's felt that the absence of any new major vauders in recent weeks is due to a new wave of caution that has become apparent in the past two months. While it's true that the majority of houses that have turned to vaudeville operations are in better shape than competitors, it's conceded that grosses in many instances haven't come up to expectations. One of the reasons advanced is the fact that straight vaudeville appeals mainly to older theatregoers which isn't deemed solid enough a basis for permanent customers. The band policy has long fell off heavily at the b.o.

Feeling is returning that many theatres will eventually have to return to name talent. If that happens, then the same problems that beset the vaude field last year, shortage of headliners and high prices, will have returned. That would probably end the vaude revival unless a new batch of attractions came up suddenly.

CANTOR ON GOODWILL WHIRL IN FRISCO

San Francisco, Nov. 15.

Eddie Cantor launched into a four day whirl, which began with a Community Chest show and is scheduled to include a meeting of Eversharp dealers at a luncheon, the taping of two shows, a Hadassah conclave, and the introduction of his protege, Eddie Fisher, to the audience at the Golden Gate theatre, where vaude is being revived with an eight act bill topped by Gus Van, Nov. 16.

Cantor, long a Frisco fave, was hosted by Mayor Elmer Robinson on his arrival.

New Village Nitery

Greenwich Village, N. Y., will have its first major room since the folds of the Greenwich Village Inn two years ago, when the Chantilly room opens with Maxie Rosenbloom tonight (Wed.). Others in the show include Allan Drake and Bobbie Martin.

A line and two bands, Frankie Stewart and Bob White, will alternate for customer terping.

VANCOUVER NITERY PAYS TALENT 35G

Vancouver, Nov. 15.

Palomar nitery here has just splurged on $35,000 worth of talent from GAC. Kay Starr is the first of those booked, opening yesterday (14).

After the pre-Yule lull, Sandy De Santis, operator of the nitery, has scheduled Mel Torme, Red Ingle combo, Louis Armstrong, Mills Bros., Nellie Lutcher, Johnny Moore's Blazers and Peggy Lee for fortnight appearances. Mills foursome, Torme, Ingle and Lutcher will precede engagements here with one-week stands at the Palomar theatre, Seattle.

Bojangles Into Hospital

Bill Robinson is reported in serious condition at the Harkness Pavillion of the Columbia Presbyterian Medical Centre as result of an old heart ailment. Robinson was admitted to the hospital Monday night (14) the day before he was slated to be honored at a dinner being held in his honor at the Grand Street Boys clubhouse. A bronze plaque and a replica of the 71 year-old Negro dancer's shoes were to be unveiled.

Robinson has been suffering with a heart ailment for some time and was invalided last year.

In addition to cafe, video and theatre engagements, Robinson performed at many benefits. He was currently on the committee arranging the Negro Actors Guild benefit to be held at the Imperial theatre, N. Y., Nov. 27.

PHILLY CAFE BACK TO FULL-WK. SHOW POLICY

Philadelphia, Nov. 15.

Lexington Casino, which shifted to weekend entertainment after its recent hassle with AGVA, has resumed full-week floorshows and adopted a name act policy. Rose Murphy opens tomorrow (Wed.) night.

Club will follow with Bill Lawrence, Nov. 25, the Charioteers, Nov. 30, and Ray Eberle, Dec. 7.

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Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, Nov. 11.

Kay Thompson with George Marion, Lee Scott, and Buzz Miller; Joe Marino, Dick LaSalle Orch (10); $2 minimum, $1 cover.

While it's been less than a year and a half since Kay Thompson made her first appearance in these parts, this is her third repeat in this ultra room. It's noteworthy that the reception of the first-nighters here surpassed all others with the seatholders, jam-packed in this swank spot, whistling and shouting "bravo." Such goings-on are strange among Chi's carriage trade. However, this is as commercial an act as ever played any house.

Miss Thompson has put together one of the season's most different acts. With a perfect sense of timing and co-ordination, she weaves her stories with the sock ballet work of three youngsters who were formerly with the Jack Cole dance group. Synchronization of lyrics with the dance has certainly never reached such a peak on the nitery circuit. Whether it's the Robert Alton dance direction or the Kay Thompson choral work, the customers don't really care—it's the combination which starts them cheering.

The entire format of Miss Thompson's routines changed with the dropping of the Williams Bros. from the act. New youth do little singing, mostly short phrases and bits of chatter. Before, the Williams Bros. did a large portion of vocals; in the new routine singer displays a throaty, penetrating pair of pipes. All of the singing is sans microphone. However, use of a mike would be impossible as much of Miss Thompson's chirping is accomplished in nigh near impossible positions as she is flung to and fro by her partners. Although the working space here is small, quartet uses every inch, giving the entire act greater intimacy.

After a patter number explaining how glad she is to be back, chanteuse details the horrible adventures of an Arabian miss adrift in the cosmopolitan world. Story starts and ends in Morocco and is replete with modified bumps and grinds.

Discussing the vogue of psychiatry, the blonde chantress shows the influence of the cinema, with a touch of Bette Davis and Katharine Hepburn, as a sadistic female who tramples over three men.

In "The Blues," strikingly different fare from what has gone before, Miss Thompson sells a plaintive wail in subtle torch style. The hopelessness of the lovelorn singer is one of the most dramatic bits of bistro entertainment ever seen in this room. As Miss Williams wanders off the floor, the mood is sustained by the three dancers who writhe through a pattern of despondency, an effect heightened by excellent lighting. Singer returns to echo her lament for a sock finish.

As a Holy Roller, arm-flailing revivalist, Miss Thompson in "Rejoice" pleads for customers to see the light, get the glow and the spirit. This religious satire is done inoffensively. Then from a sweet-natured maid, she goes into a tantrum because of her cohorts bedeviling her while she's telling the audience they're a likeable group. Denouncing the group, she sings "Get Away From Me Boys You Bother Me," which after some pleading brings a happy ending.

When the audience refuses to let her beg off after 40 solid minutes on the floor, Miss Thompson does a self-authored pop, "Birds Are Talking," before the final exit.

Joe Marino takes over as pianist-conductor during the show and does a fine job backing the quartet. For dance sets, Dick LaSalle resumes the baton to offer his top brand of society music. Band has been augmented for this show with three trumpets and two trombones. *Zabe.*

Flame Room, Mpls.
(HOTEL RADISSON)

Minneapolis, Nov. 9.

Sibyl Bowan, Paul Villard, Jerry Glidden Orch (8); $2.50 minimum.

There are good laughs and enjoyable singing in this show. Comedienne Sibyl Bowan assails the risibilities while Paul Villard provides the vocal pleasantries.

Miss Bowan, veteran performer, directs her comedic gifts in the direction of broad burlesque and her lampooning satires on Bea Lillie and Gracie Fields doing such amusing numbers as "I've Been to a Marvelous Party" and "Walter Led Me to the Altar" are in the groove. Her impressions of Carmen Miranda and Mary Martin also click neatly.

The sea chanties and recitations of Paul Villard possess a fascinating quality. Such vocal numbers as "Foggy Dew," "I've Got a Girl" and "The Pirate Ship" and such poems as "When I Was a Boy" and "Trade Winds" are novel fare for a nitery. As performed by Villard in his quietly dramatic manner to his own accordion accompaniments, they make for a quietly refreshing interlude, and capture heavy applause.

The Glidden orchestra impresses as a highly competent aggregation, as attested by its contributions to the show and customer dancing. Room fairly well filled for supper show. *Rees.*

Shelburne Lounge, N. Y.
(SHELBURNE HOTEL)

Josh White, Patricia Bright, Cy Coleman Trio, Norman Wallace, Raymond Chase; $2.50-$3 minimum.

Continuing with its new policy of offering name entertainers in this room, the Shelburne hotel has followed its initial show (Thelma Carpenter, Mervyn Nelson, Stan Fisher, 3 Bars, Carmelita) with another of the same calibre. Handicapped by a bad location, spot has to depend heavily on established talent to lure the cafe set. Lounge still offers an additional come-on via the cheesecake display provided by transparently skirted waitresses.

Operating on a continuous entertainment basis, show gives patrons a break for conversation between acts. Topping the bill, guitar-strumming balladeer Josh White should draw his following to this spot. White offers six numbers all of which gave evidence of his fine guitaring and singing. Tunes were "Got a Head Like a Rock," "The Foggy Foggy Dew," "Evil Hearted Man," "What's Everybody Made Of," "One Meat Ball" and "Sam Hall." All were solidly received with audience clamoring for more.

Filling the comedy spot, Patricia Bright, an experienced lass, clicks with her funstering. Takeoff on Katharine Hepburn singing "Don't Fence Me In" and bit on schizophrenic gal with Harvard and Brooklyn accent are first-rate applause getters.

Cy Coleman's newly formed trio smoothly backs show in addition to taking solo spots. Outfit composed of Coleman at the piano, Tommy Lucas on the electric guitar and Jerry Wolf on the bass is also airing from the room three times weekly over WNEW, N. Y. Combo does nicely on a "South Pacific" medley and "Lover." Coleman displays keyboard savoir-faire with solos on "Just One of Those Things," an interwoven rendition of Ravel's "Bolero" and Enrique Madriguera's "Adios" and "I Get a Kick Out of You."

Concertinist Raymond Chase is reviewed under New Acts. Norman Wallace does a neat job on the piano interludes.

Marine Grill, N. Y.
(McALPIN HOTEL)

Max Kaminsky Dixieland Band (6); $1 cover.

Bringing a Dixieland band into this room is a wide departure from the Marine Grill's past policy but it's a move to hypo a trade which has been near to moribund for the last year. It's an experiment worth testing, and if any Dixieland proponent can make it work, Max Kaminsky has a big edge over the most of the field.

Kaminsky's combo has a solid four-to-the-bar beat. The band, comprised of Kaminsky on trumpet, Sol Yaged on clarinet, Munn Ware on trombone and three rhythm sidemen, plays with a freshness, despite the old-time rhythms, which belies the transformations in jazz music between the Dixieland and bebop era. When the boys on the bandstand make with the music they themselves are enjoying, then it's gonna be transmitted to the customers. And in this case, it definitely is.

Giving out with so much verve, this band, perhaps, isn't too mindful of its sound level. It's slightly too loud for this room, although framing the bare bandstand with drapes would help the absorption. Aside from Kaminsky's standout horn, the combo has two crackerjack jazzmen in Yaged and Ware. Both lads ride terrific solo riffs and work together with Kaminsky in a tight team, although naturally, this type of jazz isn't rehearsed to the last note. The repertory includes old faves like "Dark Town Strutters Ball" and "Tiger Rag," with the band ready to go on virtually any tune requested by the payees. When one customer, however, asked for "Sleepy Lagoon," Kaminsky brushed her off by saying she had the wrong place and another orch in mind.

Kaminsky is appearing evenings from Wednesday to Saturday, with a Saturday matinee session designed for the student trade. *Herm.*

Park Ave., N. Y.

Joan Barton, Billy Daniels with Benny Payne; $2 minimum, weekdays, $3 Saturdays, holidays.

For more years than he probably cares to remember, Billy Daniels has been knocking around the cafes with hardly the recognition that he deserves. The light-skinned, good-looking Negro singer remains one of the really fine entertainers around, especially in an intime spot such as this. He has voice, personality, salesmanship—apparently everything. Why he has gone no further is something only deep analysis can uncover.

Daniels sings the standards like hardly anyone you've ever heard and the sex appeal that he unwittingly slants toward his audience (and how the women go for him!) is an object lesson for entertainers getting several times Daniels' salary.

"Just One of Those Things," "Only Have Eyes for You," "Deed I Do," "Don't Cry, Joe," "Too Marvelous for Words," "Wouldn't Believe Me," "Can Dream, Can't I" and "Black Magic" comprised his repertoire at this catching—and all sockeroo. His "Black Magic" is especially something to listen to—and watch.

Daniels right now can step into any cafe and wham 'em. He has an able aide in Benny Payne at the piano, the latter also giving out with a song assist during Daniels' turn. Payne also handles Daniels' tiptop arrangements.

Joan Barton, recently caught at the nearby Monte Carlo, opened here last week, being hampered by laryngitis. *Kahn.*

Kitty Davis', Miami B'ch

Miami Beach, Nov. 11.

Radio Aces (3), Herkie Styles, Myrna Bell, Kenny Davis, Johnny Silvers Orch; no minimum or cover at dinner, Supper show $1.50 minimum.

Despite the change in decor for this room, eliminating the brassiness and supplanting a suave atmosphere, it still remains essentially a top showcase for comedy. Second installation of the winter show editions proves it, with the Radio Aces and Herkie Styles making for a double-click with healthier patronage returns now that the budget has been upped.

Returning to this area after a long absence, the Aces, with a new member, score handily with the special material that sets up their mimicry and voice talents to best advantage. Material is the same as that used in previous engagements, but the aud impact is as heavy. Their standard "What Does the Public Want," the takeoff on typical emcees, the zany impreshes with the topper the "waiter in the high hat" gimmick on a Ted Lewis satirization. Back for encore, a called for version of the Yiddish slanted "Joe and Paul," send them off to heavy plaudits.

Newcomer Herkie Style impresses as a fresh young laughmaker with a bright future. The gangling, boyish type, his comedies are at times incisive and yock making. However, some of his stint seems aimless, though the laugh reaction is there. Possesses an instinctive sense of timing and vauting of aud-moods that aids his overall impact. Once he sets up specially tailored stuff for his approach he'll be hitting the top brackets. As is, he has them palming in healthy fashion. Best of his stint is the group of screwball impreshes of screen stars and characters. They're handled in fast funny pace. Biz with band and turn at piano also set off howls.

Myrna Bell sparks things with a fast-paced acro-tap opener, then wraps up with her twists and spins. Kenny Davis holds over with his songs. Johnny Silvers and his orch scrump in bright style. Barry Gray is permanent here with his two hour aircast which takes in everything from comments on local and national events and figures, give-aways, interviews with celebs and localites. There's no gainsaying the fact that he helps bring in a goodly portion of patronage. *Lary.*

Blue Mirror, Wash.

Washington, Nov. 11.

Billie Holiday, 3 Flames, Willis Conover, Dee Lloyd McKay; cover $1.50.

Billie Holiday is making cash register music for the Blue Mirror during her four-a-night two-week stint here, but the nature of the setup is such that she is not adding to her reputation. The Holiday voice is a small, smooth, sexy voice and the singer goes across best when she has an audience that takes it slow and easy and gives her all its attention.

However, this long, narrow room and its convival gabby trade call for a brassy pair of pipes to reach out and "get" the house. Opening night had Holiday fans holding indignation meetings and complaining to the Blue Room staff about the "rude" audiences.

Miss Holiday, at show caught, gave out with four numbers and then beat a retreat from the clamorous crowd. As always, she hit the best with "Lover Man," with which she never fails to make an impression. She sang also "Ain't Nobody's Business What I Do," "Where Are You" and "Try to Find the Man." She has her regular combo with her — piano, drums and bass—which occasionally drown her out due to the acoustical situation.

She is introduced by Willis Conover, local disk jockey, who emcees show.

Backstopping on the bill are the Three Flames—dusky guitar, piano and bull fiddle trio, who are a little short on melody but who play and sing loud and have an excellent sense of rhythm. They offer numbers as the audience calls them out.

Winding up the bill is Dee Lloyd McKay, who has been pounding the Steinway and giving out with her songs for several months at the Blue Mirror. This husky gal is the real surprise of the bill, although she appears as a fill-in between shows. She keeps everybody in rollicking mood.

With some sharpening up of her material and a few more wrinkles in showmanship, this gal could be shaped into a flashy act. *Lowe.*

Ritz Cafe, Montreal
(RITZ-CARLTON HOTEL)

Montreal, Nov. 9.

Rosalind Courtright with George Kent; $1 cover.

Making her initial Montreal appearance, Rosalind Courtright scores with the carriage trade at this swank boite with her okay song selection and intime style. A definite break from the chantoosey-type of chirper who has been dominating this ultra room, she stays strictly with the English vocals, making one exception to the French patrons with a hoked-up version of Edith Piaf's "La Vie en Rose." Although this starts out in French, the usual English twist comes in about halfway through, knocking out what might have been one of her better offerings.

From a fast opener, which sets a good pace, she goes into "Twinkle in Your Eye," "Granada," "Real Love of My Life" and a sock arrangement of Berlin's "How Deep Is the Ocean" for solid plaudits.

With an apparently unlimited repertoire, Miss Courtright careens away from current ballads, even resisting the "Pacific" and "Kate" scores. A medley of oldfashioneds dressed up with some restrained table-hopping proves a hit for the late shows, but something of a crop-clogger for the dinner crowd.

Backgrounding songstress is the pianoing of George Kent. *Newt.*

Cross-Roads
(BLADENSBURG, MD.)

Bladensburg, Md., Nov. 9.

Sonny Howard, Joyce Aimee, Alyce King, Line (5), orch (5); $2 minimum.

Sonny Howard is not only the headliner but comes close to being the whole show at the Cross-Roads, strategically located on U. S. 1 just over the line from Washington, D. C.

The personable singer, with a list of imitations of warblers as long as your arm, works nicely and successfully through his routine, to the delight of the customers who like it. He gives a long show, making no effort to beg off until they've had their fill.

After a little introduction showing how he likes to sing, Howard starts through the routine in this order—Frankie Laine, Mel Torme, Rose Murphy, Tony Martin, Ink Spots, Smiling Jack Smith, Billy Eckstine, Jan Peerce, Nellie Lutcher, Maurice Chevalier, Vaughn Monroe, Bing Crosby, Frank Sinatra and finally Al Jolson.

Weak spot of the presentation is the impresh of Maurice Chevalier singing "Just a Bum" and there appears no reason why the act would not be better if Howard eliminated this one. He does particularly well with his singing imitations of Jan Peerce, Billy Eckstine and Rose Murphy, last good for chuckles.

Alyce King, blonde tap dancer, is niftily costumed and creates a nice impression with her bullfight and "St. Louis Blues" numbers. Joyce Aimee is a local gal who pounds a nice accordion but does much less well as a blues singer. Miss Aimee crowds the mike and in her big number, "I Don't See Me in Your Eyes Any More," came close to blasting the customers with the volume.

Line is on the tall size and colorfully costumed.

Cross-Roads is operated now by Irvin Wolf, formerly a nitery operator in Philadelphia and Atlantic City. *Lowe.*

Bop City, N. Y.

Billy Eckstine, Herbie Fields Orch, Charlie Parker Orch; $2.50 minimum, 98c. admission.

Returning for another appearance at this jazz spot, Billy Eckstine is standing 'em up once again as one of Bop City's strongest attractions. Only Louis Armstrong's date a couple of months back exceeded Mr. B's current drawing power. Eckstine is a powerful fave with the juve fans, with the jampacked bleacher crowds at 98c. a head spilling over into the $2.50 minimum table arena.

Eckstine is delivering virtually the same routine as previously. Caressing each number with his velvety pipes, he sticks mainly to romantic ballads, occasionally changing pace with a rhythmic tune. Each time he introes a song the squeals from the neo-bobbysoxers rise in a crescendo of ecstasy. Eckstine, however, doesn't play up to the adolescents and maintains an aloof air that apparently steams the kids up even more. But beyond all the "personality" stuff, Eckstine has undeniable pipes with a distinctive personality.

For the jazzicologists, the Charlie Parker quintet is dishing up "new sounds" in the most esoteric bebop vein. This combo has an intricate and practically rhythmless attack which demands close attention for detection of the musical patterns. It didn't mean much, however, for the Eckstine fans. Herbie Fields combo, a holdover, continues to sock across terrifically hot music which keeps the customers jumping. *Herm.*

Georgian Room, Seattle
(OLYMPIC HOTEL)

Seattle, Nov. 10.

Dorothy Shay, Charles Drake Orch; $2 cover.

The staid Georgian Room in the Olympic hotel here has not seen the capacity crowds greeting Dorothy Shay since Hildegarde was here last year. Room was sold out for the week by Tuesday and every executive on the hotel staff has been plagued by phone calls from friends wanting reservations.

Miss Shay sticks closely to such tried and true numbers as "Another Notch on Father's Shotgun," "Pure As the Driven Snow" and "I've Been to Hollywood," which she sells in top fashion. Her projection of the tunes is just about perfect, with each sly gesture and restrained wiggle used for maximum effect.

Her one deviation from the sophisticated hillbilly role was with her own ballad, "He's The One," which scored equally well, and she went on to wrap the show up with "Mr. Sears and Roebuck," "Mountain Gal," and "Finishing School" for sock applause. Russ Black, accompanist for Miss Shay, and Charles Drake band do yeoman service in backing the show. *Reed.*

Columbia Room, N. Y.
(HOTEL ASTOR)

Evelyn Downs Trio; no minimum, no cover.

Evelyn Downs Trio recently moved into this pop-priced Times Sq. dining room. Threesome consists of a male member on the accordion, a femme on a guitar, while Miss Downs fingers the Hammond organ. An undistinguished unit, the combo uses practically the same beat on every number.

Arrangements are prosaic and no vocals are used. Purely instrumental group programs such standards as "My Hero," "Kiss in the Dark," "Always" plus an occasional Viennese waltz. A sedate approach is a logical one for the reserved tempo of this room, but a livelier pace is badly needed at times, if only to provide contrast.

Trio suffers to some extent since it can't be observed by all diners. Group is mounted in a recess in the west wall of the room. Patrons directly in front of the podium have no visual difficulty, but those elsewhere for the most part can't see the unit. Extending the platform out a few feet would help considerably. Columbia's cuisine, per usual, is first rate. *Gilb.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Nov. 10.

Debonairs (5), Collettes (4), Griff Williams Orch, Hild Starlets (8); $1.20 cover.

This northshore spot provides a short but lavishly-produced show with minimum talent outlay, since maestro Griff Williams and his marionets comprises high spot of the revue. Hild starlets, as usual, are niftily gowned; emphasis being on costuming rather than choreography. Layout romps along at fast

(Continued on page 67)

VARIETY BILLS

WEEK OF NOVEMBER 16

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 17
Dick Contino Show
Johnny Mungall
Don Baxter Orc
Music Hall (I) 17
Patricia Bowman
Robert De Voye
E Taylor-Kardos
June Gardner
Don Kirkwood
Lee Goodman
Tony Harmon
Rex Raymond
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 17
Robert Harbin
Freddie Stewart
Congaroos
D & D Workman
Rex Weber
3 to fill
Paramount (P) 16
Jo Stafford
Jackie Green
Petro Bros
Paul Weston Orc
Roxy (I) 16
Tony Martin
Sahni Puppets
George Conley
Strand (W) 18
Lofo-A-Poppin of 49

BALTIMORE
Hippodrome (I) 17
David Powell
Ada Lynne
Ada Duval Co
Bobby Kaye
3 Sherwoods
[illegible]
Jane Edwards
Hollywood Variety Show
Ernie Fields Orc
N Miller Chorus
Teddy Hale
Peggy Thomas
Taylor & Anderson
LaTonya
State (I) 17-19
Beck & Mallow
Chuck Brown
3 Rossels
Villanovas
20-23
Winton & Diane
Lora Lee
Boyd Heath
Monroe & Grant

BINGHAMTON
Binghamton (I) 17
Willie West & McGinty
Morris 3
W Ward & Mimi
Carnavales

LONG BRANCH
Paramount (WR)
16 Only
Steve Harris
Molinas
Walter Walters

LOS ANGELES
Orpheum (I) 16
Phil, Dotty Phelps
The Pudgets
Will, Gladys Ahern
Robert Maxwell
Cass, Owen, Topsy
Noble & King
Sybil Bowan
Serge Flash

MIAMI
Olympia (P) 16
Dynamic 3
Virginia Austin
Constance Moore
Jack Marlin
Georgie Tapps

MINNEAPOLIS
Radio City (P) 11-17
Xavier Cugat Orc
Tato & Julo
Norma
George DeWitt

PALM BEACH
Paramount (P)
20 Only
Freddie Martin O

PERTH AMBOY
Majestic (WR)
18-19
Bobby, Dee & Babe
Peter Carr & Eve
Wallace Puppets
Jack Soo
Myles Bell
Four Elgins
Glenn & Jenkins
[illegible]
Carman (I) 17
Trampo Loomies
Alan Clive
Harper & Louise
DeVal Merle & Lee
Earle (W) 18
Duke Ellington Orc
The Orioles
"Mr Blues" Harris
Dusty Fletcher
Tower (P) 22 Only
C Thornhill Bd
Sarah Vaughan
Red Buttons
Acromaniacs

PLAINFIELD
Oxford (WR) 20-21
Ed Mack & Lorraine
Steve Harris
Wallace Puppets
Peter Carr & Ev
Terry Hall
2 to fill

ROCHESTER
Palace (R) 16
Jesse James &

BREAK YOUR JUMP!
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Twice nightly—Mats. Sat., Sun., Hols.
F&M STAGESHOWS Inc.
Paramount Building DOC HOWE New York
Touring Gae Foster Roxyettes

BOSTON
Boston (R) 17
Pitchmen
Milton Douglas
Lee Mara
Lathrop & Lee
Medlock & Marlowe
3 to fill

CEDAR RAPIDS
Iowa (R) 21-23
V & G Hosdock
Carlton Emmy & Mad Wags
3 Arnauts
Sim Tomblin Co
Anthony Allyn & Hodge
Watson & Austin
Pat Henning
Merengs

CAMDEN
Towers (I) 19-21
Chambers & Blair
Prof Fatoon & Myrna
L & L Bernard
Fred Lightner
Tom Dick & Harriet

CHICAGO
Chicago (P) 17
Peter Lawford
Marilyn Maxwell
Jerry Lester
6 Evans
Oriental (I) 17
"High Button Shoes"

COLUMBUS
Palace (R) 21-23
Art Mooney Orc
Rose Massey
4 to fill

DAVENPORT
Orpheum (R) 17-20
V & G Hosdock
Carlton Emmy & Mad Wags
3 Arnauts
Sim Tomblin Co
Anthony Allyn & Hodge
Watson & Austin
Pat Henning
Merengs

HARTFORD
State (I) 18-20
Lena Horne
Gil Maison
Dick & Dot Remy
Martin & Florenz
M Rose & Naldi

Cornell
Chris Cross
Peggy Taylor 3
Doris Patts & Mrs Waterfall
Fred Sanborn
Lani Lynn
Pallenberg's Bears

ST LOUIS
Fox (FM) 17
4 Stamps
Brodiee & Olsen
Minda Lang
3 Edwards Bros
Steve Evans
3 Appletons
Bela Lugosi Co
Aunt Jemima

SAN FRANCISCO
Golden Gate (R) 17
Wyse Jr & P Womack
Clifford & Marion
Gus Van
Svengle
Paul & Paulette
Libonati 3
Eddie Fisher
Morro & Yaconelli

SARATOGA
Congress (WR)
20 Only
Fred Lane
Hi Lo Jack & A Dame
F Tucker & Gloria
Quinlans
Howells
Harris & Radcliffe
3 Bricks

SPRINGFIELD
Court Sq (I) 18-20
Claire & Hudson
Marietta Vora
Jimmy Leeds
R & B Duffy
Virginia Lee Co
Grace Drysdale
Eddie White
Alphonse Berge Co

TORRINGTON
State (I) 20 Only
Jackson & Miss Sugar
Buddy Walker
Louis & Oliver Sis

WASHINGTON
Capitol (L) 17
Mascilles
Gracie Barrie
Helene & Howard
Fred Reber

BRITAIN

ASTON
Hippodrome (I) 14
Reginald Dixon
Wryte Co
Hal Miller
Skating Coloradas
Balcombes
Valencias
Harvey Twins
Phillips & Marie
Lorenz

BIRMINGHAM
Hippodrome (M) 14
Bill Spola
3 Oxfords
Adrienne & Leslie
Aells
Bowman Twins
Musical Derricks
Walter Niblo
Arizonas

BOSCOMBE
Hippodrome (I) 14
Roy & Ray
Nelson Lloyd
Maree Rita
Davis & Lee
Les Mallabaries

BRIGHTON
Hippodrome (M) 14
D & J O'Gorman
Norman & Ladd
3 Monarchs
Madeline & N
Beryl Seton
Slim Allan
Brian Kent
4 Yeomen
Helen Dormers

CHISWICK
Empire (S) 14
Vic Oliver
June Manton
Jeanette Hughes
Ernie Brooks
Elizabeth Gray
Maureen O'Dell
Lionel Smith
Rayner & Betty
Kathleen West
Burns & Brock
Stevil Sis
Fred Lovelle

DERBY
Grand (S) 14
Ice Revue
Len Stewart
Shiela Hamilton
Maurice Barlow
4 Eskimos
Wondrous
Renee Strange
Badminton on Ice
Marjorie Chase Co

EDINBURGH
Empire (M) 14
Ice Cascades
Phil Romayne
Terry Trent
Hosme Brock
Ron Priestly
Rayden & Green
Pat Gregory
Jive 3
Cyrlo Bros

FINSBURY PARK
Empire (M) 14
Shorty Howell
Atlas & Tiny
[illegible]
Rostanda
Bob Andrews
Elroy
John Vree Co
Mushie
Al Carthy
Joan Rhodes

GLASGOW
Empire (M) 14
3 Meteors
Josef Locke
Kathleen West
Dave Morris
Mills & Belita
V & J Crastonian
Joe Lawman
4 Kentons
Thora Drink
Hoffman

GRIMSBY
Palace (I) 14
Felix Mendelssohn
Hawaiian Serenaders
Morris & Morecambe
Ritchie & Wendy
Don Wallace
Ford & Lenner
Tobaveres

HACKNEY
Empire (S) 14
Borah Minevitch Rascals
George Lacy
Balmoral 4
Bonnie Leslie
Andersons
La Celeste
Chas Cole
Alec James & Irene

LEEDS
Empire (M) 14
Jewell & Warriss
Cycling Antons
Victor Julian Pets
Anne Mae
B Dellar Co
Downey & Daye
3 O'Duvle Bros

LEICESTER
Palace (S) 14
Campbell Co
Canadian Mid
Palace Ch
Sioux Dakotas
Mighty Mohawks
Joe Crosbie
Wally Bevman

MANCHESTER
Hippodrome (S) 14
3 Smith Bros
Morris & Cowley
Wilson Keppel & Betty
Warren Latona & Sparks
2 Betty Revved
Annell & Brock
Joe Black
Zio 3
Makia

NORWICH
Hippodrome (I) 14
Lee Brooklyn
Mike Howe
Frank Formby
Jill Manners
Joe Poynton
Brooklyn Lovlies

NOTTINGHAM
Empire (M) 14
C & P Catrolo
3 Chalia
Timer Bros
Henry D Adams

PORTSMOUTH
Royal (M) 14
Arthur Lucan
Kitty McShane
Willer Neal
Skating Desters
Keith & Cortes
Merry Martins

SCUNTHORPE
Savoy (I) 14
Dump Harris & Stan
Billy Barr
Johnny Downe
Eddie Arnold
Joey Hopkinson
Chifton James
Patricia Leish
Monte Marvin
Eddie Lee
California Lovlies

SHEFFIELD
Empire (M) 14
Piddingtons
1 Adairs
Arthur Worsley
Tibbe Bros
Manley Bros
Harry Bailey
Kemble Bros & Helen

SHEPHERDS BUSH
Empire (S) 14
Harry Lester Co
Chris Sands
Regan & Royal
R & M Konrad
Ann Vernon

SUNDERLAND
Empire (M) 14
A Watson Tye
Swain & Swing Sis
A J Powell
Gus Aubrey
J Clitheroe
Allan & Alsaree
Mack & Dering
Semons
John Boden
Mandalay Singers
Tom Katz 6
Stan Stafford

SWANSEA
Empire (M) 14
John Boles
Bebe & Belle
Maude Edwards
Doreen & Victor
Bill Kerr
Olgo
Fran Dowie
A & V Farrell

WOOD GREEN
Empire (S) 14
Deep River Boys
Leon Cortez
Mme Truzzi Pets
Terry O'Neill
Harry Worth
Jack Crisp & Jill
Roy Overbury & Suzette
Krandon & Karna

YORK
Empire (I) 14
Gerry Leader
Piet Van Brachts
Falcons
Frogmen
Anna Revuette
Tarzan Jr
Hazell
Art Aces
Charlie Indre
Conby Jaleen
Aqua Lovlies
Doug Wainwright

Cabaret Bills

NEW YORK CITY

Blue Angel
Wally Cox
Vera Newcombe
Andy Williams
H Chetlines 3
Bop City
Herbie Fields
Wynonie Harris
3 Flames
Alice Hall 3
Billy Taylor 4
Cafe Society
Nellie Lutcher
Ann Cornell
Cliff Jackson
Billy Taylor 4
China Doll
Nora Morales
Ralph Font Orc
Katherine Chang
Tao & Wong
Mira Kim
Canton Bros
Copacabana
Jimmy Durante
Alan Dale
Lopez & Ayres
Terri Stevens
James Barrie
Patricia Adair
M Durso Orc
Alvarez Orc
Diamond Horseshoe
Billy Bishop
Jack Gansert
W C Handy
Billy Banks
Choral Quartet
Juenger Ballet Line
Gleb Yellin Orc
El Chico
Aurelia Ros
Ballesteros & Torres
Yaviito 3
D'Alonzo Orc
16 Room
Harold Barnes
Rita Moss
Havana-Madrid
Miguelito Valdes
De Castro Sis
Dianes
Havana-Madrids
Pancho Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel McAlpin
Max Kaminsky Orc
Hotel New Yorker
Salute to Cole Porter
Honey Dreamers
Ruth Ann Koenen
John Kelly
Don McGrane Orc
Hotel Pierre
[illegible]
D'Angelo & Ann
Stanley Melba Orc
Ralph Lane Orc
Ralph Teterfield
Hotel Plaza
De Marcos
Marie Neglia
Bob Grant Orc
Mark Monte Orc
Perrone Bo Orc
Nancy Nathley
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Maureen Cannon
Ronnie Orc
Hotel St Regis
Martha Wright
Lasslo & Pepito
Milt Shaw Orc
Hotel Shelbourne
Josh White
Patricia Bright
Cy Coleman
Hotel Statler
Vaughn Monroe O
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Irving Fields
Fred Tanner
Iceland
Kern Kobblers
Saphrenia
Owana E Diamond
Ned Harvey Orc
Latin Quarter
Frank Libuse
Alex D'Arcy
Mercene-Abbott Dore
Banks Double Sextet
Gloria LeRoy
Linda Lombard
Ernestine Mercer
Long Troupe
Kirby Stone 5
Art Waner O
Le Coq Rouge
Fritzie Scheff
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Juanita Mabry
Farrells
Richard Hayes
Marion Powers
Bella Smaro
Art Waner Orc
Mocambo
Dorothy Ross
Gene Baylos
Lourette Foster
Monte Carlo
Rex & Gomez
Dick Stabile Orc
La Playa 6
Nightcap
Claudia Jordan
Scotty Graham
Cyril Smith
Marcella Briggs
No 1 Fifth Ave
Simone Dolphen
Downey & Fonville
Hazel Webster
Old Knick
Gene Barry
Paul Killiam
Evelyn Ward
Donald Saddler
Jack Cassidy
Lenore Lonergan
Herbert Kingsley
Jack Galvin
Al Cooper Orc
Old Roumanian
Sadie Banks
Johnny Howard
Domeneys
Gaye Dixon
Sandra Kiraly
Butler Burnell
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Billy Daniels
Dick Rogers
Lynne Wakefield
Penthouse
Johnny Thompson
Archer & Gile
Kurt Maier
Ruban Bleu
Kirkwood & Goodman
Bibi Osterwald
Michael Brown
3 Riffs
Jo Hurt
Julius Monk
Norman Paris 3
Savannah
Manhattan Paul
Sinclair Davis
Andre & Dorthee
Tiny Benson
Lucille Dixon Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Nancy Nilend
Mary Ellen 4
De Leon & Ryder
Geo Moore
Bobby Peters Orc
Alan Holmes Orc
Village Vanguard
Hot Lips Page
Erma Ethredge
Waldorf-Astoria
Peter Lind Hayes
Mary Healy
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Percy Mitchell
Chordmen
Dick Franco
Ann Rador
Buddy Moreno Orc
Blackstone Hotel
Kay Thompson
George Martin
Buzz Miller
Lee Scott
Dick LaSalle Orc
Chez Paree
Martin & Lewis
4 Step Bros
Alan Sis
Chez Paree Adorables & Peeress (12)
Cee Davidson Orc
Monchito
Rhumba Orc
Ciro's
Paul Gilbert
Lorette Foster
Aaron Morie 3
Helsings
Paul Gilbert
Jimmie Jameyson
Evelyn Terry
Lorraine Fortune
Don Bradfield
Billy Chandler Orc
Hotel Bismarck
Jack Greene
Joe Isbell
Bill Bennett Orc
N Edgewater Beach
Merv Hall
Nancy Evans
Dan Large Chorus
1 Meadowlarks
4 Grenadiers
Quintones
Wayne King Orc
Hotel Stevens
"Spice on Ice"
Jean Arlen
Maxwells (2)
Bob Murray
Buddy Lewis
Vivian Adams
Skating Birdsears
Jack Raffloer
Jerry Mapes
Frank Masters Orc
Palmer House
Hildegarde
Salvatore Gioe
Sherman Hotel
"College Inn Stars"
Phyllis Gehrig
Don Weismuller
Christine Nelson
Carmen Albano
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Lou Weinrott
Vera Cahon
Bill Snyder Orc
Vine Gardens
Dolly Kay
Jerry Cox
Dick Glenn
George Moore
Pancho Orc

Garry Davis

Continued from page 1

Paris, third class, had left me rather limp for arguing.

The French Bronx

Everything went as scheduled until the next day the meeting at four with the kids. I had come to listen and all I had done was talk up till then. What a relief when the kids started to sing! But after a couple of choruses of whatever they were singing—in French—I found most of them looking at me and, through their words, giggling away. I asked Dr. Trocme's son, who was next to me and spoke English, what was the matter. He replied that it was a song in which they start off very sweetly, praising, but gradually the verses get more and more insulting, the idea being that the one to whom it was sung had to get up and introduce himself before the verses hit bottom.

Never having been bashful at introducing myself, I immediately got up and said in a voice which could be heard by all, "Je suis Garry Davis." Immediately the singing stopped.

But there I was. Everyone was staring. I turned again to Trocme's son. "Now what?" He informed me that it was my turn to perform. I looked at those kids. I was tired of talking about Truman and Stalin and the United Nations, and what happens when bombs drop, and what I did, when and why. Besides I was tired. And when I'm tired my French gets tired, too. And thirdly, a 10-year-old kid, even if he knew about Truman and Stalin, probably wouldn't care anyway. He's got more important things on his mind. It was quite a spot.

Saved by An Old Act

I said to the group, "I'd rather sing than talk." (All this in French of course!) Applause—no doubt started by those who had previously heard me talk. Well, there I was practically back at the Broadhurst. I don't know what struck me, but the only song I could remember was Danny Kaye's "Let's Face It" curtain, the "Melody in 4-F." This was hardly appropriate. Here for the past year and a half the word which came from my mouth most often was "Peace," and before these kids, I could only remember a song about a G.I. who gets drafted, trained, enters maneuvers, gets wounded, has medals pinned on him, and winds up a war hero!

But there was no out. My mind had hit a blind spot and I was "onstage." I did the number. The kids really laughed. That meant my pantomime was still up to scratch. I got "off" all right, and the pressure was off. I even remembered "Old Mill Stream" and "Working on the Railroad" after that.

That's all of the little story except for an epitaph, which came a week later back in Paris. In a meeting at the Quakers, a young fellow came up to me and introduced himself as one of the adults in the group at the library. I tried to edge away, but something in his eyes told me I wasn't in for a "first night" rap. We talked about the beauty of the school for a couple of moments. Then, during one of those pauses, he said, "You know, that number you did had a terrific reaction among the kids. They get so many talks on peace and brotherhood that that was probably the only way to sell your cause. Now they claim they're all world citizens!"

Pick your own moral, but don't forget to tell Danny (Kaye) and Sylvia (Fine, Mrs. Kaye).

Garry Davis.

("World Citizen" Garry Davis, World War II flyer and an ex-musical comedy dancer, is the son of maestro Meyer Davis. He understudied Danny Kaye in the above-mentioned legit musical.—Ed.)

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, CBS-TV, Paramount News Sportscaster)

COLLEGE

EAST

* Games	Selection	† Points
Columbia-Brown	Brown	20
Wait till next year, when Little's sophomores come back.		
CCNY-NYU	New York U	13
Violets give a farewell gift to Hooks Mylin.		
Syracuse-Colgate	Syracuse	7
Traditional game. Syracuse stronger on attack.		
Princeton-Dartmouth	Princeton	6
Upset! Tiger stronger in the line		
Rutgers-Fordham	Fordham	20
Ed Danowski has more speed and power		
Georgetown-George Washington	Georgetown	13
Margarita has done outstanding coaching job.		
Yale-Harvard	Yale	14
Herman Hickman puts finishing touches on Harvard's worst season.		
Holy Cross-Temple	Temple	19
Crusaders having a tough season.		
Pittsburgh-Penn State	Penn State	7
Great ball game! State to salvage a mediocre season.		
Villanova-No. Carolina State	Villanova	13
Villanova in line for a bowl bid.		

SOUTH

* Games	Selection	† Points
Arkansas-William & Mary	William & Mary	7
Tossup! Razorbacks disappointing.		
SMU-Baylor	SMU	14
Doak Walker in top shape again.		
Duke-North Carolina	Duke	7
Justice still hobbled, Tarheels battered by ND.		
Georgia-Duquesne	Georgia	35
Duquesne playing major league schedule with minor league team.		
Georgia Tech-So. Carolina	Georgia Tech	13
Engineers to win on razzle-dazzle.		
Kentucky-Tennessee	Kentucky	14
Conference crown at stake for Kentucky.		
TCU-Rice	Rice	14
Owls need one more after this for southwest crown.		
Virginia-Tulane	Virginia	7
Game of the Day! Cavaliers are big league.		

MIDWEST

* Games	Selection	† Points
Illinois-Northwestern	Illinois	7
Illini developing powerhouse for '50.		
Indiana-Purdue	Indiana	6
Upset! Hoosiers built for this one.		
Notre Dame-Iowa	Notre Dame	27
Number 36 for the Irish.		
Kansas-Missouri	Missouri	7
Traditional game! Faurot's split-T more versatile.		
Michigan-Ohio State	Michigan	7
Wolverine wins a squeaker on Ortmann's pitching.		
Minnesota-Wisconsin	Wisconsin	6
Upset! Badgers on fire.		
Nebraska-Colorado	Nebraska	14
Colorado below standard.		
Oklahoma-Santa Clara	Oklahoma	20
Santa Clara under-rated, but Sooners too good.		

FAR WEST

* Games	Selection	† Points
California-Stanford	California	14
This one means the Rose Bowl for the winner.		
Oregon-Oregon State	Oregon State	13
State proved its class against Michigan State.		
Southern Cal-UCLA	Southern Cal	14
Trojans an in-and-out power.		
Washington-Washington State	Washington	7
Howie Odell's lads building for next year.		

PROFESSIONAL

NATIONAL LEAGUE

* Games	Selection	† Points
N.Y. Giants-Detroit Lions	Giants	10
Giants building a new dynasty.		
Philadelphia-N.Y. Bulldogs	Eagles	28
Eagles coasting till the Giant two-game series.		
Washington-Chicago Bears	Bears	17
Bears have outside chance for western title.		
Chicago Cardinals-Los Angeles	Cardinals	7
Cardinals healthy and red-hot again.		
Green Bay-Pittsburgh	Pittsburgh	14
Steelers one of soundest teams in the league.		

ALL-AMERICA CONFERENCE

* Games	Selection	† Points
N.Y. Yankees-Cleveland	Browns	7
Browns more versatile than Yankees.		
Baltimore-Los Angeles	Baltimore	14
Dons poorest road club in the loop.		
Buffalo-Chicago Hornets	Bills	10
Bills now showing last season's form.		

SEASON'S RECORD

Won, 249; Lost, 89; Ties, 16; Pct. .737

* Home teams listed first.
† Points are selector's prediction, not the gambling odds.
College games are held Saturday unless otherwise stated, pro games on Sunday unless otherwise stated.

Roxy, N. Y.

Tony Martin, George Conley, Salici Puppets, Roxyettes (16), Paul Ash house orch; "Oh, You Beautiful Doll" (20th), reviewed in VARIETY *Sept. 21, '49.*

Tony Martin heads a routine but pleasing lineup at the Roxy this session. The vet songster is strong on showmanship and apparently continues to have a considerable grip on the bobbysox trade, which gets him over handily. He does a number of current pops and then clicks with some imitations of Chevalier, Harry Richman and Ted Lewis. They're actually considerably more Martin than mimicry, but they give him a peg to project his easy stage presence and are pleasantly diverting.

Martin's continued kidding-on-the-square plugs for his recordings, however, are not so funny. They're definitely in bad taste and he'd be wise either to forget them or get a writer who could make them humorous enough to provide an excuse for them.

Comic George Conley falls into the standard m.c. pattern—at least in his material. He's a considerable variation in appearance, however, giving the impression of a lad who first killed 'em on a campus. He uses a never-smile technique to sell a line of fast gags, which he breaks up with some rather good imitations of screen stars. The mimicry is done in rapid-fire fashion, not drawn out, and Conley makes no effort to identify his carbons if they're not well ... That's all to his credit. A moderate quantity of the material is original, with almost an equal amount being jokes that other similar comics have worn thin over the years. All in all, he's a fairly funny fellow who's at least tickling Roxy audiences if not flattening 'em in the aisles.

Salici Puppets are back with their sock standard, the same routine that has never failed to click here and at the Music Hall, as well as in any number of other houses throughout the country. Among the puppets there are the hand-to-hand balancing team, the professor at the piano, the cigaret smoker and the dancing couples. The technique is tops, and there's the usual showmanly finale of the curtains being drawn away to show the puppeteers at work pulling the strings on their figurines.

The eight boys and eight gals making up the production line are given better-than-average routines this stanza. They open in a Gay '90s number, follow later with an excellent tap sequence to "Alexander's Ragtime Band" and finale the show with a ballroom turn to Tony Martin's warbling of "Dancing in the Dark," which just happens to be the title tune of the 20th-Fox musical scheduled to follow the current pic into the house, a fact of which Martin makes due note. Costuming for all three of the production numbers is especially noteworthy.

Paul Ash's house band is on tap as usual for on-the-beat backing of the turns. *Herb.*

Palace, Chi

Chicago, Nov. 10.

Vince & Gloria Haydock, Carlton Emmy, 3 Aronauts, Charles "Slim" Timblin, Anthony, Allyn & Hodge, Betty Jane Watson & Jerry Austin, Pat Henning, The Herzogs (3), Myron Roman Orch; "The Threat" (RKO).

While the fourth of this series falls right into the pattern of preceding units, it seems that there are still enough vaude diehards to fill this large theatre profitably once a month. For the younger generation the absence of hoopla and the straight run-through seems mild, but all-in-all, it's well received.

Vince and Gloria Haydock start off things with a series of fast taps, then do a takeback to the '20s with a ballroom stint, and wind up with heavy hand for their sitdown clogs. Carlton Emmy and his well trained pooches score in this family spot.

In third place, Three Aronauts get yocks with musical tomfoolery and acro work while playing the violins. What impresses audience most is the bird whistling contest number with femme in eye-appealing plumage. Charles "Slim" Timblin revives an act which hasn't been seen in these parts for many a moon, the blackface country preacher. Perhaps not in the best of taste at all times, seatholders are tickled with mock wedding, with Timblin giving friendly non-assistance.

Teeing off second half of the bill, Anthony, Allyn and Hodge, after short bit of straight terping, start breaking up the house with their Joke adagio dancing. Attractive gal, who seems double jointed, registers both in the mugging and footwork departments.

Betty Jane Watson and hubby Jerry Austin bring the flavor of musical comedy to the program with yodeling "It's a Most Unusual Day" and then blending in fine fashion into "Some Enchanted Evening." After a little chit-chat, pair reprise tunes from "Oklahoma!" in which they both previously appeared, for hefty applause. Pat Henning does his standard act of berating the house manager, with asides to the payees. His impressions of film celebs plus other material gets him off handily. Closer, The Herzogs, offer fine trapeze work with toeholds and high swinging getting gasps from the audience. Plant seems slightly obvious, but does well. Myron Roman does an excellent job of backing the show. *Zabe.*

20th Century, Buff

Buffalo, Nov. 11.

Lee Marx, Bud & Cece Robinson, Rex Ramer, Ciro Rimac, Sanger Ross & Andree, Steve Evans, Howell & Bowser, Edwards Bros. (3), Meyer Balsom's House Orch (14); "Hellfire" (Rep).

This is the third (but not consecutive) week of vaudeville at the Century during the current live talent rash which has now assumed mildly epidemic proportions in show business. These eight acts pack a surprising amount of novelty and talent, and although the show as a whole lacks the kind of sure-fire showmanship which used to characterize the old two-a-day, there isn't anything about the proceedings as a whole that a couple of headliners wouldn't cure. ... are ordinarily considered sufficient to stud the average night club floorshow and eight of these acts in a row make for a pretty satisfactory 90 minutes of entertainment.

Lee Marx opens with some dexterous juggling, utilizing tennis balls, Indian clubs and a balancing stint on a large wooden ball for closing. It is a somewhat superior-to-ordinary turn of its kind, although routined in standard style right down to the femme prop-handler in tights. Rex Ramer's vocal imitations of musical instruments are standout, and his Spike Jones takeoffs are among the high spots of the show. Sanger, Ross and Andree with their burlesque ballroomology win high favor. The laugh returns conceal the fact that the act is frequently on the salty side and distinctly overboard in suggestiveness. The veteran Ciro Rimac and his Latin-American song and dance quartet are fast and stirring workers, although the act still lacks the class which should have pushed it into the upper brackets years ago. Howell and Bowser are a smooth working sepian duo with a well-timed and effective delivery of songs and stories. The Robinsons—Bud and Cece—score in the deuce spot with comic and flashy tapping. Three Edwards Bros. close the show on the piano and with some tumbling and pyramid work thrown in for good measure. Steve Evans carries the emcee chore, but his bar-fly contribution was messy.

Perhaps the most encouraging thing about the runoff is the fact that it was warmly received Armistice afternoon by a capacity crowd that was delighted by the proceedings. The show is doing four performances daily at a 70c top. *Burton.*

Palace, Columbus

Columbus, Nov. 10.

Jesse James & Cornell, Chris Cross, Peggy Taylor Trio, Doris Patts and Mrs. Waterfall, Fred Sanborn, Leni Lynn, Senator Murphy, Pallenberg Bears, Nat Francis House Orch (11); "Wall Hunters" (Monogram).

Third Palace vaude unit to play here has its low spots, but that doesn't seem to faze the patrons who keep crowding the wickets. Management reports solid biz on par with second unit.

Jesse James and Cornell, colored tap and adagio trio, get things off to a strenuous start. Chris Cross wins audience with an expert ventriloquist act comprising three dummies, a life-sized Texas gal getting the best response. Peggy Taylor adagio trio provide a sharp, applause-getting routine featuring Miss Taylor being thrown about by partners.

Doris Patts and Mrs. Waterfall fell somewhat flat with the afternoon audience at show caught. "Whiskers" act failed to come off for lack of novelty. Fred Sanborn, silent comic experiencing a letdown bonus from the preceding act, worked hard to revive the audience and succeeded with a six mallet rendition on the xylophone. Leni Lynn won polite attention for her semi-classic vocals.

Senator Murphy lampoons politics to good effect, and Pallenberg's bears closed show with a fast and expert act. *Dean.*

Music Hall, N. Y.

Patricia Bright, The Danwoods (3), June Gardner, Roy Raymond, Tony Starman, Patricia Bowman, Robert De Voye, Rockettes, Glee Club, Corps de Ballet; "That Forsyte Woman" (M-G), reviewed in VARIETY *Oct. 26, '49.*

Music Hall's current stageshow is a potpourri of widely varied entertainment to suit all tastes. Gamut runs from ballet to tap, from longhair to jazz, from Vienna to Times Square—all in smooth, rapid transformation and of superior quality. It makes a pleasant hour's viewing.

Production numbers are an eyefull. Opener, titled "Concerto," and set to the music of Rachmaninoff's Second Piano Concerto, has Patricia Bowman doing some excellent solo dancing, and Robert De Voye assisting while the corps de ballet offers colorful backgrounding. Midway comes "A Viennese Scene," with the Glee Club in resplendent Balkan military dress, and June Gardner lending her fine coloratura soprano to a spirited rendition of Strauss' "Voices of Spring" waltz.

Final number, "Top Hat and Tails," is a sock windup, with the Rockettes doing their stuff against a Times Square background of vivid illumination in spectaculars. Rockettes, rigged up in top hats and tails, contrasted with sheer stockinged legs, are something to see, looking for all the world like glorified, gorgeous penguins.

Individual acts interspersed between production numbers are okay. Patricia Bright brings a fresh touch to the imitations field with her work, first in an impresh of Katharine Hepburn, then in a burlesque of a torch song as a Brooklyn bourgeoise deb might do it. In addition to a good comedic sense, Miss Bright also has a voice.

The Danwoods, two men and a girl, offer some original acro work, with slim girl supporting one of the men in several balancing stunts, and trio in general keeping audience absorbed. Tony Starman's tapping in the finale, Roy Raymond's vocal support in the Viennese number, and Robert de Voye's brief dancing bit in the opening also rate mention. *Bron.*

Oriental, Chi

Chicago, Nov. 10.

"High Button Shoes," with Frankie Hyers, Betty Boney, Evans Davis, Gene Bal, Joe Calvan, Chris Robinson, Sandra Lee, Joe Layton; Musical director, Joe Milakoff; "Big Wheel" (UA).

While this is obviously not a $6.60 production, for 50c and 98c it's top presentation house fare. In fact, there is too much of the legit theatre in this tab, and for better reception much could still be cut and more vaude acts interpolated. For example, in the football scene some acro work would have helped, and in several other spots where ballet was used, which is more or less foreign to this spot, a more commercial terping would eliminate the titters. However, in the Keystone Cop chase the dance stints socked offer.

Instead of the off-stage voice to set the scene, quartet garbed in the fashion of the 1910s would have eliminated some rough edges. Unbilled group do fine job throughout the revue. Frankie Hyers, as the pitchman returning to his hometown to sell phony real estate, while no Phil Silvers, does a crisp job as the con artist. As the respectable businessman and his wife, Betty Boney and Evans Davis seem at ease in "Papa, Won't You Dance With Me" number. Gene Bal and Chris Robinson as the juvenile love interest display warm, clear voices. Joe Calvan as the swindler's stooge is adequate, but small ballerina, Sandra Lee, and her partner, tall lanky Joe Layton, get nice returns for their terping.

Flats are original for the tab and appear fresh and appropriate. Mixed chorus of 12 has some good ponies, but some of the work is uneven. Musical direction by Joe Milakoff, fronting a house band, is fine. Patronage at first two shows was heavy. *Zabe.*

RKO, Boston

Boston, Nov. 12.

The Sherwoods (3), David Powell, Penny the Horse, Al Herman, Florence Ahn, John & Rene Arnaut, Eddie White, 3 Harstons; "The Reckless Moment" (Col).

With the exception of a couple of spots, current layout shapes okay, and has the distinction of being the shortest bill to play here since vaude revival, entire eight acts consuming about 55 minutes.

The Sherwoods, two boys and femme, open with a solid sesh of balancing and acro stunts. Gal performs some back-breaking stunts as middleman in three-highs, with stint grabbing nice mitt action. David Powell, employing some of his father's stunts, nevertheless has enough of his own material to click nicely. Kid gets plenty of rhythm out of a couple of pairs of shears winding up strong drumming on anything handy while interpolating a few terp steps. Neat all the way. The zany antics of the ridiculous looking Penny, the horse, attempting to follow instructions of Nonnie Morton, gets nice yocks.

Al Herman set a new low for comics with his ancient material getting very little response from payees. Florence Ahn, a slick Oriental thrush, is sock with neat vocalizing of "Night and Day," "Granada" and "My Hero." Gal won biggest hand at show caught and deserved it. The w.k. fiddling and bird talk stint of John and Rene Arnaut proved a neat applause getter. Eddie White, a comic with a high-pitched voice, in next-to-closing was not quite strong enough for this spot, although some of his "Lou Holtz" style gags drew fair returns. Wound up singing oldtime minstrel fave, the "Baloney Song" for mixed returns.

The English imports, the Harstons, three boys and two femmes, wind up with some better than average teeter-board acrobatics for solid applause. *Elie.*

Palomar, Seattle

Seattle, Nov. 9.

Wally Overman, Olivette Miller, Hal Winters, Slate Bros. and Sandra ... Andre ... Delphine; "Fighting Kentuckian" (Rep).

Sparked by the zany Slate Bros., the melodious tonsils of Hal Winters and Olivette Miller's showmanly harping, the bill here this week moves right along for good returns.

Wally Overman opens with okay session of quick sketches, selling his stuff nicely. He dashes off scenic and historical subjects, tossing them to audience and brings up a payee from the crowd for a comedy portrait sketch that gets over well.

Olivette Miller, pretty and stunningly gowned, puts over "St. Louis Blues" and "Embraceable You" on the harp for solid returns, and when called back scores again with her own "I Don't Want to Be an Angel," both vocally and on the vertical Steinway.

Hal Winters, on third, has a good natural voice, selling "There'll Be a Great Day," "Donegal" and "My Bolero" in nice fashion.

Slate Bros. follow with impersonations, nicely handled, and do versions of soap operas and other radio programs. They work easily. Femme partner, Sandra, foils for some further gags. Andre and Delphine, the closer, is an adagio team of some skill, doing a neat turn for good response. Biz fair at first show. *Reed.*

Apollo, N. Y.

Charles Brown Orch (3), Gene Ammons Orch (11), Jackie Mabley, The Blenders (4), The Herzogs (3), Audrey Vanterpool, Jiveadeers (4); "Law of the Barbary Coast" (Col).

Current show at Harlem's vaude flagship is a well-rounded bill that gets customer approval. Comprised of a sax, seven brass, three rhythm, Gene Ammons' band gets the ball rolling with a snappy "Heads Up." Later in the show, Ammons breaks the crew down to a sextet, composed of a bass, piano, drums, trumpet, trombone and sax. The sixman combo provides some okay jump music with their offerings of "Little Sam," "Pennies From Heaven" and "Jug."

Eye appealing Audrey Vanterpool displays a good set of pipes with vocaling of "Lucky Old Sun" and "Because." Made up of two couples, the Jiveadeers offered some fancy jitterbugging that gets over with audience. The Herzogs, composed of three gals, were accorded heavy mitting for their aerial tricksterting. Act interjects a comic touch, with one of the gals doing a trapeze solo dressed in street clothes and wearing high heels.

Sock reception was given comedienne Jackie Mabley. Gal's material is mostly in the blue idiom, but her delivery is pleasant and inoffensive. Show closes with Charles Brown's quintet delivering five numbers with a melodic blues beat. Comprised of a bass, electric guitar, drums, piano and sax, the combo contribs "Drifting Blues," "1 2 3 Street," "I Don't Care Who Knows," "Trouble Blues" and "How High the Moon." Brown does okay vocals on all the numbers.

The Blenders, a singing quartet, are reviewed under New Acts.

Strand, N. Y.

Olsen & Johnson present "Laffs A Poppin' of 1949," with Marty May, J. C. Olsen, June Johnson, Willie Young, Bill Hayes, Dorothy Jarnac, Cook & Brown, Billy Kaye, Charles Senna, Jennie Lewis, Barons Hopper, 6 Mighty Atoms, Andy Rainsheff, Billie Partridge, Line (12); Staged by Olsen & Johnson; dances by John Lonergan; Dave Schooler House Orch; "The Story of Seabiscuit" (WB), reviewed in VARIETY, *Nov. 2, '49.*

It's recalled that Olsen and Johnson, more than a decade ago, took out a small vaude unit called "Hellzapoppin'" into the provinces on a long tour and at the end of this jaunt decided to try their fortunes in the legit houses with an enlarged version of the unit. Since then they've more or less been permanent tenants on the Stem with a term of several years' duration at the Winter Garden, followed by a long stand at the now defunct Carnival nitery, a subsequent engagement at the Madison Square Garden, and a series on video for Buick.

This time Olsen and Johnson have dispatched a unit "Laffs A-Poppin' of 1949" at the Strand theatre, with Chic Johnson's son-in-law, Marty May and Willie Young taking the O&J spots. The top comics are currently taking it easy after their work on the Buick show. The Strand package contains many items seen in their previous endeavors, and it may very well be that much of their material is too familiar to be fresh. Certainly, there are inherent chuckles in their stuff. It's generally reliable fodder of proven laugh value, but the response isn't as complete as it has been on their preceding displays.

Withal, it's an ambitious production, completely in keeping with the Strand's attempts to provide Broadway vaudfilm fans with a different type of entertainment. There are musicomedy touches with a 12-girl line, the sketches are well worked out and were it not for the familiar aspects of the comedy, it might have been one of the theatre's more laudable efforts.

Marty May and Willie Young pace the show with the accustomed O&J speed. The barber shop and courtroom scenes are done in the usual manner and June Johnson's and Bill Hayes' fronting of the musical numbers come off well. In the latter department, the numbers are staged in a fairly cliched vein. J. C. Olsen contributes ably in the comedy sketches.

One of the surprises of the show is the outside act, Dorothy Jarnac, who does interpretive dances in a comedy vein. She's a spritely pixieish personality who supplies the most literate comedy of the outfit.

Another outside turn is Cook and Brown, whose tapstering comes off okay. Sepians net a large mitt. Frank Cook, who has been touring with O&J, gets across in his harmonica and guitar act.

Also in the troupe are assorted midgets and stooges who work valiantly to meet the laugh requirements of the show. The audience participation dance finale is again used and enough ammunition is expended to start a minor Central American revolution. Dave Schooler conducts the house band. *Jose.*

Palace, N. Y.

The Quinlans (2), Medock & Marlowe, Ray Malone, Milton Douglas (2), The Glenns (3), 2 Zephyrs, Joey Bardin, Schaller Bros. (2), Don Albert & House Orch; "Deputy Marshal" (RKO), reviewed in VARIETY *Oct. 12, '49.*

While not one of the better displays here since the revival of vaude, current layout of eight acts is run off smoothly and contains a sufficient variety of turns to hold audience attention and reap merited returns. Outstanding are Milton Douglas with his mumbling and songstering, and Joey Bardin with his comedics and impersonations. Both hit for solid salvos.

The Quinlans, mixed rollerskating duo, give proceedings a lively start with routine of trick skating, climaxed by some thrill stunts, which get appreciation. Medock & Marlowe, male team, do equally well in knockabout acro routine. Ray Malone, personable youngster, gets over neatly in tapstering, which runs gamut of from standard stuff to ballet interps. The Glenns, two lads and a gal, score with their acro adagio work while Two Zephyrs, colored male hoofers, are also solid in fast terping.

Joey Bardin clicks in his stanza, especially in his impresh of Jimmy Cagney in medley of tunes from the George M. Cohan bioptic, "Yankee Doodle Dandy," with some Cohanesque hoofing for bonus. Schaller Bros. (2) close bill with fast trampoline session, interjecting comedy amongst the more difficult feats. *Edba.*

Olympia, Miami

Miami, Nov. 13.

Johnnie Johnston, Penny Edwards, Frank Marlowe, Paul Kohler, Don Francisco, Freddie Carlone House Orch; "Under Capricorn" (WB).

Plenty of marquee lure here this week in Johnnie Johnston and local-lass-who-made good, Penny Edwards. Both turn in click cantos with the supporting act-building pace in zingy fashion to make for satisfactory returns to the stubholders.

Johnston, familiar here via his Copa City appearance, rings the palm-meter with aptly turned, full-voiced versions of "Toot Toot Tootsie," "I Can Dream Can't I," his theme "Black Magic" and "Nothing Like a Dame." Wraps up with easy projection that gets him across to the far reaches of the house.

Miss Edwards sets up a briskly routined session of song and dance that sets well with payees. Well blending of pops and terps builds to solid bowoff.

Laughs for the lineup are sparked by clowning of Frank Marlowe in the emcee spot. In his own slot the guy gathers in the yocks with his sight stuff and overall approach from prattfalls through the topper where he heads into the pit. Some of the gag stuff is familiar, as in the Humphrey Bogart impresh with the drummer assisting on the rim-shots into the comic-worn "I'll stab him instead." Withal, delivery and timing still earns mitts.

Don Francisco tees off matters with his expert wire work that rouses gasps. Deuce spot is ably filled by Paul Kohler and his xylophonics. Best part of stint is the boxing gloves utilization in purveying in Irish ditty. Freddie Carlone house band is taking on the backgrounding. *Lary.*

Fox, St. Louis

St. Louis, Nov. 12.

Sammy White, Bobby Gilbert & Pat Lane, 3 Rays, 3 Bounding Bodos, Ada Lynne, 3 Goetsches, Evers & Dolorez, Marguerite Piazza, Joe Schirmer, Frank Panus Orch, "Yes Sir, That's My Baby" (U).

Two stalwarts of the halcyon days of vaude, plus Frank Panus, who used to baton the tooters when vaude was in its heyday at the Orpheum, lend sock support for the current layout that maintains the standard set last week. Sammy White, well known to even the younger generation through his p.a.'s in "Show Boat" at the Municipal Theatre Assn's alfresco playhouse in Forest Park, is too parsimonious with his eccentric dancing. He uncorks only a few steps as he sings "Figaro" and again just before his finale, when he warbles "That Lucky Old Sun." However, he copped solid guffaws with his interp of Amos & Andy, Rochester and Al Jolson participating in a poker game in which he's the dealer. He also gets a nice mitt with his Russian dialect song and a pantomime of a gal disrobing for bath.

Bobby Gilbert and his talking violin on which he recites "Jack and Jill" in addition to holding the instrument conversation with Pat Lane, the straight, is sock. He also scores with his interp of "Turkey in the Straw," as played by an American, Irish, Jewish and Scotch musician, the latter doing nothing. His windup, "Indian Love Call," wins merited applause.

Marguerite Piazza, a lyric soprano, who scored so heavily last week in her vaude debut, continues with "Beautiful Song" and a medley of ditties from "Bitter Sweet," "Roberta," "New Moon" and "Song of Norway," all familiar to many opera goers.

The Three Rays, shapely gals neatly costumed in blue jackets and yellow ballet skirts, present a nifty knockabout stint that won the mob. The heftiest of the femmes executes prattfalls that are equal to any presented by a male during the present vaude revival. The Three Goetsches, male bike act in which only a unicycle is used, climax their efforts when one fiddles while balanced upside down on the head of the cyclist who wheels around the apron. Ada Lynne, a titian-haired comedienne, neatly attired in a gray gown, is okay with the chair warmers for her interp of a Girl Scout on a hiking trip, a couple of novelty songs and a windup of "The Boy Next Door."

The Bounding Bodos, two youths and a gal who is a little on the hefty side, are a trampoline act that winds up when the one who pulls the zany stuff on the springs does 25 consecutive back somersaults. Evers & Dolorez constitutes the first wire act since vaude came back here and uncovers some nifty balancing stuff, the gal particularly, when she inches across the wire in her bare feet and then tossing the torso and throwing a few bumps. Schirmer, the band's talented banjoist, garnered solid returns for his interp of "Guitar Boogie" on that instrument and "Hungarian Dance" on the banjo, the latter at a terrif pace. House almost filled for session caught. *Sahu.*

Orpheum, L. A.

Los Angeles, Nov. 10.

Vic & Adio, Jacques Cordon, Sheila Rogers, Lucienne & Ashour, Bob Gentry, Walton & O'Rourke, Clark Dennis, Great Harry Kahne, Rene Williams house orch (10) with Herb Kern, "Prison Warden" (Col).

Illness of Joe E. Howard, slated to headline this week's Orpheum bill, has Clark Dennis in number seven spot. Otherwise, it's an okay vaude show that satisfies buyers of flesh entertainment.

Dennis doesn't wow his audience, but does collect good applause for the five tunes he offers. His two encore numbers are best, being "Peg O' My Heart" and "Lucky Old Sun." Rounding out remainder of his 12-minute stint are "Lone Prairie," "I Can Dream, Can't I" and "Jealousy."

The Walton & O'Rourke puppet show in number six spot is the bill's natural topper, but is followed closely by the Great Harry Kahne's upside-down mental gymnastics, which closes the bill. Puppeteers register big with five different numbers, clicking especially strong with the humorous dowager drunk and the piano-singing team. Act is very well staged and handlers' voices are made to fit characters displayed.

Kahne amazes for 15 minutes with his blackboards and chalk. It's a longtime standard turn that spins along swiftly and earns a smart hand for novelty values for present-day vaude audiences.

Vic & Adio, acrobatic hand-balancers, get the show off to a strong start with almost unbelievable feats of strength and balance. In the second spot, Jacques Cordon is an amusing juggler, doing his twirling while wheeling a unicycle atop a small table. Sheila Rogers proves satisfactory with her song impressions of film, radio and legit favorites. Her act is helped by a very personable appearance. Bob Gentry is the bill's funny man. Fresh from a long stand at Earl Carroll's in Hollywood, Gentry throws away his patter in a casual style, but really wraps up his act with familiar takeoff on an expectant father. *Brog.*

Earle, Philly

Philadelphia, Nov. 12.

"Make Mine Manhattan," with Gil Lamb, Betty & Jane Kean, Bobby Brandt, Ralph Young, Muriel King, Stuart Harris, Peggy Henry, Perry Bruskin, ballet, musical director, Jo Lombardi, Earle pit orch (16), "Border Incident" (MG).

"Make Mine Manhattan" is a superior vaude presentation that adds up to a fast and smart hour of entertainment. Perhaps too smart for the bus trade at the Saturday afternoon show at the Earle. Although material is fast and amusing, and Gil Lamb's solo interpolations are nicely geared to the rest of the revue content, the laughs come slowly, except for the more obvious yocks.

Revue is best thing of its type seen around here and vastly superior to its packaged predecessors, "High Button Shoes" and "Grand Ole Opry." Lamb works very hard, and is in virtually everything. Comic gets best results with straight mike routine, all fresh patter and winding up with a takeoff on a bebopper in a film house. He also romps through the "United Nations Cafe" business, playing all the various delegates, and in the amusing "Noises in the Street" quintet.

The Kean Sisters both show to decided advantage, Betty particularly going over with the "Trafty" number and she clowns for solid results with Lamb, whenever femme stooge is called for. Jane Kean does an impersonation routine based on characters at the theatre, and the two dual in a night club bit that would be fair enough ordinarily, but is a letdown in its present setting.

The chorus of nine girls and eight boys is well drilled and appropriately costumed for a revue the theme of which is cued by the opening song number "Anything Can Happen in New York." The productions are fine, played against effective drops and concluding with "Saturday Night in Central Park."

An unusual item was the "Phil the Fiddler" ballet, a bit of sophisticated terping that was something of innovation for the Earle, but which clicked with its overall effectiveness, plus some very intelligible singing by Ralph Young. Bobby Brandt is a standout both in the tap and ballet departments. *Gogh.*

Fox, Detroit

Detroit, Nov. 12.

Art Mooney orch (15); Jimmy Wakely; Toni Arden; Gene Sheldon; Kanazawa Troupe (3); Berry Bros (3); "Fighting Man" (20th).

A blending of three recording faves with three variety acts is providing top entertainment and packing the customers in at the Fox. Manager Dave Idzal is back in the $45,000-$50,000 gross groove with this one after an unhappy experience with straight vaudeville a couple of weeks ago.

Art Mooney, a Detroit boy, and his crew keep the show hoppin' at a lively pace, and, incidentally, provide plenty of laughs with their slapstick antics. They score heavily with "Hop Scotch Polka," "Toot Toot Tootsie" and "Canadian Capers." Those are all Mooney disclicks.

The show serves as the solo debuts for Cowboy Jimmy Wakely and pert sweet-voiced Toni Arden. From the way the audience reacted to their songs it looks like this pair can go far in solo stints.

Wakely effects a shy, rather befuddled attitude that works in naturally with his 10-gallon hat, guitar and flexible, easy-to-take voice, which breaks into a yodel every now and then. He does well with "Slipping Around," which he recorded for Capitol, "Ida" and "Lucky Old Sun."

Miss Arden practically stops the show with "A Little Love, a Little Kiss." She has a sweet, lilting voice with a large range which she controls neatly. Her other numbers are "I Can Dream, Can't I," "Sometimes I'm Happy" and "You're Breaking My Heart."

A master of pantomime, Gene Sheldon proves that he also is a banjo virtuoso. His antics kept the crowd laughing and his playing kept them applauding.

The Kanazawa Troupe of three Japanese foot-jugglers do amazing things with a barrel.

The only less than bright spot on the program was the Berry Bros. Close with dancing acrobatics and cane spinning. *Trow.*

Chicago, Chi

Chicago, Nov. 11.

Four Evans, Jerry Lester, Marilyn Maxwell, Peter Lawford, Louis Basil Orch, "Beyond the Forest" (WB).

Current layout's one of the most incongruous yet slickest bills seen in these parts in many a month, and proves to be a solid click, if standout crowds for every show on the day caught, are any gauge. There's appeal for every type of person, from the bobbysox brigade to the adult contingent, with enough s.a. and comic relief for the 21 to 40 age bracket. Although the squeals from the juve fans prevents any real chatter or pat routine from comic Jerry Lester who's teamed up with Hollywoodite Peter Lawford, Lester manages to set the pace of the show with his emceeing and gags, keeping aud in good spirits.

Four Evans open show with a sock dance routine with brother and sister bringing on parents after a neat bit of tapping. Oldsters exhibit some clean soft shoe and tap, as done 30 years ago, with each of the youngsters doing solo stints before all four take over. Family appeal is solid, and act's terpsitic abilities project for healthy applause.

Lester does his hilarious "Take It or Abandon It" bit about a guy with 50 phones waiting for his call from a jackpot program. Stint's punch line increases the high spirit of the seat-holders, as does his ad lib banter with the teenagers down front who keep yelling for "Mule Train" and other fave disclicks when Lester asks for song suggestions. Comic introes Marilyn Maxwell, picking up his individual routines later.

Miss Maxwell, gowned in a snappy black and gold striped off-the-shoulder number, doesn't disappoint from the "appearance" angle, definitely looking like a glamour gal from Hollywood. Her vocal efforts garner lusty mitts and catcalls, particularly "Don't Cry Joe," "Some Romance" and "A Good Man's Hard to Find." She's better prepared than most femmes who take their turn on the boards, and gives out to please the payees.

High-point of the 55-minute show is the appearance of Peter Lawford, whose prevented from doing much of anything with Jerry Lester because of the bedlam that breaks loose. Metrotite attempts comic routine with Lester, but is drowned out by the shrills, everytime he tries to open his mouth. Lester takes the s.o.s. by having Lawford stand still, walk and smile, each in turn getting louder shrieks from the youngsters and heftier laffs from the adult aud. Miss Maxwell comes back for a bit of chatter about love-making with Lawford, which creates more of a madhouse. Lester's clowning through the whole take, and adlibs to the aud, embellish the spirit of the turn, while the finale which finds Lawford doing some jitterbugging, practically blows the lid off the theatre.

Entire layout packs a wallop of showmanship and audience appreciation, with kibitzing and fun taking precedent over talent. Bill's held together by the deft inanities of Lester, who takes command of any retort thrown him by the unpredictable aud, giving out with on-the-spot remarks, and songs (plus a spontaneous ditty wishing the kids were back in school) that garners laffs from young and old alike. Lawford, too, has much to his credit; a pleasant personality that projects modesty and subdued British charm, besides giving the kids the idea that he doesn't mind their raucous carrying-on. Although he was prevented from doing the French ditty with Miss Maxwell from "Good News" because of Armistice Day and the school bunch, Lawford gave seat-holders what they had expected: the chance to look and squeal. Louis Basil again delivers nifty show-backing, as well as an assist to Lester in his skit. *Greg.*

Night Club Reviews

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Marine Room, Chi

pace, keeping conventioneers in rapt attention throughout.

The Debonairs tee off with a clever "Machine Age" tap routine. Five youths, in white ties and tails, transform paper and other stunts for solid appreciation.

The Colleens, four slick-looking chicks, background the Hild starlets routines on "Irish Lullaby" and "Italian Street Song." Gals have intricate arrangements, particularly on encore number, "Whiffenpoof Song." Fasties like "MacNamara's Band" are better and suited to gals' limited range.

Griff Williams again presents his marionet maestros, including Paul Whiteman, Cab Calloway, Ted Lewis and his own miniature, backed by appropriate theme songs. Stint atop gold piano with effective lighting, wins applause. Maestro's theme, "Dream Music," with line and entire cast, makes a sock finale. Orch turns in neat show-backing and keeps large floor crowded for the dance sets. *Greg.*

Triangle Room, Pitt

(SEVENTH AVE. HOTEL)

Pittsburgh, Nov. 10.

Mary Small, Harry Bigley Orch, Norma King, Johnny Costa; no cover, no minimum.

One of Pittsburgh's oldest inns, Seventh Avenue Hotel has gone through nearly a century without going in for any kind of entertainment except small musical combos, a vocalist and an organist. It's catered for a long time to the strictly middle-class crowd, and stuck to a lower-case policy.

But biz has been way off lately, and Frank Silverman, who owns the spot, has decided to try a shot in the arm. Unfortunately, he's picked a bad time for the experiment, what with the steel and coal strike.

For the present, Silverman is going to use only one act, although budget's been upped by addition of couple of men to Harry Bigley's band, which previously was a quartet.

Silverman's grabbed a winner to tee off his new policy in Mary Small. She's never played a club here, in fact, it's her first visit since she was a kid playing vaude. Gal's a showman right to her finger tips and has the crowd in the palm of her hand before first song is half over and keeps them there right down the stretch. She socks the pops with plenty to spare.

Bigley's band, with Norma King on the vocals, plays for the performers and also for dancing in a small area, while Room has a crack pianist in Johnny Costa, who takes over at opening and stays through the dinner session. He's a keyboard wiz and a fave here. *Cohen.*

New Act

THE BLENDERS (4)
Songs
15 Mins.; One
Apollo, N. Y.

Negro boys harmonize well, but nevertheless stand as just another addition to the ranks of colored quartets. However, group should go over well in situations similar to this. Quartet's renditions of "Need Your Love" and "Why Good Man" are applause-getters.

A comic takeoff on the Inkspots harmonizing on "If I Didn't Care" could be toned down a bit.

SAG's Move

Continued from page 1

directors, Reagan offered a four-point resolution, covering the actors' stand, which will be voted upon by mail referendum. Resolution embodied the following points:

"1. Reject participation in the proposed 'Television Authority' because the plan provides for giving this new union control over motion pictures made for television and thus sets up two unions for actors working in motion pictures. 2. Continue the Guild's efforts to find a peaceful solution of the television dispute.

"3. In the event that some of the live talent unions wish to form a new union such as TVA, to protect their own interests in live television performances, the Guild shall continue to explore the possibility of SAG, in conjunction with Screen Extras Guild, entering into a 50-50 partnership with the live talent unions. . . . 4. In the event that the Guild's various offers for a peaceful solution are rejected by the advocates of the proposed 'TVA' the Guild shall proceed immediately to organize the field of motion pictures made for television."

There are no indications that the other five Guilds intend to accept the SAG's proposals, although they did nothing in the past week to formally breach the relationships with the SAG and SEG. At a 4A's meeting convened at CBS' Playhouse Thursday (10), Equity councilman Sidney Blackmer declared that the 4A's board will proceed with the formation of the TVA without SAG if necessary.

Other spokesmen for the American Guild of Variety Artists, American Federation of Radio Artists and American Guild of Musical Artists gave no sign of willingness of yielding to SAG's demands. George Heller, AFRA exec secretary, stressed that all Guilds were losing valuable time in not settling the jurisdictional matter and getting down to operations before the video baby becomes a giant. Such a move, in opposition to SAG's declared intentions, was seen as breeding open warfare within the 4A's.

At the SAG membership meeting at the Hollywood Legion Stadium, some 1,500 members were handed a "Television Primer" pamphlet covering the history of the video jurisdiction negotiations. Brochure, which is being mailed to all 4A's members, charges TVA promoters with selfish interests in seeking to establish a new and powerful union which would operate under a "rule or ruin" policy. It asserted the TVA would create highly paid administrative jobs, extract dues from actors, set up two unions for film talent and cut across established craft lines.

Following the SAG meeting, spokesmen for the other talent guilds issued a blanket denial of the pamphlet's charges and accused SAG leaders with "misrepresenting" their position.

Moscow Tries

Continued from page 1

produced daily by the Hollywood studios."

Broadcast declared, in part:

"Most of the pictures running in New York, Chicago, Detroit or San Francisco include quite a few which glorify war and call for militarization of the country's whole life. One of the many examples that can be adduced is Warner Bros.' picture, 'Task Force.' This film, a Delmar Daves production, appeared on the screen in direct connection with the aggressive North Atlantic pact and the whole military program of Wall Street . . .

"As John Howard Lawson, the progressive American scriptwriter, said some time ago, another aspect of the attempts to mobilize the films is the morbid sexual picture which insults human dignity . . .

"Have you ever seen a Hollywood picture that gives a truthful picture of the American workers who are always in a desperate struggle against the big monopolies for their fundamental rights, their very existence? . . . The Motion Picture Assn of America, under Eric Johnston, 'the former president of the American Chamber of Commerce, sees to it that such pictures do not appear.'"

N.Y. Public Library's Theatre Collection Badly Needs Funds

Increasing number of complaints from individuals connected with legit are being received anent the curtailment of services at the N. Y. Public Library's Theatre Collection. Chief gripe from the Broadwayites—who run the gamut of actors, dramatists, publishers, costumers, directors and stubholders—is that the unique collection is available only on a limited schedule. Doors are open five or six days a week, afternoons only, which excludes many who want to take advantage of the stage library.

Additionally, the collection is so pressed for funds that operations are being hamstrung. New York theatre and film programs once available on call to the public are no longer being mounted and consequently are difficult to use. Bibliographies, continuously demanded by research workers, are not being kept up to date. The cataloguing of thousands of theatrical photos has been dropped and hundreds of pictures and posters can't be used because they're packed in makeshift bags. Masses of playbills, photographs, scripts and books are collecting dust in warehouses or in the library's stacks, no longer accessible to the public.

Lack of space has forced the end of regular exhibitions of rare pictures and important designs. In fact, there isn't even room for a bulletin board announcing off-Broadway productions, drama contests, lectures and showings of unusual films, library users beef.

Despite the cramped quarters and small budget, the collection served 20,300 persons last year—and the list reads like a Who's Who of the theatre. Among the names are Jo Mielziner, Lee Simonson, Robert Edmond Jones, Oscar Hammerstein 2d, Guthrie McClintic, Cheryl Crawford, Leland Hayward, Marc Connelly, Ferenc Molnar, Joseph Wood Krutch, John van Druten, Paul Muni, Charles Laughton, Katharine Cornell, Maurice Evans, Boris Karloff, Margaret Webster and reps of publishers, film companies and costume houses.

Regular users of the Theatre Collection feel that conditions could be vastly improved with an additional grant which would permit hiring additional staff assistants and page boys.

'Psychodramatic' Theatre for B'way

"Psychodramatic" theatre presentations in N. Y., confined in the past mostly to off-Broadway lecture halls, will be a main stem attraction. Beginning Sunday (20), Dr. J. L. Moreno's "Theatre of Psychodrama" will play the Mansfield for a series of 27 consecutive Sunday performances. The Mansfield presentation will be a carbon of the sessions held by Dr. Moreno at the Psychodramatic Institute, N. Y.

Program calls for volunteer members of the audience to present personal psychological situations. Other audience participants are called up to the stage to contribute to the issue presented, and in this way join in creating the actual true-to-life drama of the protagonists. A psychodramatic director controls the proceedings. No professional actors are used. Contrary to this type of operation, the Dennes psychodramatic theatre, also located in New York, uses actors to portray the psychological incidents being presented.

Slow-Building Biz Plagues Touring Co. Of 'Mister Roberts'

Columbus, O., Nov. 15.

Slow-building business is apparently plaguing the "Mr. Roberts" road company, which has John Forsythe in the title role. Producer Leland Hayward has come up with what he hopes is a solution. Hayward stated his problem in letters to Columbus (O.) dramatic critics.

He wrote that no expense has been spared in making the road company a topflight troupe, but that expenses are such that the play must do near-capacity business at every performance to keep running. Experience has proved that the company opens to fair business the first night, has good business the second night and then plays to capacity the rest of the stay. Rochester, N. Y., he cited as typical. "Mr. Roberts" opened at slightly more than $2,000, took in $2,900 the second night, $3,600 the third and $4,000 every night thereafter.

As Hayward sees it, patrons hesitate to buy tickets until they are assured the company is a good one. It has always drawn excellent notices, and this apparently accounts for the steady climb at the boxoffice. So Hayward asked the Columbus critics to view "Mr. Roberts," which plays at the Hartman here the week of Nov. 28, in Detroit and to write an advance review of the play.

By this method, which Hayward agrees is "breaking all precedents," he hopes to beat the two-day ticket sale lag. "... precedent will have to be broken," wrote Hayward, if expensive productions are to continue to tour.

The Columbus crix, a busy crew which covers films and concerts, at this writing had not yet made up their minds whether they could take time out for the Detroit junket.

Charles O'Brien Kennedy

Harks Back into pre-Victorian Theatre Lore, with an erudite piece on

Mobs and the Theatre

* * *

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

Biz Mgr. Sez Shubert Also Favors Theatres In 44th & 45th Streets

Editor, VARIETY:

Having negotiated on various occasions with the Shuberts for the rental of New York theatres, I was interested in Lee Shubert's statements at last week's Drama Desk luncheon, as quoted in VARIETY.

"The manager," it was reported, "contradicted what he said was the general belief that the 44th and 45th street theatres are the only desirable ones for Broadway shows. They have the idea they can pick up business from the overflow, but no show can live on that. There isn't enough money from overflow to make any difference."

It seems curious, in view of Mr. Shubert's belief, that the Shuberts almost invariably book their own productions into those same 44th and 45th street houses, not in any of the other locations available to them. For instance, they put "The Lady Says Yes" into the Broadhurst, on 44th street, several seasons ago, not into one of their just-as-good theatres. Again, when they brought "My Romance" to New York last season they put it into the Shubert theatre, on 44th street, even moving the sellout "High Button Shoes" to the Broadway theatre to make room for it.

Later, when "My Romance" had proved to be a flop, they moved it to the Adelphi, located strictly in left field, while "Anne of the Thousand Days" went into the Shubert. Can you imagine "Anne" opening at the Adelphi?

At the moment, it may be observed, the only Shubert show in town, "Yes, M'Lord," is playing at the Booth, in 45th street. So Mr. Shubert appears to share "the general belief that the 44th and 45th street theatres are the only desirable ones for Broadway shows"—at least for his own Broadway shows.

Business Manager.

ACTOR-CARTOONISTS' SHOW FOR U.S. BONDS

National Cartoonists Society, headed by prexy Milt Caniff, will stage a one-niter revue, "Tongue in Cheek," at the Belasco theatre, N. Y., Nov. 28, with sketches written by the society's members, and featuring Broadway and Hollywood stars. Mary Martin, William Gaxton, Ray Milland and Dunninger will be among the performers. Sketches were written by Otto Soglow, Al Posen, Ernie Bushmiller, Dow Walling and C. D. Russell.

Al Capp and Rube Goldberg will be the emcees, with Hudson Faussett directing. Affair is being staged in conjunction with the N. Y. Savings Bond division.

Kafka Novel in 1st English Play Version

Hollywood, Nov. 15.

First Englished production of "The Trial," which has been dramatized from Franz Kafka's novel by Andre Gide and Jean Louis Barrault, will be premiered at the Pasadena Community Playhouse on Dec. 7. Frank Sundstrom, Swedish legit and film player, will star and direct.

Sundstrom and his wife, Jacqueline, did the English translation. Show will play for two weeks in Pasadena. Sundstrom then plans to take it to London.

Greta Rauch signed as assistant to Kenneth Klein on bookings and public relations at Carnegie Hall, N. Y.

FIRST LEGIT THEATRE FOR PALM SPRINGS

Palm Springs, Nov. 15.

Pitched in a tent, but one with cushioned seats and indirect lighting, "Blithe Spirit" will bow here Jan. 3, launching the first legit theatre this desert resort has had. Operation will be called the Tent-house theatre.

H. M. Rogers Productions, headed by Rogers, plans also to produce "Years Ago," "Male Animal" and "Pygmalion" here. Michael Ferrall will direct. Tent structure will be able to seat 500.

Pitt's Nixon Bookings Pretty Solid After Lull

Pittsburgh, Nov. 15.

Theatre Guild thought better of putting Katharine Hepburn's "As You Like It" into the Nixon week before Xmas, and pulled the subscription play booking out of that slot and changed it to Feb. 6. That means house will be dark right before the holiday.

Season seems to be shaping up all right at Nixon after an unsteady getaway, and bookings are pretty solid now for some time. Following "Student Prince" next week, "Summer and Smoke" comes in, with "Lady From Paris" opening tour right after that. Xmas week brings in Monty Woolley's "Man Who Came to Dinner," and New Year's "Philadelphia Story" with Sarah Churchill and Jeffrey Lynn.

This is last year for historic playhouse. On May 1, wrecking crews will move in, and Aluminum Co. of America will build new modern skyscraper. So far there have been no indications of another legit spot, although talk still centers on Senator, now a film site under lease to Harris Amus. Co.

Sherman Stays in 'Brig'

London, Nov. 15.

Hiram Sherman, comedy lead in "Brigadoon" here, is remaining in the show until next April. He had intended to return to the U. S. at the expiration of his six-month contract, but has agreed to an extension, with more favorable terms under the devaluation.

Other Americans in the musical are also continuing for the time being.

Wins Toledo $500 Prize

Toledo, Nov. 15.

Harold Jardiker Taub, New York freelance writer, was named winner of the Edward Lamb $500 prize playwriting contest sponsored by the Toledo repertoire little theatre, for his three-act historical play, "Victoria and Palmerston."

It will be presented by the repertoire theatre for 10 shows, beginning March 17. Taub won from a field of 232 entries.

Inside Stuff—Legit

Actors in the Terence Rattigan playlets, "The Browning Version" and "Harlequinade," at the Coronet theatre, N. Y., are no longer able to make evening television appearances since the playing order of the shows has been reversed. When "Browning" was done as the opener, members who are in the larger-cast "Harlequinade" could take early-evening video dates. But with "Harlequinade" now offered first, the players are not free until the latter part of the evening, when most dramatic TV shows are over.

Bertha Belmore, character comedienne in "Harlequinade," but who doesn't appear in "Browning," is the only one who had to cancel a scheduled tele appearance, but others have discontinued consideration of similar deals.

Although "Finian's Rainbow" was a flop in London's West End, it has gained the questionable distinction of being parodied in a provincial variety revue. Touring burley, titled "Glocca-Morra-Begorra," was at the Empress, Brixton, last week. It's supposed to be vaguely in the nature of a lampoon of the U. S. musical comedy, in which the hit song, "How Are Things in Glocca Morra?" referred to a mythical town in Ireland.

Another provincial show, "Fanny Get Your Fun," obviously a title switch of the Broadway and West End hit, "Annie Get Your Gun," has been touring for more than a year. In its case the use of the tag was contested in court.

Four of the management's 50 house seats for each performance of "South Pacific" are allotted to minor members of the cast, in rotation, so they can take care of requests from relatives and friends. With 14 seats supplied henceforth to the Damon Runyon cancer fund, the remaining 32 seats are shared by the authors-producers Richard Rodgers and Oscar Hammerstein, II, director-producer Joshua Logan, producer Leland Hayward and stars Mary Martin and Ezio Pinza. Another 50 seats for each performance go to the Shuberts, who operate the theatre.

Eddie Rich's touring edition of Moss Hart's "Light Up the Sky," financed at $20,000, has 24 limited partners, of whom 15 put up $400 apiece, two supplied $200 each and two are in for $200 each. Of the others, two advanced $1,000 each, and there are other single slices of [illegible] and $[illegible]. Only investors from show business are [illegible] Hershey, who stage-managed the original Broadway production, and Arthur Klar, souvenir booklet agent. Many of the backers are from out of town.

Without any public announcement or mention in the press, Carl Benton Reid withdrew from his featured role of Sir Toby Belch in the revival of "Twelfth Night" two weeks in advance of the closing Saturday (12) at the Empire, N. Y. He reportedly went to the Coast on a film deal, with Michael Wyler taking over the comedy part. For the final two weeks of the production's run, the cast had accepted a cut in salaries.

Margaret Marshall, the Nation's literary editor, is currently filling in as the mag's drama critic. Miss Marshall is pinchhitting for Joseph Wood Krutch, who fell ill and was unable to attend the Broadway openings of "Montserrat," "Regina" and "Lost in the Stars." Krutch is expected to be out a few more weeks with Miss Marshall continuing as the mag's drama reviewer.

Frank Loesser, who arrived in New York last week from the Coast, is completing the songs for "Guys and Dolls," musical comedy for which Jo Swerling is writing the book based on Damon Runyon characters and stories. Cy Feuer and Ernest Martin will produce. One of the songs, which he wrote several years ago, is titled "The Delicatessen of My Dreams."

Legit Bits

In last week's VARIETY review of "I Know My Love," actor **Geoffrey Kerr** was inadvertently referred to by the name of the character he played. . . . **John M. Murtagh**, New York City commissioner of investigations, vacationing at Sea Island, Ga., until after Thanksgiving. Pending his return, there will probably be no final approval of a new set of theatre ticket rules by the New York City department of licenses. . . . Backers of "Death of a Salesman" have received another $30,000 dividend, making a total profit $60,000 thus far on the $100,000 investment.

Flora Roberts has joined the **Gloria Safier** agency as a full partner, and will handle plays while Miss Safier concentrates on talent.

Louise Fickett, in the cast of "I Know My Love," at the Shubert, N. Y., is a daughter of **Homer Fickett**, director of the "Theatre Guild on the Air" series. **Katharine Bard**, also in the Lunt-Fontanne show, is the wife of **Martin Manulis**, who has staged several plays for Lawrence Langner at Westport, Conn. And in the same cast is **Betty Caulfield**, sister of film actress **Joan Caulfield**.

Herbert Machiz, co-director of Studio Six, youth theatre, sailed for France last week on a fellowship award for one year's study of the theatre and films at the U. of Paris.

"The Admiral Had a Wife," originally intended for production by **Jose Ferrer** in 1941, will be put on at New York's Manhattan College under its new title, "Commander's Wife," for three performances beginning tomorrow (Thurs.).

Ellen Carstensen Reenberg, Danish actress, currently on a cross-country U. S. tour studying theatre operations for her government. **Per Skablen**, Norwegian thesper, back home after spending several months in the U. S. **Alvin Epstein**, American mime with the De Croux troupe in Paris, returned to France. **Refka Goltman**, Turkish actress, here to learn English and study the American theatre. **Keith Chalmers** placed by the American National Theatre as recreation director of the N. Y. Boys Club. Drama Lab will present **Nishan Parlaikan's** new play, "Their Hills are Scarred," as its initial offering of the season at the Master Institute tonight (Wed.). Proceeds go to the Wiltwyck School for Boys. **John Beal** takes over William Eythe's role in "Lend an Ear."

While the management of "South Pacific" is allotting 14 tickets per performance to the Damon Runyon cancer fund, for the month of December the management of "Kiss Me, Kate," another Broadway hit, will allot eight seats per night to the same agency, which will sell them for what it can get on a boxoffice-price-plus-donation basis.

Coast actors **Ed Max**, **Reuben Wendorff** and **Shimen Ruskin** heading cast to appear in the forthcoming **Monte Proser-Joseph Kipness** production, "All You Need Is One Good Break." **Anthony Buttitta** has resigned as one of the two advancemen for "Brigadoon" to return to New York for a scribbling stint, but he's due Feb. 15 on the Coast to p.a. the next season for the San Francisco and Los Angeles Light Opera companies. Producer **Michael Todd** in New Orleans for several days. **Jack Potter**, recently company manager for the touring "Goodbye, My Fancy," has taken the same assignment with the New York company, succeeding **James Troup**, who moves over to handle **Leland Hayward's** production of **Garson Kanin's** "Rat Race."

Longhair Shorts

Lee Borgida Bond, formerly with Creative Age Press, now publicity head at National Concert & Artists Corp., replacing **Clair Felt**, who is setting up own office as talent personal rep.

Eugene Conley, tenor now singing with N. Y. City Opera Co., has been signed for La Scala, Milan, for month of December, after which he returns to make his debut with the N. Y. Met in January. **Elizabeth Winston** has left the Earle Ferris-Constance Hope office and set up her own publicity office, taking with her the **Helen Traubel**, **Efrem Kurtz** and **Gerard Sekoto** accounts.

Britain Far Outstrips U.S. Production, 35 West End Shows vs. B'way's 24

Unprecedented dearth of legit production in the U. S. this season is highlighted by comparison with the number and variety of shows current in England. Although the difference between Broadway and London is notable, the contrast between the road in America and the provinces in England is even more striking.

Last week there were 35 shows running in London's West End, besides three opera and ballet companies and several major variety shows. At the same time there were 24 productions in New York. Moreover, the legit list in the West End has been at the maximum for months, with every available theatre occupied, even though the seasonal peak was passed last summer. On Broadway, however, where the season should be in a bullish period now, there are numerous houses dark.

In addition to the legit activity in the West End, there are a couple of dozen private theatre "clubs" in London, where regular professional productions are offered for subscription audiences. There are also a number of London theatres, outside the West End district, where professional productions are presented for runs. Most of these activities are rated of West End quality.

Nearest counterpart of the "club" theatres in New York are the handful of semi-pro off-Broadway groups. And the only thing in New York to compare to the non-West End theatres are the "subway circuit" houses which recently closed for the season in Brooklyn, Bronx and Brighton.

During the final week in October there were 38 legit shows, plus seven ballet and opera companies, touring the British provinces. That same week there were 22 shows on the road in the U. S. The contrast is still greater considering

(Continued on page 72)

'Howdy, Mr. Ice' May Play Extended Date In Havana After New Yr.

"Howdy, Mr. Ice of 1950," Sonja Henie-Arthur M. Wirtz skating show at the Center, N. Y., may go to Havana some time after New Year for an extended engagement at the huge Blanetta ice theatre. Deal reportedly hinges on the next couple of weeks' business at the Center.

Booking of "Howdy" might be a natural for everyone concerned. Attendance, which has gradually tapered off during successive seasons at the Center, has been slipping faster than usual this fall. Therefore, the post-holiday period, always the poorest b.o. span for the icer, would be ideal for the Cuban jaunt.

From the producers' viewpoint, too, the Havana deal might be desirable, as it might test the feasibility of touring the relatively heavy-production skating show in large-capacity houses in the U. S. Since the Henie-Wirtz 10-year lease for the Center expires next summer, the theatre management must decide in a few months whether to extend the deal for another term or contract for some other type of show for the spot.

The ice show was built for a theatre stage, so presumably could be transferred to the Blanetta without too much trouble and expense. Also, the production would arrive in the Cuban capital with an established reputation as a Broadway hit.

If the Havana deal goes through, the idea is to play the show there until some time next spring. After that, the skating spec would be brought back to New York, where a new edition would be produced, either for touring in the U. S. next summer, or for presentation at the Center under a renewed lease.

Shows in Rehearsal

"Alive and Kicking" — William Katzell & Ray Golden.

"As You Like It" — Theatre Guild.

"Caesar and Cleopatra" — Aldrich & Myers.

"Clutterbuck"—Irving L. Jacobs and David Merrick.

"Rat Race"—Leland Hayward.

"Three Men on a Horse" (road —Gilbert Lee.

Aherne Sought For B'way 'Peter Pan'

Brian Aherne may play Capt. Hook in Peter Lawrence's revival of "Peter Pan," in which Vera Zorina will be starred in the title part. The actor, currently in Paris, is due in the U. S. soon to discuss terms. Rex Harrison, who was considered for the assignment following his current tour in "Anne of the Thousand Days," wants to take a rest before starting a picture in England.

With $50,000 of the needed $125,000 on hand, Lawrence has signed Al Goldin as general manager to work full time on raising the balance of the financing. It's figured on starting rehearsals in December for a Broadway opening about the first of the year. Mary Hunter will direct, with scenery by Ralph Alswang and incidental music by Leonard Bernstein.

Insurance Covers 'Girls' Holdup

Estimated loss of $15,200 in a holdup last Thursday night (10) at the Broadway theatre, N. Y., was covered by insurance. "As the Girls Go" is current at the house. Money taken by the two gunmen included the week's payroll for the production and house, plus that night's receipts.

Indications are that the robbery was an inside job. Thugs apparently knew, because of the Armistice Day holiday the next day, the payroll was being distributed to the company and house staff Thursday night. Also, the armed pair entered the boxoffice through the darkened theatre, having forced a rear door about an hour before curtain time.

In another incident at the same theatre Sunday afternoon (13) an intruder tried to force his way into Irene Rich's dressing room backstage. When an alarm was raised, he left the theatre, but was captured outside by police. After being questioned, he was released when Miss Rich declined to press charges. Late the same night someone forced a window in the chorus girls' dressing room, after climbing an adjacent roof. However, several of the girls screamed and the man fled.

Nearby, the Ambassador, a film house showing "Rigoletto," was robbed the same day of $2,500 by a stickup man posing as a patron. He forced Hans Barstyn, the house manager, to hand over the funds and fled without being seen by other theatre staffers.

SYSTEM OF FINES ADOPTED BY ATPAM

System of fines for all members who fail to attend union meetings has been adopted by the Assn. of Theatrical Press Agents & Managers. Policy, similar to that already in force in the United Scenic Artists and other show biz unions, was approved by the last general membership meeting.

Hereafter, any ATPAM member missing a meeting without valid excuse, such as illness or being out of town on business, must pay $5. The union has also voted to boost the assessment on working members from 1½% to 2% effective Nov. 28.

Lester's 2 New Operettas

Edwin Lester, who produced "Song of Norway" several seasons ago, is mapping production of two operetta properties currently in his hands. Initial show will be "The Emperor of California," with score by William Friml and lyrics by John Latouche. Friml is the son of composer Rudolf Friml. Joe Fields doing the book.

The other production, titled "The Wedding March," will be based upon the life and music of the 19th century German composer, Felix Mendelssohn. Bronislaw Kaper and Walter Jurmann collaborated on this work. Jack Robbins will publish both scores.

Equity Franchises 3, Nixes 6 Legit Agents

Franchises as legit talent agents were granted by Actors Equity yesterday (Tues.) to three individuals, John E. Gibbs, Lucy Kroll and Fred Robbins, of Robbins Bros. The union turned down the applications of Mrs. Hattie King Reavis, William L. Stein, Beatrice Ames, Max Sonino, Kenneth Later and Jack Saunders.

Action was taken by the Equity council at its regular weekly meeting.

'Liberty' Pays Back 75G of Its 200G Investment

With the payment of $50,000 to the backers last week, "Miss Liberty" has now returned $75,000 of its $200,000 investment. As of Nov. 1, it also had nearly $22,000 cash reserve, plus $18,500 in union bonds. That leaves about $85,000 to be recouped before the show is out in the black.

On the basis of recent weeks, the Irving Berlin-Robert E. Sherwood musical is getting an operating profit of about $9,500 a week. At that rate it should climb into the clear by late December. However, if the gross subsides during the annual pre-Christmas boxoffice lull, the money-back date may be delayed several weeks.

Biggest operating expense for the production is the theatre rental, which amounts to a straight 25% of the gross. Company payroll is a trifle over $8,400, while the show's share is $2,100 for musicians and more than $2,300 for stagehands. Wardrobe crew, pressagents, managers and office staff payroll is around $1,300. Royalties are 10% for authors, 3% for director and ¾% for choreographer.

Life's Sloughoff Of Sadler's Wells Cues 10G Wonder of It All

Some managerial tempers ran high, a few journalistic eyebrows were raised, and some reputations sustained sad deflating over the weekend, as result of Life mag's four page spread on ballet.

Sadler's Wells Ballet, although referred to by Life as "the world's finest company," and responsible for ballet's biggest renaissance in America, was brushed off with two small pictures on the fourth page, while Les Ballets de Paris got three full pages of pix. Mag insiders who knew that Life had been taking Sadler's pictures both in black and white and in color over a period of 11 months, in London and N. Y., wondered at the $10,000 expense and the two-pic "heave." Sadler's execs were bewildered, while the Sol Hurok office, which managed Sadler's U. S. visit, was burned up.

Seems that Life grabbed up all the time available after Sadler's arrived in N. Y., so that the Hurok office turned other pix magazines down who asked for sessions with the troupe. Life had assured Hurok of a large Sadler's layout, and possibly the front cover. The mag had started taking photos of Sadler's in London last January, when its new ballet, "Cinderella," was premiered. Then in May Life sent photographer Gjon Mili to London for more pix, and about four or five sessions were held for him alone. Life covered the Sadler's opening at the N. Y. Met and the reception at Mayor O'Dwyer's house, and still found itself in need of pix. Whereupon the Hurok office set up two more sessions at Mili's studio for about three hours, for Sadler's two stars, Margot Fonteyn and Moira Shearer.

Result was a small pic of each of the two stars, and no spread or cover. Time magazine thought Sadler's worthy of a four-page story in its current issue, with cover given over to Miss Fonteyn, which, according to the Hurok office, makes the $10,000 mystery more mysterious. Hurok himself is supposed to have dispatched an indignant wire to publisher Henry Luce on the sloughoff.

Production Expense Limit for Tryouts By CTP Brings Rap from Producers

Limit recently set by the Committee of Theatrical Producers on expense accounts for production personnel of Broadway shows during road tryouts is causing divided comment in the trade. In general, most authors and directors apparently accept the idea, but some producers are openly critical. It's now a question whether CTP members are bound to conform to the policy.

Stipulated limit is $15 a day for authors and directors, and $20 for producers. There was reportedly considerable joking about the new setup at a recent meeting of the Dramatists Guild, particularly over the provision that alcoholic drinks may not be included in expenses charged to the production. Prevailing attitude among the playwrights and, as far as known, among directors, is that they're willing to accept the ruling as long as others observe it.

However, some of the CTP members claim that the limit of $20 for producers and $15 for directors, in particular, is unrealistic. Since the specified amount must include hotel bills, it would be virtually out of the question for the director or even the producer to have a suite where production conferences could be held. That and other angles make the whole idea impractical, it's argued.

While everyone agrees that luxury items like personal long-distance phone calls and wires, flowers, living expenses and purchases for wives should not be allowed, some producers feel that the specified limits will prove to be pennywise and pound-foolish. They believe that any economies that interfere with the efforts of the producer, director, author and other key people to work out the best possible show are bound to defeat the purpose of the tryout. In any

(Continued on page 70)

Equity Turns Down Bid On Road Concessions

Actors Equity council gave a final turndown yesterday (Tues.) to the proposal by the League of N. Y. Theatres that the rules covering touring shows be modified in the case of pop-price revivals. The union had previously offered a concession to apply to musical revivals with a $2.50 top price (excluding tax) and straight plays at $2 top (excluding tax), but the League countered with a bid to boost the scale on weekends to $3 for musicals and $2.50 for plays.

In turning down "further concessions," the Equity council issued a statement saying that the League had taken too long to act on its original offer and that was "growing opposition" from the membership to the entire move to modify the road rules.

Harrison Gives Definite Notice

Pittsburgh, Nov. 15.

Hopes of Playwrights Co. and Leland Hayward that Rex Harrison might continue tour of "Anne of Thousand Days" well into the season were dashed here last week when star notified management that he will leave Maxwell Anderson drama at end of December. Show has been doing exceptionally well on the road, and at present pace should have paid back entire investment (it quit Broadway still a loser) by time Anderson pulls out.

Although he and his wife, Lilli Palmer, are scheduled to make a picture in Italy, she will be tied up for a while in "Caesar and Cleopatra" with Sir Cedric Hardwicke, and Harrison said here that if that attraction is a hit, he will go on ahead and work on screen play and some of the other details until Miss Palmer arrives to begin actual season.

Harrison has definite stage plans again for next year, but the vehicle hasn't been determined yet. Emlyn Williams has submitted a play which he likes, but admits needs revision, and Terence Rattigan is also working on one with him in mind.

Another star will be sought to take over the costarring part of Henry VIII, opposite Joyce Redman, for the balance of the season, a member of the Playwrights Co. said yesterday (Tues.). However, no one is yet being considered for the assignment.

Eddie (Gag Writer) Davis Has 'Brooklyn' Revue

Eddie Davis is readying a revue, "So This Is Brooklyn," which is set to preem at Brandt's Flatbush theatre, Brooklyn, on Brooklyn Day, which next year falls on June 16.

Davis, the former hackie who turned radio gag writer, recently returned to New York from Tucson, where he maintains a year-round home.

Following "Brooklyn," Davis will work on another revue, "Get News For You," on which Al Robin will collaborate.

Bordoni Tuner In Pittsburgh Revival

Pittsburgh, Nov. 15.

Production of touring "Lady From Paris" is being built here at Nixon theatre, where musical will open week of Dec. 5. Furth Ullman, the designer, served for two seasons as scenic director for local summer opera company.

Franz Steininger, who worked with Ullman in local al fresco productions, is producing "Lady," a new version of "Music In My Heart," which Broadway saw in 1947. It'll feature Irene Bordoni.

The Mask & Dagger Society dramatic society at the U. of New Hampshire opened its 25th season last week with Maxwell Anderson's "High Tor."

Paris Break-In, Then Broadway Planned By Arthur Lesser

Arthur Lesser is planning Parisian break-ins for shows that will later preem in the U. S. Lesser, who returned from a short trip to France last week, disclosed that he's planning a revue starring the Bernard Bros. for fall presentation in Paris.

Lesser feels that a show can be tested in France for a fraction of its cost in America, and can be imported to this country intact, with total costs still lower than if the whole production were done in the U. S.

Lesser is planning a legit production of "Sinotchka," which Metro filmed years ago with Greta Garbo. According to present plans, Lesser hopes to have two shows going at all times, one in the U. S. and one in Paris.

Lesser is currently associated with the Shuberts in the presentation of Le Petit Paris ballet, which he imported intact from France.

O'NEILL'S 'DESIRE' AS MORTON GOULD TUNER

Pittsburgh, Nov. 15.

Morton Gould, here for first local performance of his "Spirituals for String Choir and Orchestra" by Pittsburgh Symph under Victor de Sabata, revealed that his next project for the theatre would be a musical version of Eugene O'Neill's "Desire Under the Elms." It won't be in operatic form, however, composer said.

So far Gould hasn't made any arrangements for a collaborator to write the book. Before starting on "Desire," he's going to wait until Theatre Guild has launched "Pursuit of Happiness," tuner for which he did the score. Although that show goes into rehearsal in another fortnight, Gould still has considerable revisions to do on his songs.

Dinelli's Debut Play

"The Man," initial play authored by screenwriter Mel Dinelli, will start rehearsals Dec. 12 in New York as a Kermit Bloomgarden production. Legitimate is slated to open early in 1950.

Dinelli wrote "The Window" and "The Spiral Staircase," both RKO films.

Metopera Shifts Execs, Talent As It Preps Its 65th Season

The Metropolitan Opera Assn. opening its 65th season in N. Y. next Monday (21), starts the new season with several administrative as well as talent changes, with more important switches slated for the following (1950-51) season.

Edward Johnson, Met's general manager for 15 years, will retire in June, to be replaced by Rudolf Bing. This fall, however, two important officials have left. F. P. Keppel, who was controller for a number of years, quit in September and is now in Europe with the ECA. Julius F. Seebach, Jr., who was with the Met about three seasons, left last spring to return to WOR, N. Y., in a new capacity as v.p. in charge of programs.

Reginald Allen, onetime manager of the Philadelphia Orch, has joined the Met, and will handle Seebach's duties, which largely covered labor problems, contracts, etc. Keppel's work will be taken over by acting controller Henry A. Fischer, in the main, with some duties evolving on Allen. Francis Robinson, former legit p.a., is Met tour director. Johnson still has his two vet assistant general managers aiding him, in Frank St. Leger, who is in charge of repertory, and Earle R. Lewis, in charge of the b.o.

The Met has added nine new singers. In addition, Irra Petina is back after several years' absence in legit, having played leading roles in "Song of Norway" and "Magdalena." The Met has a new ballet master in Alexander Gavrilov, a new conductor in Jonel Perlea, and several additions to the musical staff. One of the latter is Julius Burger, who conducted "Song of Norway" in 1944-45 and a number of performances of "The Rape of Lucretia" last season.

The Met will do 18 weeks of opera in N. Y. this season, as against 16 weeks last year. Prices are the same as last, with a $7.50 top weekdays and a $6 top for the popular Saturday nights. Johnson thinks prices will have to go up next year. "Increase in theatrical production costs and the tendency away from private support has presented monumental problems that have to be solved if the Met is to continue," he says.

'ROBERTS' SMASH IN TOLEDO WITH $20,600

Toledo, Nov. 15.

"Mr. Roberts," at the 1,200-seat Town Hall theatre, Nov. 7 to 12, with two matinees, bettered a hot $20,600 at $4.20 top, with sellouts the last three evening performances.

This was the first legiter of the current season at the Town Hall, which is operated by David Nederlander of Detroit. Blackstone, the Magician, is booked for Town Hall for four shows, Nov. 14-16.

N.Y. Musical Showcase

Formed as a showcase for new talent, Shoe String Productions, off Broadway operation, plans putting on one new musical a month with all proceeds going to the Madison House Settlement and Grand Street Settlement. Group is being sponsored by Harry Brandt, Ray Bolger, Vincent Lopez, Robert Joseph and Frank Satenstein. Initial presentation will be "Mark Donald's Dream," with book by Milton Ward and music by Mark Gordon. Show will be presented at the Carl Fisher Concert Hall, N. Y., for three performances beginning Nov. 23.

Total outlay for the preem production will run about $400. "The Working Girl" will be offered in December. No other musicals have been lined up as yet.

'Summer' $14,700, St. L.

St. Louis, Nov. 15.

"Summer and Smoke," drawing mixed reviews, wound up its one-week stand Saturday (12) with over $14,700 for eight performances.

The 1,700-seat house was scaled to $3.66.

"Finian's Rainbow," delayed by a three-day jump from San Francisco, opens a four-day, six-performance stand at the American tomorrow (16) and already has been booked for a return oneweeker starting Dec. 4. There's a fine advance for the show's first visit.

Eye D.C. Locale For Sesqui Pageant

Washington, Nov. 15.

Dramatist Paul Green headed a delegation who trekked in from New York the past week to huddle on plans for an outdoor amphitheatre for town's projected Sesqui-Centennial. Theatre is being planned to be the scene of a Paul Green historical pageant on the life of George Washington and the early history of the capital, along the lines of playwright's "Common Glory" and "Lost Colony."

Plans for the amphitheatre are slated to be placed before the Fine Arts Commission of the National Capital Parks in the near future, according to Edward Boykin, director of the Sesqui commission. Site of the theatre is on city park property.

Committee of experts who viewed the site and advised on building of the amphitheatre consists of stage designer Donald Oenslager, sound expert Harold Burris-Meyer and lighting specialist Stanley McCandless.

Cleveland Light Opera Co. Has Tough Sledding With Muny Authorities

Cleveland, Nov. 15.

Hard-pressed Cleveland 500 light opera company scraped another sharp reef last week when commissioner of civic auditorium threatened to keep "Student Prince" from opening until repertory group paid part of the rental fees long overdue. Crisis was temporarily bypassed after sponsors had several conferences with city officials who decided to give organization a chance to climb out of the red on the Sigmund Romberg operetta and also on its current production of "Carmen Jones," which runs through Sunday (20).

Before the curtain finally went up on "Student Prince," its backers were $7,800 in arrears in payments to the city, which operates Public Music Hall. Rental is $400 per performance, plus $475 for extra services.

Although the Cleveland 500 deposited $6,500 in advance for use of hall, attendance for its first three tune-shows were so slim that group found itself in financial difficulties at the midway mark. Last two productions, according to Paul Hurd, commissioner of Public Hall, will add $15,600 for rental and incidentals to the group's indebtedness.

Angels behind the series, including James A. Butler, secretary-treasurer of the 500, are still hopeful of netting enough from the final two shows to pay off outstanding bills.

Production

Continued from page 69

case, they say, the proviso that "entertainment" expenses are exempt from the per-day limit isn't sensible, as that is one of the most commonly abused items in expense accounts.

Idea of the limit on expense accounts is to reduce what are regarded as unnecessary costs of out-of-town tryouts. It's estimated that the living expenses of producers, directors and authors (and their wives) sometimes run as high as $4,500-$5,000 for some shows, and it's hoped to cut this to a fraction of that amount. All such savings would increase the show's cash reserve and provide a cushion for the all-important New York run.

The CTP is figuring to make an even greater reduction in tryout costs by working out an arrangement whereby authors, directors and stars getting a percentage of the gross would accept a smaller straight salary during pre-Broadway tours. Since such a setup would presumably enhance the Broadway chances of shows and encourage more production, thus increasing employment, it's figured that the Dramatists Guild may approve it and that most directors and stars, whose acceptance would be a matter of individual contract, may go along.

Current Road Shows

(Nov. 14-26)

"Anne of 1,000 Days"—Hartman, Columbus, O. (14-16); Murat, Indianapolis (17-19); Taft Aud., Cincinnati (21-26).

"At War With Army"—Harris, Chi. (14-26).

"Barretts of Wimpole Street"—Shea's, Erie (14); Shea's, Ashtabula, O. (15); Colonial, Akron (16); Hartman, Columbus (17-19); American, St. Louis (21-26).

"Blossom Time"—Opera House, Boston (14-19); Shubert, Phila. (21-26).

"Brigadoon"—Royal Alexandra, Toronto (14-19); Hanna, Cleve. (21-26).

"Closing Door"—Wilbur, Boston (14-26).

"Clutterbuck"—Shubert, New Haven (24-26).

"Death Of a Salesman"—Erlanger, Chi (14-26).

"Detective Story"—Blackstone, Chi. (14-26).

"Finian's Rainbow"—American, St. Louis (16-19); Great Northern, Chi. (21-26).

"Gentlemen Prefer Blondes"—Forrest, Phila. (17-26).

"High Button Shoes"—Royal Victoria, Victoria, B. C. (14-16); Temple, Tacoma (18); Metropolitan, Seattle (19-26).

"Inside U.S.A."—Omaha, Omaha (14-16); KRNT theatre, Des Moines (17-19); Aud., Denver (21-26).

"Kiss Me, Kate"—Shubert, Chi (14-26).

"Light Up the Sky"—Shubert-Lafayette, Detroit (14-26).

"Man Who Came to Dinner"—Walnut, Phila. (14-19); Plymouth, Boston (21-26).

"Metropole"—Ford's, Balto (14-19); Walnut, Phila. (21-26).

"Mister Roberts"—Cass, Detroit (14-26).

"Night in Spain"—Shubert, Phila. (14-19); Shubert, Boston (21-26).

"Oklahoma!"—Fox, Butte, Mont. (14); Wilma, Missoula, Mont. (15); Capitol, Yakima, Wash. (17-19); International Cinema, Vancouver (21-26).

"Philadelphia Story"—WRVA theatre, Richmond (16-19); Locust, Phila. (21-26).

"Private Lives"—Bushnell Aud., Hartford (14); Court Square, Springfield, Mass. (15-16); Shubert, New Haven (17-19); Ford's Balto. (21-26).

"Rat Race"—Colonial, Boston (24-26).

Sadler's Wells Ballet—Royal Alexandra, Toronto (24-26).

"Scandals"—Geary, San Francisco (14-26).

"Signor Chicago"—Locust, Phila. (14-19).

"Streetcar Named Desire"—Paramount, Austin (15-16); Texas, San Antonio (17-19); Music Hall, Houston (21-26).

"Student Prince"—Lyric, Allentown, Pa. (14); Aud., Pottsville, Pa. (15); Rajah, Reading, Pa. (16); Playhouse, Wilmington (17-18); Community, Hershey, Pa. (19); Nixon, Pittsburgh (21-26).

"Summer and Smoke"—Cox, Cincinnati (14-19); Memorial Aud., Louisville (20); Fairbanks, Springfield, O. (21); Murat, Indianapolis (22-23); Hartman, Columbus, O. (24-26).

Webster-Shakespeare—Grinnell (Ia.) Highschool (14); Ames (Ia.) Highschool (15); Ia. State Teachers College, Cedar Rapids (16); Wisc. Union theatre, Madison (17-18); College of St. Teresa, Winona, Minn. (19-20); Macalester College Gym, St. Paul (21); State Teachers College Aud., Mankato, Minn. (22); Davidson, Milwaukee (24-26).

The Edge of the Sword

First in a series of six plays to be offered by the Abbe Practical Workshop this season, George Bellak's "The Edge of the Sword" falters as dramatic entertainment. Put on last week for three performances (9-11) at the Master theatre, N. Y., the play presents the author's theory that the Nazis are still active in U. S. zone of Germany. But Bellak has resorted to stock characters and some tired dialog.

Guesting with the group's regular performers, Katherine Sergava and Kurt Richards handled the lead roles capably. Miss Sergava's portrayal of a stereotyped Nazi party member was properly hateful, while Richards gave a sympathetic performance as a German soldier ready to return to civilian life after being released from a prison camp. June Bianca was convincing as a German girl willing to prostitute herself for a bar of chocolate. As a German veteran of World War I, William Diamond gave a capable performance as a man easily able to adjust himself to conditions. Richard Venture was okay as the U. S. Army captain.

Herbert V. Gellendre capably directed, while Clay Watson deserves a special nod for coming up with an artistic set.

Plays Out of Town

Metropole

Wilmington, Nov. 10.

Max Gordon production of comedy in three acts by William Walden. Stars Lee Tracy. Staged by George S. Kaufman; setting, Edward Gilbert; costumes, Bianca Stroock. At Playhouse, Wilmington, Nov. 10-12, '49; $3.60 top.

Fanner ... John Glendinning
Miss Merriam ... Frances Waller
Stumm ... Henry Jones
Frederick M. Hill ... Lee Tracy
Mrs. Killiam ... Jane Seymour
Curtis ... Reed Brown, Jr.
Miss Harrington ... Edith Atwater
Lois Dantine ... Jean Carson
Mr. Young ... Malcolm Lee Beggs
Crowell ... Reynolds Evans
Ellington ... Royal Dano
Carolyn Hopewell ... Arlene Francis
Furniture Movers ... George Cotton, Lee Parry

As now set up, "Metropole" is a disappointment. And without Lee Tracy as star it would be even more so. Plenty of work is ahead for writer William Walden and director George S. Kaufman if this one is to make a Broadway debut. Play in present form doesn't stand much of a chance.

Principal trouble seems to be a flimsy plot, the author depending more on characterization than story to hold audience attention. Many of the lines and some of the situations are laugh-getters but there is a lot of corn scattered throughout.

Tracy plays the eccentric editor of Metropole, a slick magazine with a startling resemblance to the New Yorker. The editor has a wide variety of troubles ranging from ulcers to financial. Another publisher decides to bring out a rival magazine and starts raiding Tracy's staff including one of his ex-wives. The battle to save Metropole provides the rest of the plot, but the audience is never given a chance to get really concerned over the magazine's fate.

Despite Kaufman's knowing direction, the first two acts are slow-paced, with nothing much going on until the third stanza, by far the best part of the show.

Tracy is in top form as the harassed ed, the only full blown role in the play. The rest are mostly bits but they are expertly handled. Fortunately, the star is onstage the greater part of the time but it takes more than one good performance to keep a play moving.

Arlene Francis and Edith Atwater, the leading femmes, have little chance to demonstrate their ability. Miss Francis plays a glamor-girl friend of the editor who helps save the magazine. As the ex-wife who has deserted to the enemy, Miss Atwater has a larger role and, needless to say, sees the error of her ways and returns to the right magazine before the final curtain.

Jean Carson garners chuckles as a dumb blonde who for some mysterious reason is the editor's fiancee. It is never cleared up whether she or the penitent ex-wife land the ed. Jane Seymour has practically nothing to do as a writer—two speeches being her share in the proceedings.

The best characterizations are scattered through the male contingent. Reynolds Evans, Royal Dano, Henry Jones, and Malcolm Lee Beggs all score as quaint personages of the magazine world.

Edward Gilbert's dingy, cluttered editor's office-setting is in marked contrast to the magazine's smartness, with Bianca Stroock's feminine finery providing the only splashes of color. *Klep.*

The Closing Door

New Haven, Nov. 10.

Cheryl Crawford production of melodrama in two acts (four scenes) by Alexander Knox. Costars Knox and Doris Nolan. Directed by Lee Strasberg; setting, Paul Morrison; costumes, Robert Stevenson. Opened at Shubert theatre, New Haven, Nov. 10, '49; $3.60 top.

Norma Trahern ... Doris Nolan
David Trahern ... Jack Dimond
Connie ... Jo Van Fleet
Vail Trahern ... Alexander Knox
Ollie Stevenson ... John Shellie
Grandma ... Eva Condon
Doctor Harrison ... Richard Boone
Basil Johnson ... Ronald Alexander
Don ... Randolph Echols

"The Closing Door" can open to a friendly critical reception on Broadway if the production tiddleywinks now being indulged in can flip the promising individual pieces into the receptable that now holds the basic elements of an interesting psychopus. Good fodder for the meller mill is there. The answer lies in the threshing. Its chances should be enhanced by a scarcity of competition in this particular category.

An absorbing second act, set in motion by a strong first-act curtain, provides some good, tense chiller material but there's plenty of leeway for improvement in the first stanza to create a quicker-action fuse for the later fireworks. "Door" is the type of script that requires extremely tight writing.

Carrying a theme which, a decade ago, might have been regarded as contrived, script impresses as an accurate reflection of the warped mental processes that punctuate so many of our modern-day crimes of violence. In the midst of a youthful indiscretion, Vail Trahern had been surprised by a mysterious flashlight picture-snapper. Later the negative was offered for sale. Young Trahern bought it, through his brother Hector as intermediary, using the money he had saved to put himself through college. It turned out subsequently that Hector himself had taken the picture and he used the money, milked from Vail, for his own education, eventually becoming a substantial financial success.

Play opens some years later with Vail, practically broke and in a progressively weakening mental state, now married and the father of a boy whose chief hobby is photography. Vail trips over a photo lighting rigup set by his son and the resultant flash brings back all the bitterness of the earlier episode. He almost kills his own son, thinking he is Hector, but the quick thinking he is Hector, but the quick venes in time to save the boy and lay the groundwork for mental treatment for Vail.

Aside from an occasional windy passage, a fault not uncommon among actors who create their own wordage, Alexander Knox has contributed an ingeniously-conceived, well written story. Considerable of the dialog is excellent from a philosophical standpoint, aside from its absorbing content from the mental case history angle. Noteworthy is the fact that no stereotyped lines or characters have been introduced for phony comedy relief. On the thesp end, Knox matches his scrivening qualities with a sensitive, understanding performance as the mental deficient.

Doris Nolan totes the burden of interpreting the harried wife and mother, an assignment which she does creditably. She gives proper restraint to a role that could easily involve scenery-mastication. Support, generally good, runs from well-handled bits by Jo Van Fleet, John Shellie and Eva Condon, to more substantial roles capably done by Richard Boone, as a family doctor, and Jack Dimond, as the Trahern son. Ronald Alexander lacks variety of expression, and Randolph Echols completes the cast with a walk-through.

Direction, which involves a host of technical cues, has carried the play to an interesting stage thus far. Careful reweaving of some questionable threads will be the order of the day from here on. A very workable set is a good aid to playing values. *Bone.*

This Is My Valley

Pittsburgh, Nov. 12.

Pittsburgh Playhouse production of comedy in two acts (nine scenes) by Dorothy Rood Stewart. Directed and designed by Fred Burleigh. At Playhouse, Nov. 3-Dec. 3, '49.

Mrs. Huber ... Ruth Nirella
Martha Waller ... Phoebe Jones
Lissa Hoffman ... Martha Morrison
Eddie Huber ... Sammy Jones
Sarah McDonnell ... Pamela Gordon
Mary Downey ... Barbara Ann Davis
Dolph Metzer ... Richard Snyder
Hallie Huber ... Carol Singleton
Mamie Reiss ... Beryl Zagorsky
Franz Metzer ... Tommy Crater
Lilly Huber ... Lois Rubin
Violet Huber ... Joan Ann Erdeiser
Susan Jacobs ... Ruth Obermann
Penelope Davis ... Marlene Hodgkins
Hubert Reiss ... John Walsh
Dolly Coffin ... Linda White
Jake Waller ... Clinton Roberts
Doris Carlisle ... Beatrice Sharpe
Wilhelm Metzer ... Robert Gunn
Cameron McDonnell ... John Pfister
Uncle Sam Cassidy ... Ted McLain
Grandma Critchlow ... Anne Roth
Mrs. McDonnell ... Pearl Hiore
Parents ... Mary Elizabeth Erdeiser, Blanche Davis, Agnes Hodgkins, Geraldine White, Don Nicholson, Donald Roberts and Eva May Nelson.

Over the years, Fred Burleigh, director of Pittsburgh Playhouse, has been trying out original plays by local authors occasionally, but he's never been able to strike gold. This is discounting, of course, the Charlie Gaynor revues the Playhouse used to do annually, which were later assembled into the Broadway hit, "Lend An Ear." In "This Is My Valley," however, the old jinx comes to an end.

This is a play of considerable merit, and with some fixing here and there (no major surgery required) could easily be a Broadway prospect. Some of the writing in the early sections is uneven, and the climactic moment needs a more decisive device, but otherwise Mrs. Stewart has penned a touching drama.

In content and design, piece often resembles Emlyn Williams' "Corn Is Green," but Mrs. Stewart has expressed the same spirit and courage in terms of substantial Americana, and her play frequently reaches deeper. Its scenes of pathos have dramatic integrity, and the humor has a rolling gait. All of the action takes place in a tiny Oregon schoolroom of 1907, where the heartaches and pleasures of a tiny community come to a head.

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Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 24th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	23	22
Total weeks played so far by all shows	393	456
Total gross for all current shows last week	$577,100	$609,200
Total season's gross so far by all shows	$10,637,500	$10,911,600
Number of new productions so far	13	23
ROAD (*Excluding Stock*)		
Number of current touring shows reported	25	30
Total weeks played so far by all shows	326	478
Total road gross reported last week	$469,500	$658,800
Season's total road gross so far	$7,511,500	$9,909,200

'Detective Story' $15,300, Chi; 'Salesman' $22,900, 'Kate' $52,700

Chicago, Nov. 15.

Oil convention in first part of week balanced a foggy weekend, enabling grosses to show slight improvement over last week. "At War With the Army" picked up a bit while "Kiss Me, Kate" and "Death of Salesman" held at last week's figures. "Detective Story," in second week, gained over n.s.g. first week through word-of-mouth and crix reports.

Sadler's Wells Ballet opened Nov. 13 at the Civic Opera House, having chalked up nearly $100,000 in advances, besides being sold-out for practically every performance. New York story is repeating itself with the ballet, with bootleggers selling tickets for as high as $20.

"Finian's Rainbow" returns Nov. 21 at Great Northern theatre.

Estimates for Last Week

"At War With the Army," Harris (3rd week) (1,000; $3.71). Up over last week to $11,000.

"Detective Story," Blackstone (2nd week) (1,358; $4.40). Also coming up after n.s.g. first week, $15,300.

"Death of a Salesman," Erlanger (8th week) (1,334; $4.33). Holding at $22,900.

"Kiss Me, Kate," Shubert (7th week) (2,100; $6.18). Still doing capacity at $52,700.

Sadler's Wells Ballet, Civic Opera House (3,593; $3.71). Advance of over $90,000, with capacity $103,000 expected.

'FINIAN' OK $30,600, 'SCANDALS' 12G, FRISCO

San Francisco, Nov. 15.

"Finian's Rainbow" with Joe Yule and Marilyn Day, shuttered Sat. (12) after its third stanza at the 1,775-seat Curran, chalking up a strong $30,600.

"George White's Scandals of 1950" opened Tuesday (8) at the 1,550-seat Geary with a maximum of publicity and a minimum of critical enthusiasm. Opus starring Arthur and Patricia Lake, is scaled to a $3.60 top. First week showed a fair $12,000.

'Okla.!' $28,600 In Week of One-Niters

Great Falls, Mont., Nov. 15.

The touring "Oklahoma!" wound up a string of one-nighters at the Civic auditorium here Saturday night (12) with a total gross of more than $28,600 for the week. Other stands played during the week were the Civic auditorium, Bismarck, N. D., the Babcock, Billings, Mont., and the Marlow, Helena.

Theatre Guild musical is dividing this week between Missoula, Mont., and Yakima, Wash.

'Student Prince' Mild $16,000 in Baltimore

Baltimore, Nov. 15.

"The Student Prince" made an oft-repeated visit to Ford's here last week and hung up a fairly good $16,000. Weekend was capacity.

At the indie-booked Maryland, which is again essaying a policy of unrestricted admission to Negroes, "The Respectful Prostitute," tied to "The Happy Journey," reported a good $10,000 and a h.o. for an additional week. Opening night bally had Joe Louis, Canada Lee and Fredi Washington on hand to point uplifting of racial barriers by house.

Lee Tracy, in Max Gordon's production of "Metropole," by William Walden, is current at Ford's. Tallulah Bankhead in "Private Lives" follows Mon., 21.

'Winter Kill' Poor $2,200 in Los Angeles

Los Angeles, Nov. 15.

Only thing playing here now is "Winter Kill," new play by Steve Fisher, at the Las Palmas theatre. Offering hasn't much chance, however.

Estimate for Last Week

"Winter Kill," Las Palmas (388; $3.60) (Six days) (1st week). So far, it looks like a poor $2,200.

'Signor Chicago' Tepid 7G, Phila.; 'Dinner' $14,500

Philadelphia, Nov. 15.

When the musicalized "Gentlemen Prefer Blondes" premes at the Forrest Thursday night (17) Philly will have its four regular legit houses open at once for the first time this year. And from present indications this situation will continue to exist up to the holidays.

Last week's biz was fairly satisfactory without being exceptional. The weekend trade was flushed by football crowds, especially those in town for the Penn-Army game, but earlier in the week the general attendance was nothing to write home about.

Estimates for Last Week

"Signor Chicago," Forrest (1st week) (1,500; $3.25). Notices for this tryout were fair, but biz was less than that, about $7,000.

"Man Who Came to Dinner," Walnut (1st week) (1,340; $3.25). Best biz of the lot although not terrific. Revival with Monty Woolley in his original role, drew about $14,500.

"A Night in Spain," Shubert (1st week) (1,077; $3.90). Revue, formerly titled "Cabalgata," opened Wednesday night (9), got good notices all around but proved pretty arty for the rank and file. $9,000 for five performances.

'CLOSING DOOR' FAIR $5,500 IN NEW HAVEN

New Haven, Nov. 15.

Breakin of "The Closing Door" at the Shubert last weekend was only fair. At a $3.60 top on four performances, gross was an approximate $5,500.

Current last half is "Private Lives" (17-18), then next week gets "Clutterbuck" for a three-day stand (24-26).

A number of tryouts are listed for premes here in the next several weeks, tentative lineup being "As You Like It" (Dec. 7-10), "Dance Me a Song" (Dec. 21-24), "The Enchanted" (Dec. 28-31), "Happy Time" (Jan. 4-7).

Blackstone's Magic $11,000 in Cleveland

Cleveland, Nov. 15.

Blackstone, the magician, conjured a satisfactory $11,000 into the Hanna's strong-box in nine performances at $2.50 top last week. By giving extra Sunday matinee, magic revue almost matched his take here last year.

Katharine Cornell's "That Lady," current at Hanna, got off hook with excellent advance sale of $15,000 at $3.70 top as a result of favorable reports that trickled through from Detroit. This always has been a strong Cornell town.

SADLER'S WELLS 100G ADVANCE IN TORONTO

Toronto, Nov. 15.

Biggest mail order avalanche in the 42-year history of the Royal Alexandra (1,525) saw over $100,000 in the box office couple of days after first announcement of Toronto engagement of Sadler's Wells Ballet, in for nine days commencing Nov. 24.

"Brigadoon" (current) was also a sellout here a week in advance and has broken the house record it set on its first visit here week of March 28. At $4.80 top, that's $39,552 as against $36,144. But at $3 top opening night and subsequently $4.80 top, Sadler's Wells Ballet will gross an assured $59,239 to beat the "Brigadoon" gross and house record. Over $50,000 in mail orders are being returned by a trebled boxoffice staff.

Despite the Canadian-American dollar differential, Royal Alexandra here has been enjoying an amazing season, with exception of "Light Up the Sky" and is booked solid to January. With lukewarm reviews, "Sky" did a disappointing $9,800, with 1,525-seater scaled at $3.60 top.

'Texas' Fair $22,000, 'Father' Nice $12,700, Tallu $21,300, Boston

Boston, Nov. 15.

Only newcomer to Hub's legit scene last week was the perennial "Blossom Time" at spacious Opera House. "Texas, Li'l Darlin'," holding another week at the Colonial, is still doing fairly well.

"The Closing Door" with Alexander Knox and Doris Nolan, preemed here Mon. (14) for two-week stand.

Estimates for Last Week

"Private Lives" Shubert (2nd week) (1,750; $3.60). Tallulah Bankhead got a fine $21,300 for the second and final week.

"Texas, Li'l Darlin'," Colonial (2nd week) (1,500; $4.80). Held to about $22,000 for second week, with about the same in view for current and final week.

"The Father," Plymouth (2nd week) (1,200; $3.60). Revival copped nearly $12,700 for its second stanza, giving it a total of almost $20,000 for the 10-day stand.

"Blossom Time" Opera House (1st week) (3,000; $3.60). Perennial operetta revival got about $19,000 second and final week current.

'ANNE'-HARRISON NEAT $29,600 IN PITTSBURGH

Pittsburgh, Nov. 15.

"Anne of the Thousand Days" gave the Nixon another smash last week, hitting almost $29,600 for the best stanza house has had since "Mister Roberts." Rex Harrison is mainly credited with the terrific pull of Maxwell Anderson drama, which started rather slowly despite subscription backing and then went shooting to capacity.

Show got a stiff top, too, $4.55 including Federal and city taxes. Newspaper reviews, all raves, were a big help down the stretch and by week's end, they were begging for seats.

Nixon is currently dark, but relights Monday (21) with another visit from "Student Prince."

'Streetcar' Socko $25,100 in Texas

Ft. Worth, Nov. 15.

"Streetcar Named Desire" pulled down a total gross of $25,000 in nine performances in Dallas and here ending Sunday night. Show is splitting this week between Austin and San Antonio.

Tennessee Williams drama got $16,200 in five evenings and a matinee Monday-Friday (7-11) at the 1,841-seat Melba, Dallas. In two evenings and a matinee Saturday and Sunday (12-13) at the 1,356-seat Majestic here, it added another $8,900.

'Metropole' Mild At $4,200 in Wilmington

Wilmington, Nov. 15.

Max Gordon's production of "Metropole," breaking in at the 1,200-seat Playhouse last Thursday-Saturday (10-12), drew a mild $4,200 in three evenings and a matinee.

Show is at Ford's, Baltimore, this week on its way to Broadway.

Grid Mobs, Holidays Boost B'way; Lunts SRO $31,700, 'Regina' $32,600, 'Stars' $26,000, 'Love Me' Doubtful

Sparked by two holidays (Election and Armistice Day) and the sports influx for the Notre Dame-North Carolina football game Saturday (12), Broadway legit attendance took a hefty jump last week. That reversed the downtrend of the two previous weeks. Business is expected to continue the lively pace this week and next, with the pre-Christmas lull due to start the following week.

Last week's only closing was "Twelfth Night." Due to open tonight (Wed.) is the Strindberg revival, "The Father," co-starring Raymond Massey and Mady Christians.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., exclusive of tax.

"As the Girls Go," Broadway (43d wk) (M-1,900; $6). Improved with the field, about $35,000.

"Born Yesterday," Miller (197th wk) (C-940; $2.40). Also felt the prevailing upbeat, $6,000.

"Browning Version," Cornet (5th wk) (CD-1,027; $4.80). Held about the same, $18,300.

Death of a Salesman," Morosco (40th wk) (D-919; $4.80). With Gene Lockhart in the male lead, the Arthur Miller again got all the house will hold at the scale, nearly $24,100.

"Detective Story," Hudson (34th wk) (D-1,057; $4.80). Rose nicely to $22,700.

Diamond Lil," Plymouth (13th wk) (D-1,063; $4.80). Also reflected the better general conditions, $23,[illegible].

"Goodbye Mr. Fanny," Beck (51st wk) (CD-1,214; $4.80). Likewise improved to $14,000.

"Howdy Mr. Ice of 1950," Center (23th wk) (R-2,964; $2.88). Joined the rising lineup, around $40,000 in 10 performances.

"I Know My Love" Shubert (2d wk) (CD-1,361; $4.80). Has gotten maximum attendance since the opening, but the gross is limited by subscription for several weeks. First full week registered $31,700.

"Kiss Me, Kate," Century (46th wk) (M-1,654; $6). Continues to get the standee limit at all times, topped $47,100 again.

Lend an Ear," Mansfield (8th wk) (R-1,041; $6). Got a welcome boost from the general upturn, nearly $22,000.

"Lost in the Stars," Music Box (2d wk) (M-1,012; $5.40). Continues go clean at all performances, almost $26,000.

"Love Me Long," 48th Street (1st wk) (C-917; $4.80). New play by Doris Frankel, presented by Brock Pemberton, opened Monday night (7) to unanimous panns, but is playing through this week, at least; about $6,000.

"Madwoman of Chaillot," Royale (37th wk) (CD-1,035; $4.80). Made a helpful comeback with the field; topped $18,000.

"Mister Roberts," Alvin (91st wk) (CD-1,357; $4.80). Henry Fonda starter back to near capacity; $22,800.

"Montserrat," Fulton (2d wk) (D-976; $4.80). Theatre party bookings may have been a factor in the gross of $19,300.

"Regina," 46th Street (2d wk) (O-1,456; $6). Also probably being helped by party trade; about $32,600.

"South Pacific," Majestic (91st wk) (M-1,659; $6). Goes along fine; all the theatre will hold at all performances, with tremendous advance sale pressure; $50,600.

"Streetcar Named Desire," Barrymore (102d wk) (D-929; $4.80). Now in the final five weeks of its Broadway run; climbed back to over $18,000.

"Touch and Go," Broadhurst (5th wk) (R-1,160; $4.80). Going closed at all shows, topped $35,000 again.

"Twelfth Night," Empire (6th wk) (C-1,082; $3.60). Shuttered Saturday night (12) after 46 performances, at a production loss of almost $50,000; final week hit $6,000.

"Where's Charley?" St. James (97th wk) (M-1,509; $6). Ray Bolger show back to capacity tempo, $37,800.

"Yes, M'Lord," Booth (6th wk) (C-712; $4.80). London import felt the improved conditions; over $10,000.

'INSIDE U.S.A.' FAIR $27,000 IN KAYCEE

Kansas City, Nov. 15.

Critics took favorably to "Inside U.S.A." in a six-day stand at the Music Hall here ending Nov. 12, but trade was only moderate. After lightweight patronage first couple of days, traffic built toward weekend, but still left total nearly $27,000, fairish for six nights and pair of matinees. Revue with Bea Lillie and Lew Parker was scaled from a $4.27 top.

Legit takes it easy in the Music Hall with nothing set until "High Button Shoes" returns for two days, Dec. 10-11. Next chance for legit followers is "Barretts of Wimpole Street," the Susan Peters company, due in at the Orpheum for a week beginning Nov. 28. It will be the first legit for the Orpheum, recently extensively revamped by Fox Midwest and currently playing films at advanced scale. "Pinky" currently is in the house.

Offish Business Has Chicago On Merry-Go-Round

Chicago, Nov. 15.

Anticipation of a half 1949-50 legit season here seems to have been no more than wishful thinking from the looks of box figures and number of plays shedded for Chi runs. Every flack and company manager has his routine list of excuses, running the gamut from strikes and bad weather to crix nix. However, similar conditions existed in the 48 and 47 seasons, with boxoffice figures looking healthier than those for this session.

Some talk in circles here point to the basic economic situation that naturally affect every facet of entertainment, particularly hitting legit because of the higher prices being asked for tickets. Current prices are still geared to a wartime easy spending, with theatre coats also at a wartime high, with incomes generally lower. Corroborated is fact that the balcony or gallery seats have become the difficult ones to sell, while main floor moves as usual.

Lack of suitable product for the road has become a problem this season, but Chi scene has four Broadway shows at present, two less than last year at this time but they can't do big biz. All four legiters here also got the go-sign from crix, so apathy can't be blamed for lack of business.

Present conditions point to the fact that costs of Chi productions will have to be cut to be consistent with the grosses. There's been talk of casting for Chi companies right here in Chicago to cut on payrolls, organize opposition to high theatre rentals here, and a general cut in admissions to increase attendance.

CORNELL-'LADY' 20G, 'BRIG' $26,000, DET.

Detroit, Nov. 15.

"Brigadoon" danced to a pretty $26,000 in its second and final week at the Shubert-Lafayette. First week did $24,000. "Light Up The Sky" started a fortnight's run Sunday (13).

Katharine Cornell's "That Lady" did a fair $20,000 in its final week at the Cass. "Mister Roberts" came in Monday (14) for two weeks.

Ft. Worth's Symph Boost

Fort Worth, Nov. 15.

The Fort Worth Symphony Society has been organized here "to stimulate interest in symphony orchestra, particularly in the Dallas Symphony Concerts."

The group is sponsoring six concerts of the Dallas Symphony here this season.

Plays Abroad

A Wind on the Heath

London, Nov. 1.

Bedford Theatre presentation of drama in three acts and an epilog by Ronald Adam. Directed by [illegible]. At Bedford, London, Oct. 31, '49.

Mrs. Fulbright ... Pat Nye
Mrs. Sanderson ... Barbara Cavan
Robin Sanderson ... John Justin
Mr. Carmichael ... Ian Fleming
Pamela Sherwood ... Annabel Maule
Guy Sherwood ... John Justin
James Arthur ... Peter Collingwood
Harry Justin ... Campbell Singer
Paul Garreth ... John Justin
Vera ... Helen Seamons
Audrey Sinclair ... Sheila Shand Gibbs

This second production at the recently-legitimized old Bedford music hall is an episodic play during three periods covering the two world wars and gives good acting scope to the chief actor in different roles. It is a commendable effort.

Story is that of an apartment overlooking Hampstead Heath and the set of inhabitants who occupy it from 1913 to 1949. Running through as a connecting threat is the character of a sponging old woman who lives on the floor below, seeing the tenants come and go, borrowing money and cadging food, yet pitiful in her loneliness.

In reality, show consists of one-act playlets and each in turn has its own individual appeal. John Justin excels in three characterizations as a 19-year-old budding Caruso, an irritable heartsick ex-officer and a disgruntled painter. Nat Nye, co-director of the theatre company, gets a laugh with every entrance as the oldest inhabitant who battens on every tenant with the same whining story. Shiela Shand Gibbs is notable as a fresh youngster claiming an unknown father, and Ian Fleming as a wise old lawyer.

Clem.

Mr. Supple

Dublin, Oct. 18.

Longford Productions presentation of comedy in three acts by Christine Longford. Staged by Dan O'Connell. Settings by Ray Lamon. At Gate Theatre, Dublin.

Patrick Supple ... John Welsh
Mrs. Supple ... Joan O'Rourke
Tom Supple ... Aiden Grennell
Joseph Fortune ... Charles Mitchel
Angela Fortune ... Iris Lawler
Major Bellairs ... Christopher Casson
Mrs. Bellairs ... Lorraine Mathews
Sheila Nire ... Gladys Richards
Lawlor ... Vincent Scully

This piece is a caustic commentary on the number of wealthy English emigres who have quit high-taxed and austere Britain to settle in the Irish countryside, and on the local smart boys who pry the easy dough out of them. It is Christine Longford's most amusing comedy to date and shows every promise of a long run, with plenty of laughs. Major Bellairs and his horsey wife settle in a house rented to them by real estate agent Patrick Supple who, with Joseph Fortune, seeks to play them for suckers. Supple's son and Fortune's daughter don't like the project, and don't like the Bellairs duo either.

John Welsh's gabby agent, using every Irish political cliche of recent history, turns in the best performance he's done, with an equally good effort coming from Christopher Casson as the Britisher. Third act tops the whole thing off when the emigres try to play Supple for the sucker, disclosing themselves as a brace of fakers who had come to Ireland for a quick dollar themselves. The plot is thin, and the play is short—a bare two hours—but the situation and the dialog are quite sufficient to carry the laughs through the evening. Supporting performances are uniform and, apart from a little bad grouping, production is slick.

Mac.

Sincerement
(Sincerely)

Paris, Oct. 20.

Marc Golden presentation of comedy in three acts by Michel Duran. Directed by Alice Cocea. Scenery by F. Dutour, executed by Pellegry. At the Theatre des Capucines, Paris.

Laurie ... Alice Cocea
Rio ... Claude Larue
Guillaume ... Pierre Destailles
Rene ... Robert Murzeau

Laurie and Rene are a happily-married couple who tell each other everything. Rene's cynical friend Guillaume considers Laurie fair game and sets out deliberately to try to seduce her. Rene has told him that before their marriage Laurie had been rescued from drowning by an unknown man with whom she had fallen in love—it had been her only adventure. Guillaume pretends to Laurie that he is the unknown rescuer, but she thwarts him by confessing that the whole incident had been a pure invention on her part.

On this slender theme, Michel Duran has written a comedy that is gay and charming, even though the last act is somewhat repetitious and long drawn out. The lines are humorous and often witty, and it is amusing for once to see a would-be troublemaker lose out in the face of real love.

The play is admirably acted by the four members of the cast, and honors are about evenly divided between them. The single setting of a villa on the Riviera is tasteful.

Fred.

The Diary of a Scoundrel

London, Oct. 21.

Great Newport Theatre Committee presentation of farce-comedy in three acts adapted by Rodney Ackland from the original of Ostrovsky. Directed by Roy Rich. At Arts Theatre Club, London, Oct. 20, '49.

Yegor Dimitrich Glumov ... Alec Clunes
Glafira Glumova ... Gwen Bacon
Sofia Ignatievna Tourousina ... Jeanne de Casalis
Yegor Vassilich Kourchaev ... [illegible] Greeves
Golutvin ... Willie Smith
Madame Bobakina ... Gabby Connor
Neel Fedoseevich Mamaev ... Eric Berry
General Kroutitsky ... Henry Hewitt
Kleopatra Mamaeva ... Noel Iliff
Mashenka ... Joy Parker

This is a droll adaptation by Rodney Ackland of Ostrovsky's farcical comedy set in the Russia of 1860. Theme is slight, but dialog is amusing and skillful casting has made it an entertaining period piece.

An impecunious young man with good family connections and a disinclination to work supports himself via letters used for blackmail. By a few artful twists and adopting an ingratiating air of a simpleton, he gets taken up by a wealthy cousin. He becomes a polished ladies' man and angles for an introduction to an heiress with an eye to matrimony.

His gift for writing inflammatory speeches, and equally conciliatory ones for opposing factors, makes a profitable sideline. In his diary he discloses his real self, vilifies his benefactors and ridicules the women who have succumbed to his charms. This falls into the hands of his cousin's wife, an aging woman who has basked in his protestations of love. She publicly betrays the contents of his journal, but he talks himself out of the embarrassing situation, proving to each individual that his services cannot be dispensed with.

Alec Clunes makes a charming diffident figure of the hypocritical leading character and is given excellent support by the rest of the cast. Jeanne de Casalis brings her radiant personality to outshine the minor roles on the distaff side.

Clem.

Moby Dick

Paris, Oct. 18.

Jacques Hebertot presentation of drama in four acts by Paul Oettly, adapted from book by Herman Melville, translated into French by Jean Giono. Directed by Oettly. Scenery and costumes by [illegible]. At Theatre Hebertot, Paris.

Achab ... Paul Oettly
Starbuck ... Marc Cassot
Stubb ... Yvon Sarray
Flask ... Jacques Parrere
Queequeg ... Jean Bourdine
Tashtego ... Vincent Ortega
Daggoo ... Candy Well
Ishmael ... Pierre Fromont
Old Perth ... Georges Bellard
Pip ... Claude Dedieu
Peleg ... Rene Alone
Bildad ... Rene Desormes
Elie ... Mouloudous
Captain Boomer ... Rene Alone
Captain Gardiner ... Roger Desormes

Paul Oettly accepted a terrific challenge when he set out to make a stage adaptation of Herman Melville's story of Moby Dick, the White Whale. To say that he has completely succeeded is out of the question. But he has provided an unusual theatrical experience for those who have read the book, although those who have not read it might conceivably be somewhat mystified.

Oettly has begun his play with the signing on of Ishmael and Queequeg to the whaler "Pequod," despite the warnings of the owners Peleg and Bildad that Captain Achab is mad. He has skillfully brought in some of the more dramatic incidents in the book, such as Achab's refusal to change his course to go to the aid of another ship, and has made much of the first sighting of the whale. But on the whole, it is more or less a study of the King Lear-like madness of Achab himself that forms the substance of the play.

Oettly has directed it ingeniously, making the most of the single setting of the ship's deck and the colorful costumes of the crew. Some of the groupings he has contrived are both dramatic and beautiful. In the large cast only the character of Achab is really outstanding, and in the role Oettly displays all the qualities of the fine actor that he is.

Fred.

Glueckliche Tage
(HAPPY DAYS)

Zurich, Oct. 18.

Studiobuehne production of comedy in four acts by Claude-Andre Puget. Directed by Erwin Kalser. Set by Hans Meyer. At Theater am Neumarkt, Zurich.

Francine ... Romba [illegible]
Marianne ... Verena Furrer
Olivier ... Peter Loeffler
Pernette ... Silvia Meyer
Bernard ... Josef Scheidegger
Michel Bouillet ... Bernard Ens

A group of ambitious young stage debutants chose this light French comedy as an occasion to display their abilities and made a skillful choice. "Happy Days" is an enjoyable comedy, easy to stage and with good acting possibilities. It also has U. S. appeal.

Plot concerns a group of young people, their "problems" of life and love, and the sudden appearance of a handsome young flier whom two of the girls had hoped to use to make one of the boys jealous. Play ends with the flier's exit and the right couples getting together. Comedy has witty dialog and [illegible] characterizations of the six parts. The players take full advantage of their respective roles. Direction and set are O. K. German translation is equally satisfactory.

Mezo.

Brit. Outstrips

Continued from page 69

that at the same time there were 82 variety revues and five ice shows on tour in England, while less than a dozen such outfits were playing road theatres in America.

Possibly the most glaring difference in the legit picture in the U. S. and England is in the matter of stock and repertory. There are several stock companies in London and either a stock or repertory group in virtually every sizable town in England, nearly all operating on a year-round basis. In America, on the other hand, where there are somewhere around 200 professional summer stock theatres and perhaps a dozen such outfits operating in the winter, there is not a single permanent professional repertory group.

One curious feature of the numerical strength of the British theatre is that so many of the plays being offered, including some of the top hits, are imports from the U. S. There are eight American originations in the West End and seven touring the provinces. Some are current or recent U. S. hits, such as "Death of a Salesman," "Streetcar Named Desire," "Annie Get Your Gun," "The Heiress," "Harvey," "Brigadoon," "Oklahoma" and "Born Yesterday," but others are oldies like "Desert Song," "Tobacco Road," "Song of Norway," "Waltzes From Vienna" (originally "Great Waltz") and "No, No, Nanette."

There are apparently several major factors responsible for the manner in which England outstrips the U. S. in the extent of its theatre. One is the relatively low production cost there—generally estimated to be about one-third of here. Another is the activity of the Arts Council of Great Britain, which provides financial support for legit, opera, ballet, concert and fine arts. (Still another is the much greater legit-consciousness of the British public. Finally, the English population, though only a fraction of the size of the U. S., is more compact, so jumps between road dates are shorter and less expensive, and local audiences are more readily available.

Although the numerous stock and repertory companies in England provide a relatively lively testing ground and showcase for new playwrights and young actors, there is apparently widespread comment there, just as in the U. S., about lack of opportunity for new talent. Statements that "something should be done" to encourage and train promising authors and actors is frequently expressed in British magazines and newspapers. That despite the greater number of new play tryouts in England than in America and the comparatively great chance for actor training in the many stock and rep outfits there.

Plays Out of Town

Continued from page 70

This Is My Valley

Lissa Hoffman, the teacher, played movingly by Martha Morrison, only intends to remain awhile, to save enough money to continue her musical studies. But in four short months she learns to love the hungering children who need help and guidance and she realizes then where her life lies.

Focal points in her decision are a 14-year-old girl, whose unfortunate affair with another older student leads to her death when child's backwoods mother makes a clumsy try at an abortion, and a mute boy who quietly adores the teacher and whose speechlessness is the result of an unpleasant home life with an embittered, widowed father.

Individual scenes have a rich warmth and a simple eloquence. Mrs. Stewart is full of compassion and concern for them and has quietly transferred their everyday living to the theatre with affecting tenderness. At the finish, author takes too long to relate the anguish of the folks over the dead girl, and Lissa's ultimate decision to remain needs more persuasion, but otherwise "This Is My Valley" is a deeply moving play which envelopes an audience and pulls it willingly along.

Burleigh's direction has style and texture; the comic moments [illegible] and the aching ones tug, and he has produced several classy performances from some youngsters (there are more than a dozen juveniles in the cast), particularly Carol Singleton, as the tragic Hallie, Tommy Crater, the mute boy, Richard Snyder, his surly older brother, and Pamela Gordon, an innocently profane tot. Among the grownups, Robert Grass is fine as the iron-handed father, and Ruth Nirella is good, too, as the mother.

Some major producers could do a lot worse than give "This Is My Valley" the onceover. It definitely has something, and so does its author.

Cohen.

Winter Kill

Hollywood, Nov. 9.

Richard Loo and Las Palmas production of Steve Fisher's drama in three acts (six scenes). Directed by Fisher; setting and lighting, Rita Glover. Opened at Las Palmas theatre, Hollywood, Nov. 8, '49; $3.60 top.

Johnny Ryan ... Robert Alda
Sunny Miller ... Tracey Roberts
Mouse Loomis ... Zachary A. Charles
Hector Noodlin ... O. Z. Whitehead
Tom Sales ... Herbert Vigran
Lolene Fokomobest ... Jack Reitzen
Dominic ... George Ready
Kadi ... Aline Towne
Joe Lance ... Perry Ivens
The Client ... Walter Beecher
A Lady Poet ... Amanda Drew
Lolene No. 2 ... John Mansfield
The Nurse ... Jean Howell

Steve Fisher will at least be entitled to two Purple Hearts this year. One is for "Winter Kill," which is destined for a short life. The other is for "Blood in the Streets," which he wrote for a production last July and which closed after two days. "Kill" will last longer, but its prospects for success are dim indeed.

Play is a kind of American "Lower Depths," without any depth to it or its characters. Warners bought it some time ago from a novel by Fisher, but has never put it on film. It is easy to see why after one look at the play and listening to some of the dialog. Robert Alda, who stars, does a fine job with poor material.

Action takes place in a New York office shared by several defeated men, including Alda, a private detective, Zachary A. Charles, an ex-con racketeer, Herbert Vigran, literary agent O. Z. Whitehead, toy salesman Perry Ivens, a bill collector, and Jack Reitzen, dress designer without any customers.

Other characters include Tracey Roberts, as Alda's girlfriend, a tramp who is willing to sell herself and her friends for a few bucks, and Aline Towne, a pretty model. In this office Charles lures Alda into collecting some shakedown money for him at a moment when the gangster is in hiding for killing a cop. When Alda gets the money, outside the office, Charles shoots him in the back in order to keep it all for himself. Alda staggers back to the office and shoots Charles. In the end Alda dies from his wound, but he leaves the shakedown money to his friends to pay off their debts.

Cast works hard, but they just can't make it seem like anything but spurious dramatic material. Fisher's dialog includes these samples: "He's not a crook. He's just dishonest," and a couple of compliments Alda pays his girlfriend, such as "Seeing you is like seeing a million dollars in Technicolor," and "Why didn't we meet a long time ago. We could have sat on a star together."

Dag.

Geo. White's Scandals
(CURRAN, SAN FRANCISCO)

San Francisco, Nov. 9.

"George White's Scandals of 1950," which had two break-in performances at the San Gabriel Civic Auditorium before opening here, is strictly a vaudeville show, with Arthur Lake in some comedy sketches and a line of 12 lovely chorines tossed in for good measure. Its success in Frisco will depend entirely upon how much editing White is able to do, eliminating overlong, unfunny sketches and paring down time given vaude acts opening night.

Show has a chance, if the customers will go for vaudeville and Lake. Acts include an Irish tenor, a juggler, a dog act, a tap dancer-xylphonist, comedians, comedy ropers, an operatic singer, an acrobatic dancer and a hillbilly yodeler. Best of these is Jimmy Vey, a fresh, young tapster who can do a rousing boogie on the xylophone while he dances.

Anita Martel, the juggler, stops the show with her dexterity with balls and hats, plus a good line of chatter. Leo Diamond, harmonica player; Jimmy Dugan, the tenor; Maidie and Ray, ropers; Diane Jarrow, acrobatic dancer; Freddie March, hillbilly with guitar; Arthur and Morton Havel, standard comedians, and Daisy and her five puppies, feature the vaude.

Lake appears in sketches by White and Billy K. Wells, as a Russian commissar, a standin in a studio being knocked about with violence, a prize-fighter, as a dog-trainer (with Daisy and her puppies) and as just Arthur Lake—which means just plain Dagwood of the "Blondie" film series.

White gives a personal touch, and a pleasant one, by appearing a couple of times to explain things to the audience and do a bit of soft shoe dancing. His eye for gals is as keen as ever. Good use is made of a cavalcade of old songs by Desylva, Brown and Henderson, and George Gershwin, from early "Scandals" staged by White. Other music is by Jack Yellen.

Costumes are excellent by Brooks of N. Y. and Jack's of Hollywood. White not only produced but also directed.

Dag.

Melvyn Douglas In B'way 'Bird Cage'

Hollywood, Nov. 15.

Melvyn Douglas will star in "The Bird Cage," new play by Arthur Laurents, which is due to bow on Broadway next Spring.

Douglas drives east as soon as he winds "Carriage Entrance" at RKO. Rehearsals start early in January, with Walter Fried producing and Harold Clurman directing.

Columbus Symph Suspended Indef

Columbus, O., Nov. 15.

Columbus Philharmonic, originally suspended for a year, last week was suspended indefinitely by the board of directors.

A plan for reforming the orchestra for the 1950-51 season offered by a subcommittee was rejected by the board because of the $126,000 budget, which was too high, the board figured.

Houston Orch Tours

Houston, Nov. 15.

Houston Symphony Orchestra, conducted by Efrem Kurtz, has completed plans for a 4,000-mile tour starting next March to cover the south and midwest as far as Chicago.

Orch, which has also just been signed for recordings by Columbia Records, will give 86 concerts within 26 weeks. It opened its 1949-50 season last week. Orch's maintenance fund drive for $163,000 was oversubscribed, total of $168,000 being raised in one week.

Delaware Theatre Parley

Theatre representatives from Delaware, New Jersey, Maryland, Eastern Pennsylvania and the District of Columbia will meet for a two-day conclave at Delaware U., Newark, Del., Dec. 3-4. Conference is one of a series of regional meetings being held this year to further local theatre operations.

The American National Theatre and Academy is sponsoring these get-togethers as a preparatory step toward its planned National Theatre Assembly to be held in Washington next spring.

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Literati

Feteing Ashton Stevens

Ashton Stevens, dean of American drama critics and vice-chairman of the Chicago Press Veterans Assn., will be g. of h. at the 11th annual dinner given by the press club on Dec. 3 at the Hotel LaSalle. Per custom, the "five minute men" rule will be enforced, limiting speeches to that length.

Incidentally, since Stevens' return to harness as legit oracle of the Chi Herald-American, he has manifested the traditional fire-horse instinct of dashing home, propping himself in bed and dictating his review to his secretary. The paper sends a radio flash car for his copy and thus he maintains uninterrupted deadline.

Tommy Bartlett's Column

Tommy Bartlett, emcee of NBC's "Welcome Travelers" strip, tees off on a syndicated newspaper column next week, offered free to small town sheets through NBC radio stations. Columns will deal with bits from the NBC show to be mailed two weeks ahead of publication from Chi.

Smith Goes Western

H. Allen Smith's latest opus "We Went Thataway" (Doubleday; $2.75) gives the satiric treatment to the current craze for things western—cowpoke toggery, Hollywood's pinto pix, ranch-style architecture, eastern dude resorts, square dancing, 10-gallon headgear and even the boom in chili con carne consumption. Basically it's a travel tome—a comic Baedeker—on Smith's leisurely auto trek cross-country, with a side trip to Canada, and plenty of mileage through the midwest and southwest.

Smith has an uncanny ability to nose out absurd characters, pungent tales, ridiculous legends, folk fables and other intriguing trivia. His subject matter, like his motor meandering, wanders more or less ad lib, covering picture postcards, hotels, Dakota Bad Lands, Great Lakes cruises, modern garages, hotels, traffic meters and anecdota Americana. But always there's a keen appreciation of manners and mores and a healthy saturation of earthy humor. *Bril.*

Sweetsers Leave Esquire

G. T. Sweetser, publisher of Esquire, and his brother, Jess Sweetser, advertising manager, resigned by mutual agreement over the weekend. David A. Smart, board chairman, has resumed his post as publisher and has moved his headquarters from Chi to N. Y.

Dan E. Provost, national ad manager of the New York Herald Tribune for 15 years, has been named ad manager on Esky, replacing Jess Sweetser. Arthur K. Atkinson, Jr., was named assistant to Smart and John E. Shepherd assistant to Provost.

Hammerstein Reelected

Oscar Hammerstein II was reelected president of the Authors League of America last week by the organization's council. John Hersey was reelected vice-president. Erik Barnouw was named secretary and Kurt Weill treasurer. They will serve two years.

Show Biz Tips for Teeners

Betty Betz, writer-poetess-cartoonist who has worked for Seventeen and Mademoiselle, has turned out a readable vocational guide for teen-agers, "The Betty Betz Career Book" (Grosset & Dunlap; $2.50). Volume is in two parts, first dealing with questions such as how to prepare for work, getting an interview, office manners, etc. Bulk of the book, however, is devoted to one-page articles on "If I Were in My Teens" by leaders in various fields.

Pieces on various phases of show biz are contributed by Ben Duffy, Irene Dunne, Charles P. Skouras, Jerry Wald, Edgar Bergen, Norman Blackburn, Norman Corwin, Niles Trammell, Irene Wicker, Helen Hayes, Alicia Markova, Dorothy Kilgallen, Irving Berlin, Perry Como, Lawrence Tibbett, Paul Whiteman and others. While necessarily sketchy, the articles give a general idea of opportunities available and tips on working towards a career. Bibliographic footnotes are helpful, particularly the suggestion that the teeners read trade papers. *Brel.*

CHATTER

Ralph Pearl in Hollywood to round up magazine material on the film beat.

Miriam Marx, daughter of Groucho, has joined Mademoiselle editorial staff.

Allan Morris has joined Simon & Schuster, N. Y., as head of publicity dept.

Profile of Danny Kaye by mag's film critic Ed Miller set for January issue of Seventeen.

Freelance flack Kay Norton replacing Joan Flynn as columnist Louella O. Parsons' contact in the east.

Allan Taylor has been appointed advertising director of Seventeen and of the magazine division of Triangle Publications.

Dr. Lester Beck's "Human Growth," based on the research for the educational pic of the same title, published by Harcourt, Brace.

Edward V. Maule, chief projectionist on the Paramount film lot, wrote a treatise on projection machines for the new Standard Encyclopedia.

H. L. Mencken, still unable to read because of eye trouble, taking out more treatments at John Hopkins hospital and hoping for recovery within six months.

"A Treasury of the Blues," with words and music of 67 songs, edited by W. C. Handy, is being issued Dec. 16 by Simon & Schuster. Abbe Niles added historical and critical text.

Jay Gorney, composer of the Broadway revue "Touch and Go" and chairman of the Dramatic Workshop's musical playwrighting department, co-authoring a history of the musical theatre with his wife, Sandra.

When Albert Erskine shifted from Harcourt Brace to Random House as an editor, he brought over Robert Penn Warren to RH and his new "World Enough and Time" will be under the latter's imprint next spring.

Bennett Cerf, Random House prexy, will do a campus tour, lecturing at several colleges like SMU, DePaul, etc., on "Trends in Books" while en route to La Quinta, Calif., for his annual winter vacation in February.

Pegeen Fitzgerald, of the Mr. and Mrs. radio "breakfast" team, has promised a book to Ken McCormick, editor of Doubleday, and Ed Fitzgerald meantime has a tenative committment to Prentice-Hall for a book he's to do solo.

Holiday mag's Ireland issue (Dec.) includes a piece by Frank O'Connor, playwright and former director of the Abbey Theatre. O'Connor says that the Abbey group "thrives on native drama which brings out the Irish talent for all things theatrical." Illustrations are color photos of w.k. Abbey troupers.

A motion picture footnote appears in "The Old Breed," just published history of the First Marine Division in World War II. George McMillan, the author, who served with the division in the South Pacific as a Marine combat correspondent, relates how Marines in a rest camp grew indignant over the way Charles Boyer pushed Ingrid Bergman around in "Gaslight." So they jumped to their feet and hurled stones at the screen.

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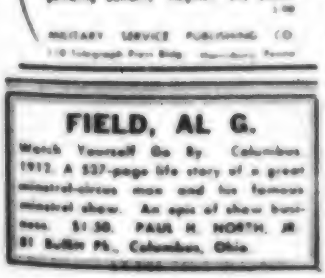

SCARNE ON DICE

by JOHN SCARNE

MILITARY SERVICE PUBLISHING CO.

FIELD, AL G.

Watch Yourself Go By. Columbus 1912. A 537-page life story of a great minstrel-circus man and his famous minstrel show. An epic of show business. $1.50. PAUL H. NORTH, JR. 81 Bullitt Pk., Columbus, Ohio.

'12th Night'

Continued from page 1

usually responsive. It gave a determined, if thin, hand for each scene, and there was an "ovation" at the final curtain.

Playing before such sparse attendance creates an almost impossible technical problem, as well as a great emotional adjustment, according to the actors. Frances Reid, the featured femme lead Viola, explains: "The audience is part of the performance. An actor reads his lines according to the response from it. When there's no reaction it can change the meaning of a speech—or make it meaningless.

"To play before an empty house is awful. It's as if you were naked. There's just nothing out there. You dread going onstage and can hardly wait to get off. It's an eerie and frightening experience. But you have to go through with it. Those few people out front have bought tickets and are waiting for the show, and you cannot let them down."

From the "Twelfth Night" reaction, Miss Reid thinks perhaps there isn't a regular Broadway audience for revivals of Shakespeare comedies. But she was heartened by the enthusiasm of those who were seeing "Twelfth Night" for the first time. She believes there should be some way for the public to see it and other great plays that apparently lack enough draw for regular Broadway runs.

Haiti's Pitch

Continued from page 1

terests are running the casino, formerly the Pan American Airways guesthouse. Florida operators are behind the gambling ship being refurbished off Miami, and a New York outfit has the hotel gaming concession.

Barring a possible rhubarb between the rival gambling interests (each had been told they were being granted "exclusive rights"), dice and roulette setup should draw plenty of American visitors who like action with their sight-seeing.

International Exposition, marking 200th anniversary of founding of Haitian capital, is major attempt by the small republic to crash big league tourist business. Costing close to $7,000,000, it's first show of its kind ever held in West Indies. Government moved 15,000 people out of waterfront shacks and filled in 30 acres of ground to create exposition grounds, which run for two and a half miles next to the sea. Builder is August F. Schmiedigen, New York architect and exposition specialist responsible for number of buildings at N. Y. World's Fair of '39 and Paris Exposition two years before.

Amusement section, built in heart of a natural palm forest, will headline cockfights, voodoo dances, songs and drum-beating. Feature of amusement section will be huge electrically controlled fountain with water, lights, colors and musical notes coordinated to form "chords," a la "but better than" fountains at N. Y. World's Fair. Also some good night-spots in town, with best niters on island the Cabane Choucoune up in the mountains, where all Haitian society, from cabinet ministers down, gather Saturday nights to watch native floorshows.

Two new hotels being built to help five other modern ones carry the expected load. Arrangements also being made to have the Evangeline of Eastern S. S. Line tie up in harbor as floating hotel for Eastern's cruise passengers from Miami who arrive on the Star month stretchup and want to stay over. Hotel rates will run about $12 to $15 daily, single, with meals. Pan American World Airways helping the cause by reducing round trip fares from Miami to $110 plus 15% tax.

Haitian government has hired two American advertising and public relations outfits to beat drums. Peter Hilton Co. doing general tourist advertising and publicity for island and Hamilton Wright for special exposition exploitation.

American newsmen and travel writers junketing to Port-au-Prince to preview exposition report comparatively undeveloped republic has everything needed to become new Caribbean resort center; terrific climate, seaside warmth but moderated, swimming, mountains for year round breezes, good food (native specialties plus American cuisine), good liquor (Haitian rum among the best), adequate hotels, local atmosphere (native women hike 16 miles to market every day with 60 pounds of vegetables on their heads), bargain-hunting for mahogany tables, chairs, carved figures and boxes (they burn mahogany in the fireplaces when it gets cool up in the hills).

SCULLY'S SCRAPBOOK

By Frank Scully

Horse Thief Canyon, Nov. 12.

Dore Schary's encouragement of the writing of originals for Hollywood producers practically forces me to go on with my osmotic method of absorbing material. Here are a few samples which should give everybody but the original authors a lift.

"Father Was a Throwback"

Gary Crouper was known as the coughing quarterback of Quinsey college. Only at Quinsey, where they used the T formation and hill-billy English, the quarterback was called the throwback. Crouper was allergic to pigskins just as his grandpa had been. As a boy gramp ducked feeding the pigs because the sight of them gave him the heaves. Gary heard about this when he was a boy and developed a similar allergy.

If some college football-makers hadn't changed from pigskin to horsehide, Gary never would have made the varsity. In that case he never would have met Betty O'Selznick, married her, fathered her batch of brats or got to coach Quinsey college, which hadn't won a game since Tufts quit wrestling Radcliffe. Betty's father sold horsehide footballs.

Why after five years the Quinsey alumni suddenly insisted on father's winning a game was traced to one grad named Buddy Bivalve. He had once worked a summer at the Studebaker plant at South Bend and had absorbed some of Notre Dame's allergy to defeat.

But father had family troubles too. His oldest daughter, Connie, wanted to get married, but all the players had pledged they would not marry or shave till Quinsey beat Mennen's.

It looked finally as if Quinsey was about to do this. Father's team was leading 6 to 0 at the end of the half. Connie and a stumbleback named Hickey Looney sneaked off between the halves and bought an engagement ring.

But in the second half Mennen's pulled a fast one. Their coach substituted a pigskin for the horsehide football being used in the first half. Gary Crouper began coughing and sneezing so badly he had to go to the dressing room for his spray. In that few minutes Mennen's scored through Looney's side of the line and kicked the extra point, winning 7-6.

People who had seen Looney sneaking off the field at halftime reported the loss was due to his break of training. This saved father's job. That winter, however, father was appointed to the rules committee. He bought in on his father-in-law's corral and pushed through an amendment which barred pigskins from the manufacture of footballs.

Since then all teams use pebble-grained (imitation pigskin) horsehide, and Quinsey wins about as often as anybody else. Father is now a grandfather and called "Pop" around the Quinsey campus. He laughs at defeat. He still gets a lot of laughs.

Sadsack and Dilemma

This one has more grandeur than Grand street, more sweep than a hurricane, more killings than an atom bomb. It will require sets as massive as Radio City but with trick photography and Philadelphians dressed as Philistines maybe Radio City can serve as a biblical town 4,000 years ago.

The hero is a combination of Paul Bunyan, Man Mountain Mature and John the Barber—a sort of Old Testament Gorgeous George, except that he does not marcel his hair but lets it go its own matted way. His name is Sadsack and he came late in life after his mother had been barren during the whole time his people were enslaved to the Philistines, which was 40 years.

Sadsack grew to be a giant and made a pitch for a Philistine wench but his father told him to pick a maiden among his own people. But Sadsack went down to talk to the Philistine and liked her too well. He married her.

Sadsack caught 300 foxes, set their tails on fire and released them in the cornfields and vineyards of the Philistines. On learning who had burned their crops the Philistines took Sadsack's wife and her father and burned them in reprisal. Just a lot of pre-Freudian pyromaniacs.

On learning what the Phils had done to his wife, Sadsack smote them hip and thigh, and there was a great slaughter. Then he retreated to the top of the rock of Etam. This was the origin of the phrase "Up and Etam."

Tired, he went to Gaga for relaxation. The Gagas waited for him but he left at midnight and finding the gates of the city barred, took them and two posts with him. One was the Boston Post and the other was the SEP.

And it came to pass that he loved a woman in the Valley of Rudy whose name was Dilemma. And the lords of the Philistines came to her and said: Entice him and see where his great strength lieth, and by what means we can liquidate him and we will each of us give you 1,100 pieces of silver, prewar rate.

So Dilemma began quizzing him but he was wise to this by now and told her that if he were bound with seven green withs or other prepositions he would be as weak as a Philistine. She bound him with the withs while he slept, but when the Philistines fell upon him he broke both them and the withs as if they were wherenses.

Dilemma upbraided him for mocking her in this manner and kept teasing him to find the source of his strength. He in turn kept giving her false clues. But she finally wore him down and one night he confessed that his strength was in his hair because no razor had ever touched his head. She called in the Philistines the next time he slept and they clipped the locks of his hair and paid her off 1,100 drachmas each, less tax.

When he awoke and tried to flay the Philistines he found himself as weak as other men, and they took him down to Gaga and put out his eyes and bound him in fetters of brass in the prison house.

His hair began to grow again, and while the Philistines were celebrating their deliverance, the lords called for Sadsack to make sport of him, and he was delivered from the prison house.

On the roof there were 3,000 men and women, and the house was crowded within. Sadsack in his blindness asked that he might feel the pillars, and when the guards let him touch the pillars he called on the Lord to give him strength. He took hold of the two middle pillars and forced them away from him with all his might. And the house fell upon the lords of the Philistines and on Sadsack too, so that the dead which he slew at his death were more than they which he slew in his life.

Nobody ever reported whether Dilemma was caught in that crash or hung on till 1929.

Broadway

The Mike (VARIETY) Wears' 20th anni.

Agent Hattie Althoff marking 35th anni in show biz this week.

Constantin Bakaleinikoff, RKO's Coast music chief, vacationing in Gotham.

Robert Rossen planed back to Hollywood after launching his "All the King's Men."

Robert Donat sailed for England, Saturday (12) after spending several weeks in Connecticut.

Jack L. Warner furnishing his new Riviera showplace villa at leisure in time for next season's begira.

Metro director George Cukor in New York working on plans for "A Life of Her Own," new Lana Turner film.

George B. Evans again handling publicity for Frank Sinatra, reunion coming exactly one year after their split.

Bill Robinson said to be on the critical list because of another heart attack. Veteran colored comedian-dancer is past 70.

Former Goldwyn and Paramount flack Ben Washer now handling a number of publicity accounts independently.

Milton Kusell, former Paramount and Selznick sales exec, interested in a foreign pic, which he may distribute himself.

Jim Geller, ex-WB story editor and Columbia pix producer, now agenting Hollywood writers, in town for a couple of weeks.

Double-talker Al Kelly went to Gimbel's Philly branch to explain the store's Christmas merchandising setup at luncheon for execs.

The Joe Hummels to the Coast, via a Dallas stopoff, and sailing back Dec 7 to Paris where he is Continental manager for Warner Bros.

Audrey Totter entrained yesterday (Tues) for Charlotte, N. C., for a dry-run on her role of queen of the Christmas Mardi Gras in that town.

Benjamin H. Linton, Philadelphia legalite, looking for actress Marie Fry in connection with a small legacy left her by the late Marie O'Neill.

Leo Handel, Metro's research dept chief, takes to the blackboard tomorrow (Thurs) to lecture on audience penetration at the Dramatic Workshop.

Gene Tierney and Hugh Marlowe, both of whom appeared in 20th's British-made "Night and the City," in from London Monday (14) on the America.

Doris Dudley, actress-mother of "Butch" Jenkins, film moppet, in from the Coast. Having recently completed role in RKO's "Blind Spot," she's looking for stage role.

Jean Parker, playwright Frederick Lonsdale, couturier Christian Dior and opera singer Mario Berini among those who sailed Saturday (12) on the Mauretania.

Lenty Beller resigned from the 20th-Fox homeoffice publicity department. He was formerly assistant to the press chief of the Motion Picture Assn of America.

Clayton Hutton, former publicity exec in Europe for Universal and other film companies, arrived in N. Y. from Britain this week to promote the British textile industry.

David (Esquire-Coronet) Smart met his wife and mother-in-law upon their return from a quickie European vacation and thence into bed with a sudden attack of bursitis.

Hal Horne, former Disney and 20th-Fox pub-ad topper, now part owner of an oil well which came in last week, and digging is starting right away on 26 more in the area.

George F. Dembow, National Screen Service sales veeper, to chairman the amusement division of this year's fund-raising drive by the Federation of Jewish Philanthropies of N. Y.

"Party for Louise" (Mrs. Bugs Baer) tomorrow (Thursday) night at the Hampshire House, first of several shindigs to dramatize the Heart Assn.'s work of which she is this year's chairwoman.

Leo Spitz, Universal production exec, entrains into New York today (Wed) on a combo vacation-business trip. He is making the cross-continental trek for the first time in a couple of years.

Arthur Treacher appeared as a London bobby Monday night (14) at the "atmosphere" preem of "The Fallen Idol" at the Sutton theatre. Opening benefited the Prescott Neighborhood House.

Arthur L. Mayer, former chief of the U. S. Army's film division in Germany, addressing the motion picture chapter, American Veterans Committee, tonight (Wed.) on his German experiences.

Twentieth-Fox prez Spyros P. Skouras was chief guest and speaker at a dinner in St. Louis yesterday (Tues) marking the city's centennial celebration. Skouras and his brothers, Charles and George, made their first U. S. starts in St. Loo.

Mervyn Le Roy arrived in New York yesterday (15) with his wife, bringing with him print of his recently completed "East Side, West Side," adaptation of Marcia Davenport novel. Will be in town about a week.

George Jessel flew in for a quickie dinner date Sunday, after playing a K.C. benefit, and thence back to the Coast. He's due in New York this weekend for 10 days, including a Thanksgiving TV shot, radio, etc., trailerizing his next two pictures at the Roxy.

Claude Dauphin, French thesper, is heading for N. Y. from Hollywood for a role in Rodgers & Hammerstein's "Happy Time" legit production which starts rehearsals next month. Dauphin recently completed a chore in Robert Siodmak's film, "Deported."

Fifth annual George Gershwin Memorial contest, cooperatively sponsored by the B'nai B'rith Victory Lodge and the Hillel Foundations, is now open, with a $1,000 award going to the prize-winning work which will be given its preem at Carnegie Hall March 26.

Elmer Leterman to Honolulu Nov. 8 with Brooklyn Supreme Court Justice Nathan R. Sobel, John (Sun) McClain and ex-N. Y. detective Johnny Broderick, now in politics, where they'll house-guest with the insurance man-Broadwaylite, who just bought a home there.

Film execs Harry Brandt, Charles C. Moskowitz, Nicholas M. Schenck, Spyros P. Skouras and Joseph R. Vogel actively participating in the N. Y. Infirmary Bldg. Fund's $2,800,000 campaign for construction of new hospital to replace the 96-year old infirmary. Mrs. David Sarnoff is chairwoman of Fund's publicity committee.

Scotland

By Gordon Irving

Comic Jack Radcliffe registering strongly in Aberdeen.

Crooner Buddy Logan weds dancer Joan Dyson Dec. 3.

Odette Field to be Principal Boy in Glasgow pantomime, "Dick Whittington."

Jimmy Logan, Scot comic, goes into Scot radio pantomime, "Cinderella," as Buttons.

Dennis Price, Rosamund John and George Merritt, all British film players, in Glasgow in Patrick Hamilton's thriller, "Gaslight."

Rona Anderson returns from films to join her old colleagues in Glasgow Citizens production of Sheridan's comedy "The Rivals."

Play-pantomime "The Tintock Cup," by A. P. Kellock, to be Christmas stint at Glasgow Citizens theatre. Pseudonym believed to hide identity of playwright James Bridie.

Miami

By Lary Solloway

Ciro's set Sacassas orch for seasonal run.

Herkie Styles and the Radio Aces head up new show at Kitty Davis'.

Tune toppers set for Mother Kelly's opening around Thanksgiving.

Walter Winchell back in town and occupying his usual suite at the Roney Plaza.

Arthur (Street Singer) Tracy dickering for winter date with two of the bigger spots.

Weekend nitery biz here very strong with Five O'Clock, Kitty Davis, Alan Gales and Park Avenue Club heading up biz parade.

Roney Plaza's Bamboo Room opened Saturday (12) with Emil Coleman trio featured. Hotel unshuttered same day filled by convention.

Freddie Calo, orch leader at Sherry Frontenac and Ciro's last year, now his own boss at Cadillac hotel's Candlelight Patio, which he leased with Serge Gomez.

When Dean Martin and Jerry Lewis preem Beachcomber season Dec. 22, Lewis' dad, songster Danny Lewis, will debut same night at Schuyler's Five O'Clock club.

St. John Terrell, who staged tent theatre idea in Lambertsville, N. J., last summer, here huddling with Lawrence Schwab on proposed Cole Bros. circus grounds as site for winter season. They'll be associated in producing such Schwab properties as "New Moon" and "Good News."

Portland, Ore.

Burl Ives inked for one-night concert at Auditorium.

Will Osborn orch doing one-nighters in Pacific Northwest playing colleges and ballrooms.

Freddie Slack, Lawrence Welk and Les Brown bands played one-nighters here within a week, all suffering because of close booking.

London

Douglas Wakefield has lined up a TV series with the BBC.

Tom Arnold and Emile Littler rumored buyers of the Cambridge theatre, at price around $700,000.

Peggy Ryan and Ray McDonald planing to U. S. Dec. 18 to spend Christmas at home in Hollywood.

Variety Clubs of Great Britain hosted Charles P. Skouras, chief barker of tent 23, at a Savoy cocktail party.

Sydney Box is to film a "Quartet" sequel, based on three Somerset Maugham short stories, under the title of "Trio."

Lew Grade, head of Lew and Leslie Grade office, to Italy on five days' jaunt to line up some Continental novelties.

Ingram Fraser has left the Korda organization, where he has been press chief, and has joined Films de France as general manager.

Luise Rainer has arrived in London to take the lead in the TV production of "By Candlelight," which goes on the air end of the month.

Leo Fuld got $2,800 for one concert at London Casino Nov. 10. Impresario S. A. Gorlinsky booked Fuld for same fee at Odeon, Leeds, Dec. 4.

Clark Bros. are latest booking by Tom Arnold and Emile Littler for their new "Latin Quarter" revue at London Casino skedded to open March 17.

Following the return of D. J. Goodlatte and C. J. Latta from a quickie to Ireland, several Pathe and ABC execs left last week for a tour of Northern Ireland.

Jack Francis, who has been in charge of publicity, exploitation and advertising for Selznick Pictures, has joined Warner Bros., London, in charge of exploitation.

Writer of current Tin Pan Alley hit, "How Can You Buy Killarney," published by Peter Maurice Music, is Gerald Morrison, who was for years musical director of the Hippodrome, Belfast.

Sam Heppner, in the public relations division of Mather & Crowther, British advertising agency, leaves on the Elizabeth today (16) to study American publicity methods with Yolen, Ross & Salzmann.

Australia

By Eric Gorrick

Kroger Babb back to U. S.

Harry Wren's "Hellzapoppin'" doing okay at King's, Melbourne.

Roy Darling, indie operator, is trying vaude at Tatler, Sydney. Biz so-so.

"See How They Run" is in its 12th week at Minerva, Sydney, for Whitehall.

Biz brisk with the Shakespeare Memorial troupe at His Majesty's, Melbourne.

Roy Stewart, U. S. trumpeter, doing fine biz with the Graham Bell outfit on limited tour here.

"Jolson Sings Again" (Col) due for a gala premiere in Sydney around Xmas by Greater Union.

"Oklahoma!" doing fine at His Majesty's, Brisbane, for J. C. Williamson. Bows into Sydney later this month.

Charlie Chauvel's "Sons of Matthew" will be given a dual run here at Lyceum and Victory Dec. 15. Both U-I and Greater Union hold major financial interest in pic.

Las Vegas

Gertrude Niesen at Flamingo.

Beatrice Kay back at El Rancho Vegas.

Bill Saroyan doing story of Las Vegas for Life mag. John Maynard on similar assignment for King Features.

Wilbur Clark's Desert Inn newest and largest spa on resort strip, set for March opening with top entertainment planned.

Hotel Thunderbird's show, produced by Gayle Robbins and Harold Braudis, stars Joan Merrill with Ray English in support.

Harry Carroll and Polly Baker, who occupied second spot at Last Frontier's Ramona Room on last date, return this week as headliners.

Bird Cage Theatre resumed production—starring Edward Everett Horton in "On Approval" with local cast comprising Nevada's only professional stock company.

Laura La Plantche, "Miss America of 1941," here for publicity pictures at Last Frontier, with husband Harry Caplan, producer of radio's "Meet the Missus."

Press Club's successful Branding Iron dinner lampooning foibles of local bigwigs set pattern for town's most popular annual affair. Next year will limit attendance to 500 and up price from $6.75 to $10.

Newest developed radio program on Columbia outlet KLAS is Bill Willard's "Talk of the Town" featuring show reviews and inside stories of visiting entertainers. Willard's "Green Room" on KENO, already established, interviews stars of visiting shows weekly.

St. Paul

Hockey at the Auditorium packing 'em in.

Edyth Bush little theatre giving "Skylark" until Nov. 27.

"Finian's Rainbow," slated for St. Paul auditorium during Christmas holidays, cancelled.

Civic Opera to produce "The Great Waltz" Nov. 17-19. Laurel Hurley in lead femme role, Phil Fein directing, Leo Kopp conductor.

Cleveland

By Glenn C. Pullen

George Sterney, who broke up touring band, debuting new quartet at Zephyr Club.

Raymond Scott quintet at Vogue Room while Three Suns are back at Borsellino's Club.

Sid Friedman, new business manager of Ernie Benedict's Victor-WGAR polkateers.

Nick D'Amico band, with Artini and Consuelo in revue, moving into Hollenden Vogue Room this week.

Dr. Benno Frank rehearsing "Medium" and two operas for early December preem of new Karamu theatre.

David O. Selznick's caravan of film contract stars, headed by Louis Jourdan, inked by Loew's State for Nov. 17.

Abbey Albert orch started floor shows in Statler Terrace Room, Jimmy Carroll and Patricia Wymore topping opener.

Kansas City

By John Quinn

Gene Austin back to open fall season at Show Bar.

Martin Barnett and his magico into Drum Room of President Hotel.

Ararat Shrine putting on annual indoor circus in Auditorium Nov. 14-20.

Lawrence Lehman back at helm of Missouri theatre after rest in San Diego.

Cornelia Otis Skinner doing program for University of Kansas in Lawrence, Kan., Nov. 11.

Billy Toffel taking off from Bellerive Hotel's El Casbah for Mexico City and dates at Astoria there and La Perla, Acapulco.

Barbara Lawrence stopping here for visit with uncle and aunt on way to St. Louis and exhibitors' convention there. John Payne also stopover enroute to same.

Washington

By Florence S. Lowe

Alan Rale, singer currently at Club Kavakos.

Bill Darnel currently heading Cross Roads nitery.

Local Variety Club dedicated new cardiac clinic at Emergency hospital last week.

British maestro Sir Thomas Beecham kudoed by press for last week's concert and feted by local society.

Variety Club dinner dance Nov. 19 a smash sellout soon after notice of the Al Jolson p.a. to receive club's award.

Loew's Carter Barron and Warner's Frank La Falce members of committee in charge of welcoming Shah of Iran to town tomorrow.

Helen Hayes made first public appearance since her recent bereavement when she was guest of honor last week at dinner launching annual polio drive.

Prints of two films, Metro's "Battleground" and the British "Third Man" reported to be accompanying President Truman on his forthcoming junket to Key West.

Barcelona

By Joaquina C. Vidal-Gomis

Amparito Renkel dancing at the Ritz Grill.

Greta Lynd, Swedish beauty, at the Bahia nitery.

Dancer Cecilia Cifuentes, formerly working at Rambal, sails for South America to work there.

Borras theatre has a musical show, "Pifra-Pachin," starring Antonio Amaya, Blanca Negri and Mary Santpere.

Windsor nitery opened with Cuban show featuring ballerina Nina Verchinina, Rosita Segovia and Anibal Navarro.

Concha Espina's novel, "Girl from Luzmela," made into a pic produced by Pecsa Films, directed by Ricardo Gascon with Maria Rosa Delgado and Jose Juarez as stars.

Hollywood

Lou Costello recovering from surgery.

Claude Binyon laid up with a virus attack.

Joey Bardin to Minneapolis for date at Club 21.

Harry Mines replaced Ken Whitmore in Warners flackery.

Tyrone Power in town after two years in Europe and Africa.

Juano Hernandez in from Puerto Rico to discuss deal with Metro.

David Rose in from London to round up talent for British films.

Danny Kaye to Toronto for world preem of "Inspector General."

Sam Marx left for Havana to arrange location spots for Metro's "Vuna."

Paul Harvey celebrated his 50th year as an actor and his 40th in pictures.

Louis B. Mayer in town after N. Y. huddles with Nicholas Schenck.

Nat Holt returned from N. Y., where he huddled with Spyros Skouras.

Jerry Saffron guest of honor at luncheon in Ambassador hotel to celebrate 18 years on Film Row.

William Bendix laid up with laryngitis, causing a change in shooting schedule of Columbia's "Kill the Umpire."

Milan

By R. F. Hawkins

Daphne Du Maurier's "Rebecca" at the Excelsior, staged by the Solari-Volpi Co.

Vittorio De Sica hopes to start work on his oft-delayed pic, "Toto il Buono," here soon.

Milan's ICET studios has single pic going, "Capitan Demonio," Carlo Borghesio directing.

"Captain from Castile" (20th), being released by Union Film, opened in five theatres here.

Winter musical comedy season inaugurated with "Castellinaria" starring comedian Ugo Tognazzi, at the Lirico.

"The Outlaw," released here by Lux Film, looks headed for heavy grosses at Diana and Eden theatres, big publicity campaign helping.

Gerald Palmer's "Ice Revue," second ice-show to play Milan in month, opened Nov. 5 at the Nuovo. First, Armand Perren's "Ice Follies," off to Turin and Genoa.

India

By N. V. Eswar

If negotiations fell, "Voice of America" will buy air time over Radio Ceylon.

Protesting upped entertainment tax rates, theatres in Rangoon and Mandalay have shuttered.

Sohrab Modi's Minevera studios in Bombay planning production of a Hindi film dealing with the life of Queen Rani of Jhansi.

In view of the higher cost of raw stock purchased from the U. S., due to devaluation of the rupee, the Indian government has granted new licenses to import material from England.

Madras government has already gone over its anticipated $1,900,000 in entertainment taxes, with $2,000,000 already realized and another $100,000 expected before the year's end.

Philadelphia

By Jerry Gaghan

Carl Major, WIBG exec, after long siege, left Women's College hospital Saturday (12).

Harry Richman is starring for Jack Lynch at Latin Casino, with Joe E. Lewis coming in Friday (18).

Joe Milekof, former leader at Earle and Tower, conducting "High Button Shoes" tab unit now on tour.

Sarah Churchill, her photog-husband Anthony Beauchamp and Jeffrey Lynn will be feted by the Philadelphia Press Assn. at Broadwood (25).

Tickets for benefit bouts staged by cafeman Frank Palumbo for the Deborah Sanitarium, in Brown's Mills, N. J., were selling at premium two days before the fights.

Tickets for Sadler's Wells Ballet which played two nights at Academy of Music (10-11) drew scalpers prices running as high as $25. The boys on the sidewalk got $8 for $1.30 seats.

Caracas, Venezuela

Eileen Farrell at the National theatre for a concert.

George Wong Troupe from New York opened in Coney Island theatre.

Thomas Mayer visiting conductor of Venezuela Symphony Orchestra.

Arturo de Cordova here with Bolivar Films, starring in the pic production, "The Sloop Isabel."

OBITUARIES

LESLIE AKERS SLOPER

Leslie Akers Sloper, 66, editor of art, music and theatre news for The Christian Science Monitor, died of a heart attack in Boston, Nov. 13, while covering the New England Opera Company's performance of Rossini's opera, "The Turk in Italy," at the Boston Opera House.

Born in East Pepperell, Mass., Sloper received a Bachelor of Arts degree from Harvard in 1906. He then worked on the editorial staffs of various newspapers and magazines for 11 years. In 1918 he was a special writer for the Bureau of Information of the United States Department of Labor.

He joined The Monitor in 1919, was made music editor in 1922, served also as literary editor from 1924 to 1944, and had been art and theatre editor since 1929.

He leaves wife, a son, John T. Sloper, who is stage manager for "Diamond Lil," and two daughters, Elizabeth Sloper, and Anne Sloper, who is assistant press agent for the New York company of "Death of a Salesman." Mrs. Sloper, under the name of Margaret Lloyd, is dance critic of the Monitor, and author of the recently published "The Book of the Dance."

FRANK MINZEY

Frank Minzey, 70, husband of the late Rose Melville, comedienne early in the century, died at Lake George, N. Y., Nov. 12.

He was the leading man in the long-run hit of "Sis Hopkins." With Miss Melville in the title role, the team played more than 5,000 performances in this country and abroad between 1900 and 1918.

The 5,000 performances of "Sis Hopkins" was regarded as a record long run for the American stage at the time.

The Minzeys were associated with the early motion picture industry, Minzey being an officer in the old Kalem company. For several years they appeared in Biograph and Keystone productions filmed on Long Island.

Later in Hollywood, they appeared in short films produced by William Fox, Samuel Goldwyn and Carl Laemmle.

Minzey went on the stage at the age of 15 as a juvenile with the Castle Square Stock Co., Boston. Three years later he went into vaudeville. In 1900 he joined the "Sis Hopkins" company. In addition to appearing as Miss Melville's leading man, he was her manager.

IN MEMORY OF
WILLIAM RENAUD
Sept. 15, 1949
DIN

MME. MARGIT BOKOR

Mme. Margit Bokor, 44, former lyric soprano at the Vienna State Opera, died in New York, Nov. 9.

She came to this country 10 years ago from Rio de Janeiro after a successful career in Europe as a singer.

Upon her arrival in the United States she soon was engaged by the Chicago and San Francisco Operas. She was well received at her Town Hall debut recital in 1941 and early that year received a rush call from the Metropolitan Opera. Rise Stevens was ill and could not sing Octavian in "Rosenkavalier" at Philadelphia the next day. Mme. Bokor went on in the role.

Among her achievements in this country were the soprano leads in Gustave Kotanyi's productions of Johann Strauss' "The Bat" at the Pythian Theatre and in that composer's "Gypsy Baron" at the Cosmopolitan Opera House in 1942. That summer she repeated the latter at Lewisohn Stadium. She also sang the role of the composer in the City Center production of "Ariadne auf Naxos" in 1947 and she was in demand for benefit performances by Hungarian and Viennese musicians.

OLAF FONSS

Olaf Fonss, 67, former screen actor, died of heart ailment in Copenhagen, Nov. 4.

Fonss made his debut as a legit actor at the Dagmar, Copenhagen, in 1903. He was one of the best known stars of the silent films in Denmark and Germany from 1911 to 1929. His last picture was "I Live for You" ("Ich lebe fur dich"), directed by William Dieterle.

When the talkies arrived, he returned to Denmark and became a film censor. For many years he also acted as president of the Danish actors organization Skuespillerforbundet. In 1946 he operated the World Cinema. Surviving are his wife and two sons, Palle, a pressagent, and Mogens, a film director.

RAYMOND KERSHAW

Raymond Kershaw, 79, Winnipeg theatre owner, died Nov. 8 at Victoria, B. C.

Born in Ceylon, Kershaw came to Canada in 1888, settling at Rat Portage, Ont. (now Kenora), as a farmer. He came to Winnipeg in 1904, and in 1909 opened a bowling alley and billiard room.

Kershaw became interested in moving pictures in 1913. He operated the Wonderland, Osborne and Tivoli theatres until 1936 when he disposed of his interests to Famous Players.

Survived by his son, Frank, also widely known as a theatre operator in Winnipeg and throughout the West.

WILLIAM M. SEABURY

William Marston Seabury, 70, retired attorney, died in New York, Nov. 8. He was brother of Judge Samuel Seabury.

A former general counsel of the Motion Picture Board of Trade and the National Association of the Motion Picture Industry, Seabury attended congresses and other meetings of the industry's leaders in this and other countries and was the author of the books "The Public and the Motion Picture Industry" and "Motion Picture Problems."

Besides his brother, he leaves his wife, three daughters and two sisters.

JACK MURRAY

Jack Murray, 43, radio producer, died Nov. 11 in Toronto. He was owner - producer of "Treasure Trail," an early Canadian network quizzer now in its 11th season. In 1940, he formed Jack Murray Productions Ltd. and had several program series under his supervision when he died.

Murray joined CKCL, Toronto, in 1930 as a sports announcer; in 1933 he became commercial manager of CFCO, Chatham; three years later he became radio director of the Tandy Advertising Agency, Toronto.

Survived by wife and son.

LIONEL HOUSER

Lionel Houser, 41, writer-producer, died in Hollywood Nov. 12 after a heart attack.

Houser recently produced and scripted "Cargo to Capetown" at Columbia.

Other films he scripted include "Third Finger, Left Hand," "Design for Scandal," "A Yank at Eton," "Three Hearts for Julia," "Christmas in Connecticut" and "Blind Spot." He also wrote three novels, "Lake of Fire," "Caress and Farewell" and "Smart Girl." Survived by wife, daughter and two brothers.

BILLY BASKETTE

Billy Baskette, 64, composer-pianist, died Nov. 9 in Hollywood after a long illness. Among his compositions were "Goodbye Broadway, Hello France" and "Waiting for the Evening Mail."

Other songs of which Baskette was the composer were "Hawaiian Butterfly," "Dream Train," "Talking to the Moon," "Tell the Rose," "The Perfect Dream," "Journey's End," "Forever and Ever," "That's When I Learned to Love You," "Carolina Lullaby" and "Whistlin' Joe from Kokomo."

DR. L. WALLERSTEIN

Dr. L. Wallerstein, 68, former chief stage director of the Vienna State Opera and Salzburg Festivals and more recently a stage director for the Metropolitan Opera, died of a heart attack in New Orleans Nov. 14.

Wallerstein came to America in 1941 as a refugee from Nazi terrorism and soon after became associated with the Met Opera where he worked from 1941 to 1946.

He is survived by his wife Maria Wallerstein, an opera singer, and a sister.

LOUIS V. ROUSSEAU

Louis V. Rousseau, French tenor, died in Chicago Nov. 8. For 30 years before coming to the U. S. he was leading tenor of L'Opera Comique of Paris. He was a voice professor at American Conservatory of Music since 1932.

Survived by wife.

JOHN BOYLAN

John Boylan, 42, one of the founders of the Radio Writers Guild, died of a heart ailment Nov. 6 in Burbank, Cal. For eight years he had been a writer on the radio staff of the Paramount publicity department. Prior to that he wrote and produced airshows for NBC and KFI.

During the war he produced radio programs for the Red Cross and was a member of the board of directors of the Hollywood Canteen.

MRS. JENNIE WINCHELL

Mrs. Jennie Winchell, 77, mother of Walter Winchell, N. Y. Mirror columnist, fell to her death from the 10th floor of the Doctor's hospital in New York, Nov. 14. She had been under treatment for a heart ailment at the hospital since Oct. 25. Winchell, who was in Florida, immediately entrained for N. Y.

Another son, Al, also survives.

GARRETT H. LEVERTON

Garrett H. Leverton, 52, an editor of the Samuel French Play Co., died in New York, Nov. 11.

Leverton formerly was head of the drama department at Northwestern University, and also conducted drama courses at Columbia University. He was the author of several books and edited numerous dramatic works.

GUY FAUL

Guy Faul, founder and former part owner of the Lyric theatre and editor of the Times, Winchester, Ill., died of a heart ailment in Jacksonville, Ill., Nov. 2. He had been connected with the newspaper 56 years. Last May he sold his interest in the theatre to his partner, Paul E. Stehman.

GEORGE F. LAPIERRE

George F. Lapierre, 75, pioneer film exhibitor, died in Laconia, N. H., Nov. 7.

He was a native of Laconia and for a number of years ran film shows in the old Knights of Columbus hall in that city.

Survived by wife, eight sons and four daughters.

JOHN C. MACAULEY

John C. Macauley, 62, manager of the Ridge theatre, Philadelphia, died there last week. He was a charter member of the Catholic War Veterans and a member of the American Legion.

Wife and two daughters survive.

FINIS FOX

Finis Fox, 65, scenario writer in the old days on the Metropolitan lot, died Nov. 7 in San Antonio, Texas. Survived by wife, Conchita, and brother, Wallace Fox, producer-director.

L. A. HUFFORD

L. A. Hufford, 42, manager of the Gage theatre, died Nov. 11 in Huntington Park, Cal., following a heart attack as he was closing the drive-in for the night.

ORMAND DOWNS

Ormand Downs, 45, drummer with several bands and radio orchestras, died Nov. 5 in Hollywood. He leaves wife and an infant daughter.

Mother, 68, of Robert Strauss, actor currently appearing in "Detective Story" (Hudson, N. Y.), died in New York, Nov. 9. She was the widow of Samuel Strauss, theatrical costumer. In addition to son, three daughters also survive.

Widow, 69, of Charles M. Kaplan, former WIP executive and the mother-in-law of Isaac D. Levy, former chairman of the board of WCAU, died Nov. 8 in Philadelphia.

Two daughters survive.

Father-in-law, 78, of Harry K. McWilliams, Columbia Pictures exploitation manager, died in New York, Nov. 7.

Wife of Arthur LaPlante, assistant manager and St. Louis city salesman for Columbia pictures, died in St. Louis, Oct. 30.

Sherry Ogden Clark, 22, daughter of Cliff Clark, film character actor, died Nov. 10 in Hollywood.

BIRTHS

Mr. and Mrs. Dick Peterson, daughter, Culver City, Nov. 8. Father is a bandleader.

Mr. and Mrs. Leo Simon, son, Hollywood, Nov. 7. Father is a film flack.

Mr. and Mrs. Don Tragesser, son, Pittsburgh, Nov. 5. Father's a free-lance radio producer.

Mr. and Mrs. Stuart Stevenson, son, Hollywood, Nov. 9. Father is a prop man at Columbia.

Mr. and Mrs. Lou Kleinman, son, New York, Nov. 12. Father is special material writer currently doing radio broadcasts for N. Y. Board of Education.

Mr. and Mrs. Jackie Miles, daughter, New York, Nov. 11. Father is a nitery comedian.

Video Outpacing

Continued from page 1

sources are tailing the movement."

Video needs more smaller advertisers to sample the medium, Woods said. Pal Razors, which followed Times' "Crusade in Europe" with a five-minute show, found it successful. He indicated that Pal will probably return to ABC-TV when "Crusade" comes back in January as a co-op.

Reason for TV's overextending itself, according to the network press, is that it was built at a much faster pace than radio and that it never had a crystal set era. In radio's pioneer days of the '20s a station could be launched with $5,000; film and Broadway stars made cuffo appearances; listeners could build receivers for a few dollars; operating costs were low, and growth relatively slow. By contrast, TV is a blue chip game with heavy capitalization and high overhead, Woods said.

Typical of the high costs, he added, is that of coaxial cables. If a cable is installed, the webs have to bear the cost—whether or not they have the business to warrant it. American Telephone & Telegraph is not gambling, Woods said, which makes it uneconomical for the telecasters. "We should be able to buy cable time as we needed," he declared.

Programwise, he believes TV has spread itself too thin. He feels that it is not economically possible for a network to have seven great nights a week and that ABC-TV's cutback to five nights will allow for better stanzas.

Fluctuations in programming and investment are all incidental to TV's continued building, Woods said. He's optimistic about the future and feels that in five years the medium will be as firmly established, accepted and measured as AM, newspapers and magazines.

Films-Radio

Continued from page 1

fields such as the foreign field. We also hope for liaison with the press."

Film industry brass attending in addition to Johnston comprised John O'Connor and Maurice Bergman for Universal; Robert Mochrie and S. Barret McCormick for RKO; Theodore Black, Republic; Y. Frank Freeman, Paramount; Louis K. Sidney, Metro studio; Mort Blumenstock, Warners; Al Lichtman and Charles Einfeld, 20th-Fox; Earl W. Harris, president of Educational Films Corp.; Herman Robbins, National Screen Service; Ray Bell, Columbia, and for the MPAA, in addition to Johnston, there were Joyce O'Hara, Sidney Schreiber, Jack Bryson, Eddie Cheyfitz, Kenneth Clark and Manning Clagett.

In addition to Justin Miller, president of the NAB, and members of his staff, the following members of the NAB board were present: Harry M. Bitner, Indianapolis; Kenyon Brown, Wichita Falls, Tex.; Charles C. Caley, Peoria; George D. Coleman, Scranton; Robert D. Enoch, Oklahoma City; Harold E. Fellows, Boston; Frank U. Fletcher, Arlington, Va.; Michael R. Hanna, Ithaca; Carl Haverlin, New York; Merrill Lindsay, Decatur, Ill.; Clair McCullough, Lancaster, Pa.; Gilmore Nunn, Lexington, Ky.; William B. Quarton, Cedar Rapids; Clyde W. Rembert, Dallas; Harry W. Slavick, Memphis; Harry R. Spence, Aberdeen, Wash.; Hugh B. Terry, Denver; Allen M. Woodall, Columbus, Ga.; John S. Meagher, Mankato, Minn.; Glen Shaw, Oakland, Cal., and Calvin J. Smith, Los Angeles.

CBS' Showcase

Continued from page 1

usual squeamishness where products conflicts are entailed.

The Sunday night 6:30 "Our Miss Brooks," for example, is sponsored by Colgate. While it's all very well to carry on through Benny at 7, Amos 'n' Andy at 7:30 and Edgar Bergen at 8, it would have to end there, since the Red Skelton 8:30 show is sponsored by the rival Procter & Gamble outfit. Same thing applies to Benny's Lucky Strike sponsor running into a conflict with the 9:30 Horace Heidt program bankrolled by Philip Morris.

MARRIAGES

Carol Stevens to Sherry Shrouds, Las Vegas, Nov. 5. Bride is secretary to Alfred Hitchcock; he's an assistant director at Warners.

Maxine Hamilton to Martin Weissner, Victorville, Cal., Nov. 13. Bride is a pressagent, he's a composer-pianist.

Mabel E. Ringling to Russell A. Anderson, Great Falls, Mont., Nov. 12. Bride is the granddaughter of the late Albert T. Ringling, one of the founders of Ringling Bros. circus.

Joan Harris to Bob Markell, New York, Nov. 4. Bride is a radio actress, he's a scene designer.

Barbara Ann Trelease to Constantine Soloyanis, New York, Nov. 13. Bride is in the current Broadway production of "Touch and Go"; he's assistant to N. Y. News columnist Danton Walker.

Edith Lowe to Mike Gross, New York, Nov. 12. Bride is an actress, he's pressagent with National Publicity Associates.

Anastasia Sadowsky to Terrence Anderson, Pittsburgh, Nov. 12. He's stage manager of "Anne of the Thousand Days" and son of playwright Maxwell Anderson.

Darrylin Zanuck to Robert L. Jacks, Covington, Ky., Nov. 6. Bride is the daughter of Darryl F. Zanuck, 20th-Fox veepee in charge of production.

Legit Bankrollers

Continued from page 1

management shares. Under the proposed terms of the corporative setup, the common shareholders would have paid $1,000,000 for the stock entitling them to the 75% dividend, while the management shareholders would have paid only $2,000 for the stock paying the remaining 25%.

Brokers who dispose of the 2,000,000 shares of common stock will get a commission of 10c per share, or $200,000 of the $1,000,000 total gross. The management stock will be offered to brokers at the rate of 10 management shares for 100 shares of common they sell, besides the 300,000 management shares to be sold at 12½c per share. Proceeds of the stock sale will be used for working capital, the registration papers declare.

An added gimmick of the scheme is the proposed formation of a Front Row Club, open to the first 100 purchasers of 2,000 common shares at 50c per share, entitling the holders to "such preferential treatment as can be legally extended and such other accommodations as can be given for securing tickets for New York productions in general and in particular for road-shows in which Broadway Angels, Inc., is interested as investor-producer." The board of directors also retains the right to give "honorary memberships" in the Front Row Club.

The registration papers state that Broadway Angels, Inc., is intended to give an opportunity for investment in "theatrical and allied fields which is generally limited to persons with substantial capital or income."

It adds that the company's investments "will be devoted to producing and backing Broadway shows and enterprises in allied fields of entertainment," including vaudeville, concert, opera, films, radio programs and television shows, and that the firm "will utilize professional advisors to assist the management in selecting and producing shows, etc., in which the stockholders' money will be placed."

Besides its investment and production activities, the company may "engage in the distribution of tickets, either to its own stockholders, to the general public, or both, and act as agent for actors, authors, playwrights, composers, directors or others engaged in the entertainment field, and may own and acquire properties and rights in these fields."

The registration statement identified Garland as general manager for the last five years of Music Guild, Inc., and the Public Service Holding Corp., as well as author of a book, "Popular Song Writing Methods." Devlin is described as a Wall Street broker. Blair is listed as associated with American Decorators, Inc. Leining, an ex-publisher, is identified as a real estate man. Jacques, the remaining director, is with Ziv television company and was formerly with NBC film television.

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•

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FILMS | RADIO | VIDEO | MUSIC | STAGE

NOV 28 1949

VARIETY

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$7,000,000 SALESMAN—GODFREY

B'way Prods. Now Doing Legiters Without That Elusive H'wood Coin

Minor interest being shown by Hollywood currently in the purchase of high-priced screen rights to Broadway legiters is reflected in the willingness of Main Stem producers to stage plays to which film rights are already tied up. Six shows that are either current or on the way are involved in entanglements regarding screen privileges.

A few years ago — before the Hollywood economy axe began swinging — few Broadway producers would touch a play on which film rights were not clear. High prices being paid for virtually every legiter by the pictures studios caused the legit producers and their angels to figure heavily on the 40% of the proceeds they receive from a film sale.

Their thinking was that it was pointless to do a play on which this chunk of potential income wasn't apparent. If it turned out to be a hit show, the screen rights were tremendously valuable, and if it proved a flop the Hollywood money might go a fair way toward pulling the investors out of the hole.

Now, however, with sales of screen rights few and far between, legit producers and backers are relegating thought of Hollywood coin to a back position and concentrating strictly on the Broad

(Continued on page 63)

McCoy Cheesecake Billed Over Acts

Minneapolis, Nov. 22.

Cheesecake — the edible kind, not the artistic — has become one of the piece-de-resistances of local night spots. One loop nitery, the Dome, actually is offering it as its featured attraction. Billing the delicacy over its acts on its large window cards and in newspaper ads, it proudly announces "the world's most famous cheesecake flown direct daily from Reuben's, N. Y."

Another big nitery, Club Carnival, imports its cheesecake from Lindy's, N. Y., but so far hasn't billed it over such of its acts as Ted Lewis, Lena Horne, Sophie Tucker, Martha Raye, et al.

Teacher Quits For 'Do-si-do' Dough

The continuing popularity of the square dance has hit the public school system of New York city. Virtually every institution of size now has a course in teaching the rural reels as well as other dance forms.

This has caused a major change in the life of one pedagog. Barney Hyman, who used to teach in a Brooklyn high school, found that he could amuse and entertain his pupils by calling the square dances. He consequently deserted teaching to make a career of square-dance calling. He's getting anywhere from $50 to $125 nightly by calling the turns at various affairs given by Parent-Teachers associations and other groups.

However, this increase in pay scale doesn't begin to compare with the coin being earned by another pedagog, Sam Levenson, who not too long ago left teaching for club dates. He's now making as much as $2,000 weekly telling stories. He's set for the Capitol theatre, N. Y., around Dec. 1 at that figure.

N'Yawkers' New Lament: What's a Miami Vacation Without Berle on Kine?

Miami Beach, Nov. 22.

Native New Yorkers who spend the winter in Florida have launched an all-out drive to get a kinescope recording of Milton Berle's "Texaco Star Theatre" aired over Miami's WTVJ each week, but are meeting little success so far. Texas Co. is buying time on stations not connected via the cable only in those cities where it has a district or division office. Miami, with no such Texaco representation, is thus not on the kinescope list.

Resorters number some of Berle's most avid nitery and video fans. To date, they have succeeded in getting the Miami Beach city council and the city commission in Miami and Coral Gables to pass special resolutions requesting Texaco to include Miami among the kine cities. WTVJ, owned and operated by Wometco Theatres, carries other NBC-TV shows via the kine route.

Song for Veep, Bride

Washington, Nov. 22.

The Hadley-Barkley nuptials have been put to music.

Washington songwriter Stanley ("Powder Your Face With Sunshine") Rochinski has dedicated his latest tune, "Heavenly Honeymoon," to Vice-President Barkley and his bride.

Sing for Apartment

Paris, Nov. 22.

Nothing easier than to get an apartment in Paris, provided you can sing a commercial to that effect and have a husband who can write a good one.

Mary Meade, currently at Dinarzade, gal hubby Ted Grouya, who before the war helped lawyer Rudy Monta to set up the local Metro music publishing subsid, to write a singing commercial. She sang it at every performance.

The Grouyas are now sitting pretty in a four-room flat with piano, shower and central heating.

RADIO-TV STAR NABS 12G WKLY.

By GEORGE ROSEN

Arthur Godfrey today is earning $12,000 a week. His present contract with the Columbia Broadcasting System still has two years to go and on the basis of the graduated-scale deal he's worked out with Bill Paley & Co., his earnings over the next 24 months will be substantially increased.

Frequently referred to as "Mr. Columbia," Godfrey is responsible for something like $7,000,000 of the network's annual billings. That not only puts Godfrey in the category of a "one man show business" but represents the most fabulous radio-television payoff in industry annals.

That's why there has been some apprehension around CBS, from Boss Paley down, over the concerted effort being made by Music Corp. of America to bring Godfrey under the MCA wing.

Whether or not Godfrey, who up to now has operated without an agent, will succumb to Jules Stein & Co.'s blandishments is still conjectural. Despite the fact that Stein has practically "thrown the book" at Godfrey, offering him every facet of show business blue skies from pix up and down, it's believed in some quarters that if Godfrey does grab himself an agent it will be Abe Lastfogel and

(Continued on page 24)

Producers Set Up Outfit to Handle 'So. Pacific' Tieups

Richard Rodgers and Oscar Hammerstein II have set up a licensing corporation to handle tieups and endorsements using the name of "South Pacific," their musical smash. It's believed to be the first such firm in history. Income from the various deals already set or in the works is estimated likely to amount to more, ultimately, than the original $163,000 production cost of the show.

Although tieups for the use of a show title are a familiar wrinkle in virtually all fields of show business, the licensing for a fee is believed unprecedented in legit. Firm handling the business is South Pacific Enterprises, a subsidiary of Surrey Enterprises, the Rodgers-Hammerstein producing corporation. It was set up and is handled by Charles David, of the Howard Reinheimer law office.

Besides licensing the commercial use of the titles of "South Pacific" (tropical sportswear, etc.) and such show tunes as "Bali H'ai" (for sharts, etc.), "Gonna Wash That Man Right Out of My Hair" (shampoo) and so on, the company handles endorsements by the show's stars, Mary Martin and Ezio Pinza, besides collecting royalties from the "South Pacific" album issued by Columbia Recording.

Britain Making Last-Ditch Attempt To Force H'wood Into Anglo Filming

By HERB GOLDEN

Determined not to let their flagging film industry perish if American coin can save it, British government and picturemakers have teamed up in a last-ditch effort to force frozen Yank funds into financing English production. That is the reason for the hurried visit to this country currently of cabinet-minister Harold Wilson, president of the British Board of Trade.

Wilson is at present in Washington, where he started talks with Eric Johnston, president of the Motion Picture Assn. of America, Sunday (20). He attended the preem of the MPAA's capital projection room last night (Tuesday) with a group of major company presidents, and will lunch with them at MPAA headquarters today.

The British government official has a clear-cut case to put to the American execs. If they want to see the continuation of the current $17,000,000 in yearly remittances following termination next June of the Johnston-Wilson agreement of 1948, they've got to come through with an acceptable plan for financing considerable British production.

Otherwise, as Wilson and other United Kingdom officials previously informed Johnston during his recent visit to England, the Americans may expect a tremendous cut in the $17,000,000 figure. Wilson's

(Continued on page 6)

Garbo 'Iffy' About Telé, May Do CBS-TV Drama

Greta Garbo, who at the last moment declined an offer last week to guest on CBS-TV's "This Is Show Business," may yet make her television debut while in New York. Actress reportedly is considerably intrigued with the medium but will not work before a studio audience. As a result, CBS is pitching lead roles in several dramatic shows to her, none of which play before a studio aud, and she may accept one of them, possibly "Studio One."

Miss Garbo has never done a radio guest shot, even though "We The People" has had a standing offer for the last 13 years of $25,000 for her to appear.

Did Marital Split K.O. Shirley's B.O.?

Shirley Temple's recent announcement of her plans for a divorce have slugged her b.o. draw a body blow in the estimation of the two distrib handling her current pix, Both Warner Bros. "Scalawag" and United Artists' "Kiss for Corliss," which have been released since the curtain was drawn on her happy marriage idyll, are doing poorly at the boxoffice. Distrib, searching for a reason, feel the Temple publicity a likely possibility for the unduly weak biz.

Ordinarily, divorce announcements—and even serious breaches of the moral code—have little effect on a star's grossing potential. As a matter of fact, in the case of some male players (viz. Errol Flynn, Humphrey Bogart, Robert Mitchum) news stories of their embroilment with the law have pushed up their b.o. power.

Miss Temple, however, is figured to be in a different class. She's the gal everyone knew as a tot. They've watched her grow up as they would a neighbor's kid and they have a personal interest in her. They don't categorize her with the usual Hollywood star whose amours they view with detached amusement. So it came as a shock when the little girl whom they refuse to believe has grown up suddenly announced her impending divorce from John Agar.

"Kiss for Corliss," produced by

(Continued on page 56)

Butcher's Apron Looks Good on Menjou, Touring Midwest Celery Circuit

Des Moines, Nov. 22.

Adolphe Menjou's tour of the celery circuit for Thriftway Stores, sponsors of the radio show "Meet the Menjous," is probably the first time guest appearances by a Hollywood star have been made behind meat counters. On Menjou a butcher's apron and cap looked good.

In addition to the counter routine in five Des Moines stores, Menjou took time out to address Iowa State College and Drake Univ. students on world government to discuss golf and to say that television is going to be terrific competition for the film theatre.

"Eventually," he said, "I think we will see all our films televised in the homes. The impact of television already has been felt in the east, where people are shopping around for good pictures. Only the smash hits are doing any kind of business."

Extraordinary Cook — Romance?

BURL IVES' GUEST RANCH

Tennis Anybody? — Entertainment Evenings

'Forsyte' Trio Gets Special Ovation At Command Performance; 80G for Fund

London, Nov. 22.

The fourth Royal Command Performance at the Odeon, Marble Arch last Thursday (17), which incidentally marked the silver jubilee of the Cinematograph Trade Benevolent Fund, was as much a night out for thousands of bobby-sovers who waited for hours to get a glimpse of the glittering lineup of talent as it was for the elite of the industry who watched the three-hour film and stage show in complete comfort.

All the available police force was mobilized to keep the fans in check, but many of them fainted conveniently a few minutes before the royal party arrived, and were carried into the foyer to have a closeup of the arrival of celebrities. Oxford Street and other main thoroughfares had to be closed to traffic for some hours.

When the royal family reached the theatre, five minutes behind schedule, they received the leaders of the industry, and among those presented was Robert S. Wolff, as joint chairman of the CTBF Executive Committee.

Presentation of Metro's "The Forsyte Saga" was warmly acclaimed by the royal guests, and it was enthusiastically received by the audience. Film was followed by a 40-minute stage spectacle again produced by Jack Hulbert, and generally conceded to be the best ever. To avoid recriminations from press and public that topliners have often had no more than walkon parts, the show was themed around a burlesque of the "Cinderella" pantomime, with Jean Simmons as Cinders and Richard Attenborough as Buttons.

Million Dollar Array

In this way, the million dollar array of talent got an even break, and though there was an unprecedented boost for "The Third Man," there was also a generous allocation of time for the Hollywood visitors. Their success, of course, was instantaneous, and they doubtless all agreed that it was a great honor to participate. The "Forsyte" trio, Greer Garson, Walter Pidgeon and Errol Flynn, were given a special ovation, and from the royal party down to the humblest patron, there was a warm and sincere welcome for George Murphy, Gregory Peck, Ann Sothern and Rosalind Russell, as well as for Douglas Fairbanks, Jr., on whom was conferred the honor of publicly thanking their majesties, and who took advantage of the occasion to express his views on the need for cooperation between the industries of the two English speaking countries.

At the end of the show, all the British and American artists who took part were presented to the King and Queen and the two princesses, and among those honored was Joseph Ruttenberg, director of photography on "Forsyte."

The gala raised more than $80,000 for the CTBF.

2D BERLE FILM BEING READIED

Hollywood, Nov. 22.

Option on Milton Berle for a second picture was exercised by Warners after the studio chiefs observed his first film on that lot, "Always Leave Them Laughing," it left them looking for more.

On conclusion of his current TV series next summer, Berle will check into the Burbank lot to stage his No. 2 picture, still untitled.

Theatre Prices Up

Washington, Nov. 22.

After a decline during the second quarter of this year, theatre admission prices jumped during the July-August-September period, according to figures made public last week by the U. S. Bureau of Labor Statistics.

The combined index for children and adults moved up to an all-time high of 71.9% over the 1935-39 base period, at the end of September. The biggest gain was in adult prices.

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WILL MAHONEY

The Washington Daily News (OSCAR DAVIS) last week said: "WHAT PRICE MAHONEY? . . . one of the finest of old-school vaudeville stars . . . a leading headliner for many years . . . thanks for his return, hilarious shamos his contemporaries . . . not content to coast on old laurels . . . talented."

Tele Authority Blueprinted For 2 Weeks Hence

Marshalling their combined forces to organize video performers in the shortest possible time, the five eastern talent guilds are slated to formally set up the controversial Television Authority in about two weeks. Paradoxically, the TVA, which was projected by its sponsors as the initial step in the formation of "one big union" for performers, is expected to be born in the middle of a jurisdictional war now looming between the eastern guilds and the Screen Actors Guild on the Coast.

Flatly rejecting the aims and structure of the TVA, SAG has served notice to the other guilds that it plans to launch an organizing campaign on its own in the vidpix field. SAG is delaying the drive until next week to await the answer of the eastern talent unions on its proposition to split jurisdiction over the entire video field on an equal partnership basis. Under this deal, SAG would have 50-50 control over video performers with the American Federation of Radio Actors, Equity, Chorus Equity, American Guild of Variety Artists and American Guild of Musical Artists.

SAG, on its side, has rejected a compromise offer to split only the jurisdiction of the vidpix field on a 50-50 basis with TVA. SAG is adamantly opposing the entry of TVA into any segment of the film industry, agreeing only to mediate the so-called "gray areas" lying between live and film video. In the shuffle of compromise offers, which have been nixed, the eastern talent guilds have put a standing proposition to SAG to mediate the entire dispute over TVA's jurisdictional powers.

In a move to avoid a complete rupture with SAG until all compromise roads are exhausted, the Associated Artistes and Actors of America voted last week to set up TVA without specific reference to the issue of video pix jurisdiction. TVA, however, will decide whether or not to enter that field once its ruling board is set up. Each of the five eastern guilds are currently in the process of naming 10 members apiece to the top TVA body which is expected to start functioning before the middle of December.

Dailey Collapses

Hollywood, Nov. 22.

Dan Dailey collapsed Monday (21) on the set at 20th-Fox. Doctors diagnosed the illness as pneumonia.

He was taken to Cedars of Lebanon hospital.

Football on P. 63

Harry Glickman's Football Selections this week on Page 63.

Snakes and All

Hollywood, Nov. 22.

The good earth is good for something beside raising potatoes, the Chamber of Commerce of 29 Palms on the desert discovered. Perry Charles, veteran publicity man, took the account on payoff of four acres a week.

Deal is for 10 years which should make him one of the biggest land owners in the cactus belt.

Lou Costello's 100G Suit Vs. Dean Martin (& Lewis) On Old Management Pact

Comedian Lou Costello has filed a $100,000 suit against Dean Martin in the N. Y. supreme court charging the singing half of the team of Dean Martin and Jerry Lewis abrogated a seven-year personal management contract originally signed in 1944. It's claimed that Costello took over the Martin's management when the singer was earning $50 weekly, advanced him money, some of which was used to bob his nose, and negotiated several engagements for him. It's claimed that the singer never communicated with him after that.

According to Abner J. Greshler, currently personal manager of the team, Martin signed the contract when he was making $150 weekly when he worked. Never during that time has Costello attempted to get in touch with Martin, Greshler stated. Agent declared that Costello advanced about $400 to Martin, but this money has been repaid. In the intervening time, Greshler stated that Costello never tried to get in touch with Martin, and there was plenty of opportunity when the team was earning comparatively small coin, but chose to file suit when the team's earnings zoomed. Greshler claims Costello contributed nothing to Martin's development. According to Greshler, contract stipulated a 25% management fee to Costello, thus Martin would have to pay an additional 10% to an agent for bookings, and another 5% when a theatre or exclusive booker was involved. It's also claimed that Costello told Martin he would be hired for the Abbott & Costello radio show. This never materialized.

Greshler originally handled Lewis solo, and when team started working together, he bought out the contract Martin had with manager Lou Perry for $5,000. On top of that, Greshler says he had to buy out other contracts which the team signed, notably those with Angel Lopez, operator of the Havana-Madrid, N. Y., where M&L played their first N. Y. cafe date together, and with agent Dick Richards. Greshler stated that he spent $21,000 in order to get the team out of prior commitments. He added that Martin had completely forgotten about the Costello deal.

I'm a Sucker and I'm Glad

By MEREDITH WILLSON

Hollywood, Nov. 22.

I read a small thing in the paper last month about the local baseball club. I follow them, myself, on the radio so I knew that that week they had nine games to play on account of a make up game Monday and two double-headers coming up . . . And what do you think they were doing Tuesday? An extra all-star game for charity.

Well, I looked all through the paper and I couldn't find a single item about the local butcher-shop staying open on an overtime basis with the clerks giving their overtime to charity. Nor did I see any mention of the barbershop down in the bank building giving Sunday morning haircuts with all receipts going to this or that fund.

No, I'm not a ball player—I'm a musician but I have a lot in common with the ball players because musicians and ball players, along with actors, are right up there at the top of the sucker list. When some cause wants money, do they go to the bank personnel for it? Well do they? Ever hear of the officers fixing up an after-hours, all-star, vice-presidents escrowsiening session with all proceeds going to the Orphans? Or the NOTARY PUBLICS FEE-FREE SUN-DOWN SERVICE . . . DROP YOUR FOUR-BITS IN THE . . . FISHBOWL FOR SWEET CHARITY?

The funny part is that we don't call ourselves suckers—it's the people who dream up the concerts and the all-star games and the personal appearances spectacles who have automatically cataloged us as suckers for any and all benefits. And the still funnier part is that we know these charity promoters think of us as a soft touch, and that they don't particularly admire us for it either. The guy who has all the answers why he can't help is gradually known as a "shrewd" operator—a "tough" customer—"got his feet on the ground all right—can't put anything over on that baby."

Doctors are suckers too. The actors and the ball players and the musicians will put on the show on their day off — that's taken entirely for granted—and the first thousand books of tickets will be rushed out to the doctors because they simply don't know how to say "No." The doctors know this very well, however, and they're glad they're suckers too. Just like musicians and ball-players and actors they'd hate it if they were known as "tough" customers and "shrewd" operators.

Oh, sure, all of us suckers have our regular annual cash charities also. Ever hear a ball player say, "No I can't manage a Community Chest contribution this year but you'll find me out there pitching in half a dozen benefits on my day off," or "No I'm not going to play in the charity games this year—I've got my regular payments to make on my Red Cross pledge and the polio fund and the hospital and church donations—that's enough." Ever hear that? No sir and you never will. We feel sorry for the people who have glib answers all ready—the smart boys whose hearts are so easily regulated.

I'm a sucker and I know it and I'm glad.

Levenson's TV Payoff Into Top Show Biz Bracket

How television, even on a one-shot basis, is succeeding in projecting less-known show biz personalities into the bigtime has been demonstrated in recent weeks, particularly in the case of Sam Levenson.

Levenson, heretofore usually associated with $100-a-night dates on the banquet circuit, is currently getting a play from practically every talent agent in the business, as the result of two guest shots he did on Irving Mansfield's "This Is Show Business," CBS-TV stanza.

When Mansfield negotiated the deal for Levenson to do the two shots for a total of $300, the comic storyteller was easy to get. But the impact of the two video appearances has translated itself into the following Levenson payoff.

He goes into the Capitol theatre, N. Y., at $2,000 a week.

He's been booked into Kitty Davis' nitery in Miami Beach at $2,000 a week, with the rival Copa City willing to up the ante.

Those former club-banquet dates which usually commanded $100 are now fetching $500 for the banquet circuit.

For future TV dates, they'll have to come across with $1,000 if they want to talk business.

CBS has been in negotiation with Levenson for his own TV show. There's a snag on coin, Levenson wanting $1,000 minimum for a once-weekly stint, with Columbia willing to settle for $750.

Jean Wallace Recups

Hollywood, Nov. 22.

Actress Jean Wallace is recovering in her home from a suicide attempt Sunday (20) night. She plunged knife into her abdomen, being prevented from a more serious wound by her mother. She was treated at police receiving hospital.

"I did it just for laughs," was her explanation. Police believe the attempt was made due to failure to effect a reconciliation with Franchot Tone, her divorced husband, whom she had visited to see their two children just prior to the incident. Tone was granted custody at time of the divorce.

7 MAJORS' NET PARS LAST YEAR

Ned Depinet's Plans to Take RKO Theatres Off Divorcement Hook

RKO's president Ned Depinet is currently weighing a plan for the transfer in toto of his company's joint interests in 152 partnership theatres to a holding corporation specifically created for that purpose. In the alternative, the RKO topper is said to have under consideration a move either to sell the interests "as is" to an outside banking group, or to package the houses and hand them over to RKO theatre stockholders when final divorcement becomes a fact.

With the likelihood of successful negotiations for liquidation of partnerships now practically nil, Depinet is intent on taking his company off the hook in one swoop. Under the amended consent decree signed Friday (14) by the N. Y. federal district court, RKO may sue to dissolve the corporations owning the partnership houses; may place its joint interests in the hands of court-appointed trustees; or come forward with a definitive plan by Feb. 16, new deadline date.

Company head, it is reliably reported, favors the definitive plan alternative to the other two. RKO experts are currently working on the plan which would enable the company to unload without running into a raft of threatened suits from its pards. Holding corpora-

(Continued on page 21)

Bagging Mrs. Baggott Of B'klyn Back Into Pix Fold Becomes a Project

When a flock of major company veepees and theatre execs recently pinpointed a film selling campaign on a single customer, a lot of answers were found on building industry good will on a grassroots level. Target of the campaign was a Mrs. Edna Lee Baggott, an obscure Brooklyn housewife who wrote a protest letter to Columbia Pictures after seeing a double feature at a nabe house. With that letter, she became the focal point in an intra-industry exec correspondence.

In her letter to Columbia which was turned over to company veepeey Nate Spingold, Mrs. Baggott wrote: "Why are there no good pictures worth going to any longer. We, for one family, will not go to a movie again until we know they have been improved. It's time you woke up."

Spingold answered Mrs. Baggott: "It's true that individual tastes might not approve of either picture I might recommend for your enjoyment "Jolson Sings Again." . . .

(Continued on page 25)

DE MILLE'S MASS PROD. Q.&A. WITH THE PRESS

In a novel stunt planned to blow the trumpets for "Samson and Delilah," Cecil B. DeMille, producer of the Technicolor epic, will handle a series of marathon interviews with the press starting Monday (28). DeMille will meet critics, amusement editors and feature writers for a full week in his Hotel Plaza suite, putting in 10 hours daily on the chore.

More than 50 out-of-town newspaper people will be brought into New York by Par for the stunt. Converging scribblers will first see the film and then quiz DeMille with each allotted an hour for the interview stint.

Schedule is said to be the most rigorous undertaken by a producer to bally his own pic.

Wangers Due from Paris

Hollywood, Nov. 22.

Walter Wanger and his wife, Joan Bennett, are due back from Paris Dec. 15.

Star then remains here for Metro's "Father of the Bride," while producer returns to France for prepping of Greta Garbo starrer, "Friends and Lovers."

WB Producer

Jerry Wald

details

20 Facts Learned the Hard Way

. . .

an interesting byline feature in the upcoming

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UA-Justman Coin Deal Cools; Sears Huddling Giannini

Deal under which Joseph Justman was to set up financing for a heavy slate of pix for United Artists release is understood to be shaky at the moment, although still a fair possibility to go through. In the meantime, UA prexy Grad Sears is reportedly negotiating with Mario Giannini, Bank of America topper, who is in New York from San Francisco, on another arrangement to provide financing for UA production.

Whether either deal is consummated, however, UA's unusually good product situation is spotlighted by its calling of a sales powwow in Chicago, Dec. 2 and 3. It will be the first national sales meeting the company has had since 1946, the confabs having been dispensed with because UA seldom had a sufficient number of films to make them worthwhile. Details of the negotiations with Justman and Giannini will be given to the UA

(Continued on page 21)

KORDA MIFFED AT DOS CAMOUFLAGING BILLING

Considerable bitterness has developed between Sir Alexander Korda and David O. Selznick over Selznick's elimination of virtually all identification of Korda with "The Fallen Idol." Film recently opened in New York, Washington and a few other key cities to rave reviews and tremendous biz.

Pic was a joint production in England by Korda and Selznick, with the former obtaining eastern hemisphere rights and the latter western hemisphere distribution. It was actually made by Korda

(Continued on page 25)

$42,000,000 IN AT 9-MO. MARK

As the seven major companies (United Artists excepted) go down the home stretch in 1949's fiscal derby, it now becomes apparent that film revenues for the current year will just about equal the $55,000,000 net profit of the preceding semester. The race is so close at the present point that less than 2% divides the returns of '49 from those of '48. Moreover, one company, Columbia, has already reported its year's profits while the six others have passed the nine-month marker.

Allowing for the losses of Universal to date which have been deducted from the total, the seven big companies have garnered $42,174,510 as the year currently stands. This total compares to $42,669,645 (with similar deductions for U) taken in during the equivalent period of 1948.

The computations include special income of $5,084,000 for Paramount and $1,505,472 for RKO obtained through sale of theatre interests. Against this must be offset several millions corralled by these two concerns in 1948 through the sale of other holdings.

Of the seven majors, four have upped their revenues in the present year, thereby balancing off minor losses suffered by three other outfits. Metro, Columbia and RKO show their gains in the profit columns while U has sharply diluted the red ink in its report, although not yet able to come up with a profit for the year.

Warner Bros. has been experiencing the steepest dip from '48 returns with a $7,363,000 nine-month net to stack up against $10.

(Continued on page 29)

MPAA's P.R. Pitch To White House

Washington, Nov. 22.

The Motion Picture Assn. of America used the occasion of the premiere of the new $70,000 projection room in its headquarters here tonight (Tues.) as a major public relations event. President and Mrs. Truman were among the guests scheduled to attend, as well as Harold Wilson, president of the British Board of Trade.

Film industry toppers listed as attending included Nicholas M. Schenck, Spyros Skouras, Ned Depinet, Albert Warner, Barney Balaban, John O'Connor, Jack Cohn, Joseph H. Hazen, and their wives. In addition, Theodore Black, general counsel of Republic, was present, as was Cecil B. De Mille, whose film "Samson and Delilah" was shown.

The government list included General and Mrs. Harry Vaughn, Mr. and Mrs. John Steelman, Mr.

(Continued on page 21)

Cowdin's U Exit Due to Factional Strife; Blumberg Camp in Power

Ken Giniger

(Editor-in-Chief of Practice-Hall)

has his own ideas about

Writers, Economics —and Hollywood

. . .

an editorial feature in the upcoming

44th Anniversary Number

VARIETY

Three-year factional differences in Universal's board which had the directors divided into two camps led to the resignation of J. Cheever Cowdin, effective Dec. 31, as both board chairman and head of U's executive committee. The development brings to undisputed ascendancy a group headed by Nate J. Blumberg, U's prez, and which also includes William A. Scully, distribution veepee, and Joseph H. Seidelman, chief of the foreign dept.

Matters came to a head at Friday's (18) board meet after Cowdin's position had become gradually untenable as more-and-more support was thrown to the opposing faction. In a sense, the move was dictated by economy. Cowdin had shared with Blumberg the top salary position in the company, pulling down $117,000 annually after a cut from $170,000 several years ago. His duties, in some respects, had been overlapping with Blumberg's.

Consistently voting with the Blumberg group and representing the balance of power was the J. Arthur Rank interests, largest stockholder in U. Leo Spitz who with William Goetz, studio head, holds a big block of U's stock,

(Continued on page 25)

FC's Fee Gamble On 'Boundaries' Pays off Solidly

Unusual concession by a releasing company in deferring its entire distribution fee to get a picture it wants has proved highly profitable for Film Classics in the case of Louis de Rochemont's "Lost Boundaries." Pic, along with another successful release, Ida Lupino-Collier Young's "Not Wanted," has served to lift the mortgage for FC.

Income from the two films, plus that from the company's normal operations, will result in its bank loans being paid off entirely by February. FC, when Joseph Bernhard acquired complete control of its stock from Cinecolor last spring, owed Chemical Bank & Trust, N. Y., approximately $800,000. That was the remainder of a $1,900,000 loan previously made to Cinecolor while the two companies were still merged.

With the payment of the entire $800,000 to the bank, Bernhard's only indebtedness will be $1,000,000 in debentures and notes held by the tint outfit, from which FC

(Continued on page 21)

DANISH PIC DISTRIB IN LEGIT-LIKE SETUP

New angle in film financing saw a group of New Yorkers last week take a cue from legit. They formed a limited partnership to buy and distribute a foreign pic, the Danish "Ditti, Child of Man."

Financing setup is an exact parallel of the method by which virtually every legit show is bankrolled. There is one group of general partners, who are in the position of the Broadway producer in

(Continued on page 25)

Par Grudgingly OK's 1-Shot TV Spot For Hope in Chi Next Sun.

Chicago, Nov. 22.

Personal intervention by John Balaban, head of the Paramount-affiliated Balaban & Katz circuit, wheedled a grudging okay from the Par lot for a telecast of Bob Hope Sunday (21) on WENR-TV, ABC's Chicago outlet. The strings tied to approval by the Paramount studio give a pretty good idea of the jaundiced eye with which major film companies regard video capers by stars.

Hope is in town plugging his new picture, "The Great Lover."

(Continued on page 25)

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Piqued at Tail-End Designation, U Packages 'Columbus'-A&C Dualer For Metropolitan N.Y. '3d Circuit'

The New York theatre situation and its system of playoffs took a further riddling this week when Universal moved to piece together a "third circuit" for bookings of "Christopher Columbus" and "Abbott & Costello Meet the Killers" packaged as a dualer. It was a first for U, as was a $9,124,000 treble-damage action brought by Max A. Cohen in the N. Y. federal district court against the eight majors putting the setup to its only sweeping legal test.

U's sales dept acted on orders of Nate J. Blumberg, company prez, who was burned over the affiliates' approach "that everything is a second feature." It was the first revolt staged by U against Loew's or RKO but is expected to lead to a similar skirting of the chains on five more film packages coming up.

While U took steps to bypass Loew's and RKO, it became apparent that the indie circuits, although clamoring for a new shuffle, have put a ceiling on their cooperation with distribs seeking to build the "third circuit." Despite urging by U's toppers, these indies have refused to book the pic in theatres which are currently getting product day-and-date with Loew's or RKO houses.

As one exec worded it, "All these fellows who have been hollering about getting an even deal with the affiliates in New York will go so far, but no further. They won't break away completely and turn over the entire circuit for an outside booking."

U took its course of action when neither affiliate would play the pix

(Continued on page 63)

Agnew's Fresh Bankroll For Lester Cowan; MPSC To Sales Rep His 2 Pix

Lester Cowan and Motion Picture Sales Corp. (the Neil Agnew-Charles Casanave outfit) have made a deal by which MPSC will serve as sales rep for two of Cowan's pix and hold a financial interest in them. Films are "Love Happy," Marx Bros-starrer which is on the United Artists agenda, and "G. I. Joe," which is being reissued by Eagle Lion.

Agnew refused yesterday (Tuesday) to disclose the means by which MPSC obtained its interest, but it is understood it will result in part at least from deferment of a portion of its fee for supervision of sales. Deal reportedly calls for a 3% fee to MPSC with 1½% paid out of early income and the other 1½% deferred.

It was also reported that Agnew had obtained a cash advance for Cowan from Telinvest, a New York financing outfit headed by Eliot Hyman, which buys up residuals and other rights. In any case, the tie-up with MPSC will clear the way to freeing the negative on "Love Happy" from the lab, where it has been held pending payment of $34,000 due.

UA started to sell the pic several months ago, but held up since it only had four prints and no more could be obtained until Cowan got the negative from the lab. Previously a $75,000 advance was obtained from Chemical Bank & Trust, N. Y., against the reissue of "Joe," to permit completion of "Love Happy," and that will have to be paid off before Agnew's outfit or other new money participates.

"Joe" has had about 20 test engagements recently in Pennsylvania and West Virginia and hit excellent grosses. Cowan was to Boston yesterday arranging a first-run date at the Pilgrim theatre, to be followed by 100 others in New England towns. Pic is being sold in a tie-up with 12-veteran organization, by which they get 40% of the gross.

Shoot Raft in Italy

Hollywood, Nov. 22.

Joe Kaufman Productions, Inc., has signed George Raft to star in "I'll Get You For This," which William Bowers is prepping.

Exteriors will be shot in Italy, interiors in London.

Suits Keep Mounting

Filing of Max Cohen's $9,124,000 treble-damage anti-trust suit against the eight majors in the N. Y. federal district court last week brings the total damages sought in pending action to a new all-time peak. For the first time, the figure is nearing the $100,000,000 mark despite several recent distrib victories and settlements. Number of actions in the courts now come to 90.

Total continues to mount in the face of distrib efforts for better relations via the industry public relations campaign. One of the big factors motivating the support of the p.r. meets by Eric Johnston, Motion Picture Assn. of America's prez, has been the hope of cutting the ominous litigation load.

Test of Censors' Rights Due Dec. 16

Atlanta, Nov. 22.

Attorneys for Louis de Rochemont and Film Classics will get their first chance to test the Atlanta censor board's ban on "Lost Boundaries" in Federal court on Dec. 16 when a hearing on the producer-distrib motion for a temporary injunction will be held. More sweeping court action is slated to follow the preliminary hearings as part of the plaintiff's challenge against the whole system of censorship of films before exhibition.

Basing the film companies' case on the 14th Amendment, attorney Samuel J. Roseman will charge that pre-censorship of films constitutes a deprivation of freedom of expression without due process of law. Outcome of the case will have national repercussions in the film industry since the suit will be initial test of censorship practices in the last 30 years.

Rosenman's brief, filed in Georgia federal court, states that the plaintiffs lost over $20,000 in rentals by the Atlanta ban on "Boundaries" exhibition. In addition the ban is alleged to have caused another $25,000 loss in rentals by blocking the pic from showing in the rest of Georgia and adjoining territories which usually follow Atlanta's lead.

The filmites' suit is being brought against Christine Smith, the city's motion picture censor, and members of the board of trustees of Carnegie Library who are members of the censor board under the local ordinance. Mayor William B. Hartsfield is also named as defendant as ex-officio member of the board. No specific coin damages are asked by the plaintiffs but their brief requests the court to provide "further relief" beyond the permanent injunction and voiding of the censorship law.

Bill Bacher's Suit Has Selznick on Air Shuttle

David O. Selznick, who left New York for London last week, is due back in the U. S. about mid-December. It is expected that his wife, Jennifer Jones, will accompany him. She's been working in the Selznick-Powell & Pressburger production, "Gone to Earth."

Selznick must return to give further testimony in the suit brought against him by William Bacher in California courts on "If This Be My Harvest." Trial which has already been in progress about three weeks, is in temporary abeyance.

While in Europe now, DOS is attempting to consummate production deals in France and Britain on which he wants to go ahead when he goes abroad again early in the new year. He'll remain in the U. S. only as long as necessitated by the trial and over the Christmas holidays.

Metro Director

George Sidney

is of the opinion

The Sneak Preview Is An Audition for Ulcers

• • •

one of many byline features in the forthcoming

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VARIETY

'Objectionable' Pix on Rise, Most Of 'Em Foreign

Charges that the moral quality of present-day films are rapidly deteriorating, made last week in Washington at the annual conference of Catholic Bishops, appear to be substantiated on the basis of the National Legion of Decency's reviewing statistics over the past two years. Figures show, however, that the rise of American pictures in the "objectionable" category has not been nearly as steep as foreign product.

Reporting to the conclave that the past year's releases of all origins were "morally the most offensive in both numbers and quality" in the Legion's history, the Most Reverend William A. Scully, chairman of the Episcopal Committee on Motion Pictures, pointed out that of some 467 features reviewed by the organization almost 24% were "morally objectionable in whole or in part."

A breakdown, Rev. Scully said, shows that out of the 467 total, 19% of the domestic films were objectionable, as were almost 47% of the foreign imports. The statistics cover the fiscal year from Nov. 1, 1948, to Nov. 1, 1949. Contrasted to the past year's 19% objectionable rating for domestic pix is the latter's 47-'48 showing of 14%.

(Continued on page 25)

Hitchcock-Bernstein In Reverse N.Y.-to-London

Alfred Hitchcock planed to London from the U. S. over the week-end while his partner in the Transatlantic indie unit, Sidney Bernstein, flew into New York from England Monday (21). The men had a short confab in London prior to Bernstein's departure.

Hitchcock went abroad to dub "Stage Fright," which he made for Warner Bros. in England during the summer. He expects to spend three or four weeks on the job and then take a vacation that will keep him overseas through the Christmas holidays. He was accompanied by his wife and they will meet his daughter, Patricia, who is a student in London.

Bernstein is in New York on a combination of business for Transatlantic and for the Granada circuit in England, of which he is a principal owner. Hitchcock will make his next film, "I Confess," for Transatlantic and Bernstein is lining up a story to follow that. It will probably be a yarn to be filmed in New York. After that the unit has a commitment for Michael Wilding's services and will likely use him in a pic to be made in England next summer.

Bernstein will be in the U. S. about two weeks.

Arthur Krim Back From Extended European Tour

Arthur Krim, former president of Eagle Lion, returned to New York over the weekend after a nine-week trip through Europe. Krim combined vacationing with business by looking over production prospects on the Continent for a number of clients. He is a partner in the industry law firm of Phillips, Nizer, Benjamin & Krim.

Erstwhile EL topper will remain in New York for several weeks with the likelihood of a Coast trip following the Gotham stay. He is currently mulling a number of film offers, it is said.

TOA Board Meet in Jan. Waits On Results of P.R. Powwows in D.C.

Col's Fast '50 Start

Columbia's stockholders at the annual meet being held today (Wed.) at the company's h.o. will be told that Col came up with a strong profit of $400,000-$500,000 during the first quarter of fiscal 1950 which ended Sept. 30. Net for the opening stanza give the company a fast start over 1949 since a loss of $23,000 was registered during the '49 tee-off.

Per-share earnings on the first quarter will be equivalent to 50c on outstanding common, stockholders will also be told. There is little likelihood of any hot minority stockholder battle developing at the meet along the lines of those staged in the past couple of years, it is said.

Nobody Believes Film Ads: LeRoy

Influx of Hollywood-originated films "on subjects that matter to the public has brought us new audiences and given the industry a new lift," says Mervyn LeRoy, Metro producer-director. He is convinced, in joining the current industry debate over the merits of significant pix, that "The boy meets girl" theme is a thing of the past—we are getting away from it as much as possible; the public is fed up with it."

"I am for great love stories but they are plenty tough to find these days," LeRoy averred. "Moreover, it is getting harder to find them every day. We live in a changing world and people have forgotten how to write lovely love stories."

Metro producer is convinced that "people are tired of the typical motion picture finish of the embrace and kiss." He backs that belief with his preview experiences in testing "East Side, West Side," his newly completed pic starring for Metro. "Over 300 preview cards came in after screening the film," LeRoy said, "all of them said: 'Thank God the film hasn't got a typical Hollywood ending,' or words to that effect."

LeRoy is in New York on a 10-day vacation. Selection of his next production is unfinished business mainly because he is on the hunt for a property "which has a lift in short, something that is fresh and matters."

He also thinks that "motion picture advertising is all wrong." To his eye, film copy all looks alike "because there are too many adjectives and every one is a superlative." "Let the audience tell you if a film is great," he said. "If a picture opens and is a hit you

(Continued on page 29)

N. Y. to L. A.

S. N. Behrman
Lee J. Cobb
Jack Cummings
Dennis Day
George Goodale
Charles Korvin
Mervyn LeRoy
David A. Lipton
Louis K. Sidney
Jo Stafford
Dwight Taylor
Paul Weston

Europe to N. Y.

Sidney L. Bernstein
Cynda Glenn
Robert Goelet, Jr.
Bonita Granville
Phil Henna
Alf Jorgenason
Arthur Krim
Joan McCracken
Lucille Marsh
Frank Martinelli
Lynn Merrick
Janis Paige
Montague Salmon
Lew Schreiber
John Shepridge
Jack Wrather
Peter Yates

N. Y. to Europe

George Black
Alfred Hitchcock

Theatre Owners of America has set a board meet for Washington some time during January but is keeping the date open purposely while waiting out the second industry public relations conclave slated to get going in D. C. on Dec. 12. From the TOA viewpoint, there is still plenty of red tape to be yet unravelled before the p.r. machinery starts moving. That approach is behind the decision to hold open the date of the exhib group's board meet.

Outfit wants to have enough time to poll its membership on any p.r. decisions and get in the results before the board converges on Washington. Gael Sullivan, exec director of TOA, who is serving as delegate to the industry confab, and Walter Reade, Jr., his alternate, are not empowered to commit their org on many practical steps on the program without first going back to the membership. Other groups such as Allied will undoubtedly follow the same path of re-ratification, it is said.

Sullivan, for instance, cannot give a no-strings vote on the amount of the p.r. budget or how it is to be allocated among distribs and exhib units. What sort of office will be maintained is also a poser which must go beyond a show of hands as well as the identity of the official to head the all-industry project.

It is not likely, for instance, that TOA would okay the selection of an Allied member to top the venture nor is it any more probable that Allied would go for a TOAer. Neither would welcome the naming of a major company exec or official of the Motion Picture Assn. of America.

DeMille, Zukor, Lasky In Historic Reunion At 10th Pioneers Dinner

The 10th anniversary dinner of the Motion Picture Pioneers last Wednesday night (16) at the Waldorf-Astoria's Starlight Roof, New York, honoring Cecil B. DeMille as "the" pioneer of the year, was an even more sentimental occasion than normally. The veteran producer-director, who has made 68 pictures in his 37 years, made it so with a warm, easy manner of reminiscence. He capped it all by calling his pioneer co-workers Adolph Zukor and Jesse L. Lasky to his side. It made for an historic reunion.

Toastmastered by Hal Horne, and distinctively emceed by Milton Berle, the 10th anni of the Pioneers also honored Columbia veepee Jack Cohn for his work in keeping the organization together. The dais included Zukor, Lasky, Eric Johnston, Spyros Skouras, Si Fabian, Ned Depinet, Barney Balaban, Y. Frank Freeman, Nate Blumberg, Major Albert Warner, Gus Eyssell, Joseph R. Vogel, Father James Keller, Sam Pinanski, Sam Dembow, Jr., Max A. Cohen, Sam Rinzler, Bob O'Donnell, among others.

(Continued on page 54)

L. A. to N. Y.

Desi Arnaz
Lucille Ball
Monty Berman
Robert Cohn
Mikel Conrad
Jules Dassin
Clarence Derwent
Sylvia Fine
James Fitzpatrick
Harry Foster
James R. Grainger
Jack Gregson
George Jessel
Evelyn Keyes
Frank King
Abe Lastfogel
Pinky Lee
Kenneth MacKenna
Ernest H. Martin
Frank McCarthy
Earl McEvoy
Norman Moray
Edward Morey
Edward Nassour
Norton V. Ritchey
Al Ritz
Louis M. Simon
Mark Stevens
Sidney Stone
Margaret Sullavan
Jo Swerling
Tom Walker
David Wayne
Morris Wein

3 MAJORS ASK THEATRE FREEDOM

Metro and 20th Key Inevitable Prod. Upbeat Comes Divorcement

Predictions that Hollywood will boost its output of product in 1950 to meet the divorcement situation were given added support this week when Metro disclosed that it is slotting 14 films into the theatres during the December — March period. The total of new pix compares with 10 for the same four months last year. In addition, M-G stated two reissues in '49 but non are planned for the coming four months.

Twentieth-Fox sales veepee Andy W. Smith, Jr., told his division managers at a homeoffice meeting yesterday (Tues.) that the company would probably increase its number of releases when and if theatre divorcement is ordered. In setting up the release schedule for the first quarter of 1950, however, Smith will maintain the company's current rate of two A pictures a month.

Since filming activity on the M-G lot continues in high gear, the four-per-month clip which Metro will hit in February and March will probably be pushed for most of '50. Six pix are currently in various stages of production on the lot and two are now being lensed overseas. With Dore Schary, Metro's studio topper, back from a two week visit east, the hot film-making pace is slated to continue.

December's releases are "Intruder in the Dust," "Challenge to

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Bulls & Bears

While Warner Bros. common leads the parade in the recent climb of picture stocks on the New York exchange, the fast ride given the company's shares has stirred up increased activity by Wall Street bears. In the past 30 days, short holdings of WB stock has grown from 2,025 shares to 6,740. No boost in short holdings of any other pic company was registered during the period.

Universal stock, favored hunting ground for bears, showed a sharp dip in short holdings during the 30 days. Short interest dived to 1,090 shares from previous high of 6,990.

Merger of SOPEG, SPG Likely in '50

Amalgamation of the two CIO homeoffice unions, covering clerical staffers and publicists, is currently in the works after being in the talk stage for over a year. Execs of both the Screen Office and Professional Employees Guild and Screen Publicists Guild are hudding on the unified setup to comprise about 3,000 film employees in the new guild. Approved by both guilds' memberships, only technical details are now being ironed out.

Merger of the two unions, which engaged in a successful joint campaign recently to obtain new contracts with the majors, is expected to take place early in 1950. The new union, as yet untitled, will abide by the two separate pacts now operative in the industry. SOPEG and SPG leaders believe, however, that after the current two-year contracts expire in 1951, the unified Guild will be in a better bargaining position.

The merger project is being pushed under the shadow of a threatened expulsion of the Guilds' parent union from the national CIO on the grounds of being "Communist dominated." Charges have already been filed with the CIO exec board against the United Office & Professional Workers of America. In the event of UOPWA's expulsion, a large sector of homeoffice whitecollarites are favoring a move to pull out of the UOPWA and remain with the CIO.

Ed Golden's UA Snag 'On Treason' Because Of Back Debts to Co.

United Artists' demand that producer Edward A. Golden commit income from his forthcoming "Guilty of Treason" to pay off coin the distrib advanced him on his last picture, "Texas, Brooklyn and Heaven," appears likely to have upset a possible UA releasing deal on "Treason." Golden is understood to have been willing to make the commitment, but Jack Wrather, who became his partner in the film through putting up the coin for it, refused to go for the plan.

UA reportedly has now backed down from its original demand, and is willing to talk a deal. Wrather is believed adamant against giving the film to the company for release until he has at least confabbed with other distribs and convinced himself that he can't make an equally good arrangement elsewhere. It is understood that a deal with Eagle Lion is a good possibility.

"Texas, Brooklyn and Heaven" proved to be something of a debacle for Golden. Released in July, 1948, it has to date grossed under $450,000 domestically against a negative cost of better than $750,000. Chemical Bank & Trust, N. Y.,

(Continued on page 21)

RATHVON-McMILLEN HUDDLE ON 4 EL PIX

N. Peter Rathvon, head of Motion Picture Finance Corp. and production consultant to Eagle Lion, treks to New York from the Coast this week to close with EL for the distribution of four of his features. Rathvon and William McMillen, EL's exec veepee, get together Friday (25) for the inking ceremony. Several banks also will sit in on the huddle since they are being brought in to back two of the pix which are yet uncompleted.

Four pix involved are "The Sundowners," "Ruppert," "Beloved" and "Rocket to the Moon." Rathvon will also talk a number of other packages which he glimmed on the Coast for possible EL handling.

William Heineman, EL's distribution veepee, orginally planned a quickie trip to the Coast last week to look over possible EL releases. Heineman, however, was forced to call off the Coast hop because of the death of his father, William Heineman, Sr., Thursday (17).

Minority Stockholder Drops Suit Vs. Cohn

Minority stockholder action which challenged Harry Cohn's new contract as pres of Columbia is being dropped after pending inactive in N. Y. federal district court since last year. Application for an order discontinuing the suit has been filed and will be heard shortly. Plaintiff is David Cohn (no relation to Columbia's Cohns), an attorney from Paterson, N. J.

Stymie was put on the suit when an order was granted requiring the plaintiff to post a $10,000 bond as security for costs, according to Sol A. Rosenblatt, stockholder's attorney. Plaintiff is short on the necessary funds to cover the bite, he said.

Cohn's suit coming shortly after last year's stockholder meet approved the prexy's new ticket, attacked the defendants' actions on the basis of nepotism. Insurance provision inserted in the contract granting Cohn's estate a sum of money in the event of his death in office, expenditures on a yacht, employment of relatives and other charges figured in the complaint. Plaintiff asked that a receiver be named for the company and that the Cohn regime be tossed out.

20TH, WB, M-G SEEK UNFREEZING

The three theatre-owning majors still battling the Government in the anti-trust suit are seeking to lift the freeze on expansion currently imposed on their circuits. In their proposed decree already submitted to the Dept. of Justice, Warner Bros., 20th-Fox and Metro are asking for their circuits to have the right to acquire new houses in competitive situations. That right, if granted, would extend to the chains even though they are divorced from the production-distribution companies.

Frontal clash with the Government on the proposal is expected when decree hearings are held Dec. 6. Only limitation on acquisition of houses which the joint decree proposes would be that they are not made to further monopoly. It would be up to the court to determine the question on each acquisition.

Tentative decree was forwarded to the D. of J. last week. Three companies reserved the right to make minor amendments in it. A final decree is to be filed with the N. Y. federal district court Friday (25).

Big Three are demanding a five-

(Continued on page 6)

Pix Attys. Fill In U.S. Legalite On ASCAP Setup

Film industry attorneys met with two reps of the Department of Justice in New York last Saturday (19) in a hush-hush session on the working of the American Society of Composers, Authors & Publishers. Powwow was said to be entirely an effort by Sigmund Timberg, head of the decree division of the D. of J. to have himself oriented on the film and theatre activities of ASCAP.

Timberg, who came up from Washington for the session at the Federal court house, was joined in the talks by Harold Lasser, assistant attorney general in the D. of J.'s New York office. Among those repping the industry were Irving Moross of Columbia, Kenneth Umbreit of RKO, Adolph Schimel of Universal, Robert J. Rubin of the

(Continued on page 25)

No Suit by TOAers But Looks Like Col Will QT Ease 'Jolson' Terms

Distinguished Drama Critic

George Jean Nathan

Is Forboding a New Cult Which Makes His Disciples Immune to Practically Anything from Agents to Taxes, and Sets Forth His

10 Tenets of Immunism

• • •

a bright editorial feature in the forthcoming

44th Anniversary Number

of

VARIETY

The big fuss kicked up over terms exacted by Columbia for "Jolson Sings Again" is expected to blow over without the Theatre Owners of America or any other theatre group actually challenging Col in the law courts. At the same time, Col will likely ease the 60% from-the-first-dollar requirements for the pic, more because of growing difficulties in booking "Jolson" than the fear of being hauled before the bench. Company is faced with a dearth of playdates in a number of important territories, according to reliable reports.

In the wake of TOA's blast against the "Jolson" selling policy last week, Herman Levy, general counsel for the group, plans to meet with Louis Schwartz & Frohlich, Col's attorney, during the current week to discuss the legal implications. Frohlich, however, is not expected to back down. Abe Montague, Col's distribution veepee, told TOAers during the recent huddle with them over "Jolson" that Frohlich advised him of the legality of these terms.

Meanwhile, Montague yesterday (Tues.) again tagged the charges as "unwarranted" and elaborated: "Columbia does not attempt to fix admission prices to theatres; it never has, it never will." Distrib v.p. made the statement to his district managers at a sales meet in New York. "That's as flat and forthright a statement as I can

(Continued on page 27)

EL's Operating Loss, $1,000,000

When its accounts are toted up at the end of the current calendar year, Eagle Lion will show an operating loss for the 12 months of approximately $1,000,000, according to an authoritative estimate. The loss will be attributable to a weak mid-year stretch when EL was seriously hampered by a shortage of new Hollywood-made product. Also acting as a drag was the amortization of costly turkeys which EL put out during its 1946-47 its first year of operation.

For the past three weeks, company has been grossing $245,000-$250,000 weekly, permitting it to eke out a small net profit. Break-even point for EL with its present operational overhead is $240,000.

Mainstay in the company's moderate climb into the black is J. Arthur Rank's "The Red Shoes," by far the biggest grosser released by EL. Take on "Shoes" is now well over $1,600,000. Fast response was also registered to the release of "Trapped" and "Port of New York," last two to be made on the lot before shuttering.

METRO'S REGULAR 37½c

Metro has declared a regular quarterly divident of 37½c per share on outstanding common stock.

Stockholders slice their melon Dec. 31 with those of record Dec. 13 entitled to share.

Schary's N.Y. Town Hall Speech Adds Further To H'wood Public Relations

Metro production veepee Dore Schary, declaring that the film business was no different from any other business where human foibles are concerned, carried the industry's new public relations motif directly to the public last Friday (18). Speaking at Town Hall, N. Y., as part of the Hall's regular lecture series, Schary underlined the necessity for audiences generally to aid the industry in breaking down whatever misconceptions are still held by the public.

In a talk labeled "Hollywood — Yesterday, Today and Tomorrow," the Metro exec told an anecdote about a certain family's "black-sheep" son being its only breadwinner. "In the same way," he said, "the picture business may be the black sheep of all art forms but, if we didn't have it, we would all be starving for entertainment." He outlined the industry's early history, noting the business was started by men "eager to make a dollar." And, he said, "there is nothing evil in that—it is perfectly consistent with good art."

He appraised the industry's early mistakes frankly, pointing up the

(Continued on page 6)

National Boxoffice Survey

Pre-Thanksgiving Lull Clips Biz—'Forsyte' First; 'Chicago' Climbs to 2d; 'Ribbon' Fancy Third

Business in key cities covered by VARIETY is very spotty this stanza, with some new product faltering. Even stronger fare is being hurt by pre-Thanksgiving downbeat. Unusual part of session is that even the leaders are not doing as well as anticipated.

Out in front is "Forsyte Woman" (M-G), with some nine playdates and okay to big takings. It is supplanting "Jolson Sings" (Col) for first-place coin after the Jolson opus had held the top rung for five successive weeks. "Chicago Deadline" (Par) is pushing up the second position from its sixth spot of last week.

"Yellow Ribbon" (RKO) is finishing third, although mainly on holdover or extended-run current. Is "Jolson" is fourth, with slower returns on some extended-runs cutting in.

Fifth money goes to "Pinky" (20th), while "Beautiful Doll," also from 20th stables, is winding up sixth.

"Fallen Idol" (SRO) is copping seventh position, mainly on basis of new records hung up in two cities. "Beyond Forest" (WB) and "Tokyo Joe" (Col) are eighth and ninth, respectively.

Most of runner-ups are taking in lesser biz, being topped by "Everybody Does It" (20th), "Doctor and Girl" (M-G) and "Scaltscutt" (WB), latter being quite disappointing.

Of new product unveiled this stanza, "Adam's Rib" (M-G) and "Inspector General" (WB) shape strongest. Latter, the new Danny Kaye comedy, is pacing Toronto with sock trade. "Rib" looms big in duff Philly. "All King's Men" (Col), still great in N. Y. on initial holdover round, shapes solid in L. A. "Battleground" (M-G) continues smash in second week at N. Y. Astor.

"Big Wheel" (UA), which teed off last week, is not doing so well this frame. "Molly X" (U) shapes thin in San Francisco and modest in L. A. "Bride for Sale" (RKO), is not good currently, but "The Threat," from same distrib, is big in Frisco and dandy in Indianapolis.

"Trapped" (EL) is okay in L. A. Same is true of "Lost Boundaries" (FC) in Montreal. "Grant Takes Richmond" (Col) looms neat in Louisville.

"Brimstone" (Rep) looks satisfactory in St. Louis. "Without Honor" (UA) is likewise in Frisco. "Quartet" (EL), nice in K. C., shapes big in Minneapolis.

(Complete Boxoffice Reports on Pages 16-17)

HEARINGS END IN CHI ON ORIENTAL CONTROL

Chicago, Nov. 22.

Hearings in Oriental theatre case ended Monday (21) with Master-in-Chancery Thomas Sheehan expected to make his report to Judge Cornelius Harrington Wed. (23) as to which board of directors of Oriental Amus. Corp. is legal, thus determining management of the Oriental theatre.

Doubleby Corp. lessee of property, is trying to take over the theatre from Essaness and hand over its direction to James Booth. Special election held in June disposed of Eddie Silverman, Essaness head, and his cohorts, from the board, with new board appointing Booth to take over in September. Court action followed, with Silverman claiming he owns more than 50% of the stock in the amusement corp. Doubleby faction also claiming same.

Question revolves around stock held in voting trust by Doubleby.

Pixites Didn't Know Anti-Trust Guns Were Loaded: Johnston to D. C. Group

Washington, Nov. 22.

Eric Johnston last week defended the film industry toppers as men whose violation of the anti-trust laws came about only through ignorance of the laws and because of confusion even among lawyers on the subject.

The Motion Picture Assn. of America prexy testified before a sub-committee of the House Judiciary Committee, which has been investigating monopolies. In response to questions by Rep. Emanuel Celler (D., N. Y.), the committee chairman, Johnston emphasized that MPAA has no part of the industry's anti-trust phases and includes small as well as large producers and distributors.

When Celler asked whether Johnston had ever pointed out violations of the Sherman Act to his members, the latter replied, "No, we find lawyers disagree on what constitutes such violations, and even the Supreme Court disagreed on this.

"This is a highly difficult and complex problem. In the four years I've been with the industry, I frankly have learned very little about the theatre end. And people in the business much longer don't know very much more."

In his own presentation, Johnston read the committee a statement on the general subject of fair competition and the anti-trust laws. He pointed out that the trend is toward bigger business as well as toward bigger labor and bigger government. But he defended small business as the heart of the country's development and warned that unless the tax laws are changed, it will become increasingly difficult for new small businesses to start.

Johnston warmly defended the Webb-Pomerene Act under which the Motion Picture Export Assn. was created.

"Everyone in the motion picture industry," he said, "ought to be eternally grateful for the farsightedness of the Webb-Pomerene Act and for the wisdom of Congress in passing it. Approximately one-third of the gross sales of Hollywood pictures are made overseas. If any American industry sells 8 to 10% of its product abroad, it considers itself a big export industry. Proportionately, our industry is perhaps the largest export industry in America today."

Other highlights of his testimony:

1. Of the 60% of the British market open to foreign film companies, the U. S. has 95% of the business.

2. Ellis Arnall's testimony regarding the Anglo-American film pact as a violation of the anti-trust laws was described as "incorrect," and the charge that the British and MPAA were seeking to divide the market between them was called "false." Johnston said Arnall's testimony was a "complete misrepresentation."

3. Johnston said there is no chance of MPEA joining a foreign cartel even if it were legal, because the film business is too competitive for such a step.

4. He urged creation of a government agency which could process new business proposals to advise whether such proposals were a violation of the law. Sidney S. Barthur, MPAA general counsel, who was present, agreed to draft such a bill.

Johnston asserted that heads of the defendant film companies in Paramount et. al., were "fine, upright citizens" who had been unfairly stigmatized by the suits.

Tom Waller's Own P.A.

Tom Waller, former publicist, ever with United Artists and the Motion Picture Assn. of America, has opened own flackery in New York to specialize in film publicity promotion and public relations, handling both institutional and industrial accounts.

Waller has been in the film industry for more than 25 years, as a VARIETY staffer and then as a p.a. for Paramount, publicity chief for UA and finally as New York director of information for the MPAA.

Maserna (N. Y.) $550 Theft

Maserna, N. Y., Nov. 22.

The Orvie theatre was broken into last week and a safe was pried open, loot amounted to $550.

Midwest Salesmen Okay New Accord

Chicago, Nov. 22.

Colosseum of Film Salesmen, after three-week huddle with film company reps here last week, tentatively okayed new pact, which calls for better pensions, vacations, travel allowances, and wage hikes.

Both sides put the clamp on details until new terms are put before the salesmen's convention in Kansas City Nov. 25. However, wrangle, which threatened to break off confab, was straightened out with the arrival of Federal mediator Thomas Cleland, who spent all last week huddling with Dave Benzor, head of Colosseum delegation, and Clarence Hill, topping the distributor reps. Most of the delay was over pension plans.

DC Goes All Out For Al Jolson

Washington, Nov. 22.

They gave this town to Al Jolson last week climaxing with the annual dinner-dance of the D. C. Variety Tent Saturday night (19) at which he received a large bronze and mahogany plaque as the show biz "personality of the year."

Presentation was made by Under-Secretary of Defense Stephen Early, who described Jolson as "year in and year out, one of our greatest personalities. Al Jolson is a perennial."

In return, Jolie bounced down from the head table, where he was surrounded by Variety Club brass, to go to work on a group of songs with which he has long been identified. "California, Here I Come," "April Showers," "Mammy," "Sonny Boy" and, for an encore, "Brother, Can You Spare a Dime?" He panicked the house — some 550 barkers and their wives and guests — in the main ballroom of the Statler hotel.

As the old master told it before taking to the singing role, the hotel is built on the very spot on which he "used to hawk newspapers, matches, lampwicks, and hot pastrami sandwiches 45 years ago." He kidded Veep Barkley plenty.

In the presentation speech, Early related how Jolson "had traveled far and near" during the war to entertain troops in this country and in foreign parts, and how universal his appeal had been.

The plaque read: "Variety Club of Washington—Personality of the Year Award. This scroll for the year 1949 is presented to Al Jolson by Variety Club Tent 11 in recognition of his outstanding contribution to the world of entertainment."

Commissioners of the District of Columbia, who last Thursday presented Jolson with the key to the city, also issued a public proclamation which asserted:

"Al Jolson by his many contributions of time and talent to our troops here and abroad during World War II has merited the esteem and praise of us all. The Commissioners urge the people of Washington to join wholeheartedly on Saturday, November 19th—Al Jolson Day—and pay their respects to him."

Among those who came in for the affair were R. J. O'Donnell, International Chief Barker, and Jack Bersin, First Assistant International Chief Barker.

Indiana Indies Reelect Entire Slate of Officers

Indianapolis, Nov. 22.

Entire officer panel of the Associated Theatre Owners of Indiana was reelected at last week's convention. Continuing in the same seats for 1950 are Truman T. Hembusch, pres., Sam W. Neall, veepee, and Marc J. Wolf, treasurer.

Although longtime ATOI director Abe Kaufman recently sold his Fountain theatre, Terra Haute, he'll continue to serve with the organization as honorary director. Decision to hand him the special post was made at a board meeting Nov. 14 in recognition of his years of service.

Terry Turner
Seasoned Promotion Director
counsels
If You Can't Fight TV, Join It—
Pix Should Latch On
. . .
a byline feature in the
44th Anniversary Number
of
VARIETY

U.S. Execs Seek To Annul Retro Puerto Rico Tax

Delegation of major company execs scurried to Puerto Rico this week in a combined effort to head off a $2,000,000 retroactive tax bite slapped against American distribs. Group is led by Wilfred J. Eadie, controller and assistant treasurer of 20th-Fox. Others now on the island are Charles Kirby, treasurer of Universal's foreign dept.; William Owen, attorney for 20th; Albert Fisher, Metro exec; Henry Wright of Paramount; and Harry Levine of RKO.

Under discussion is a move to pull out from Puerto Rico if the tax is not lifted. Amount involved is said to be heavy compared to the revenues which can be brought out of PR annually. Moreover, tax is regarded as confiscatory.

There is also a likelihood that the Motion Picture Assn. of America will appeal to the U. S. Government for aid if the tax stands. Sudden action by the PR government consisted of a new interpretation of the inland tax regulations and a demand that distribs pay levies on 100% of film grosses. New regulation would be retroactive on all revenues earned in the past 10 years.

Heretofore, majors paid taxes on about 35% of revenues representing the amount of coin remaining in PR for distribution expenses. Delegation of Yank execs are asking for a postponement of the deadline to either pay or post bonds. Delay would be the first step in fighting the impost.

Danny Kaye P.A. For 'General' in Toronto Boosts Variety Fund

Toronto, Nov. 22.

With personal appearance of Danny Kaye coincident with world preem of "Inspector General," local tent of Variety Club grossed $21,127 on one-night benefit at Imperial, flagship of Famous Players (Canadian). All proceeds went to Variety Village, vocational school for crippled children, built by Toronto tent for $450,000.

Toronto gave Danny Kaye the town. There was an airport arrival covered by newsreels and network radio. Then the comedian was given a civic reception on steps of City Hall, with thousands there, and followed with talks at luncheon and banquet groups. Kaye received the biggest reception here since the Royal Visit, got front and section-page picture layouts in all Toronto dailies, plus editorials. Throughout the riotous cheering, however, Kaye played it straight and preached racial tolerance and goodwill. He later opened Variety Village.

'FACTS OF LOVE' IN CHI. TOO

Chicago, Nov. 22.

Telenews theatre, which recently opened on the northside, is switching to sure-seater policy Thanksgiving Day with firstrun "Facts of Love," British comedy. This makes the third house operating on foreign product near the Loop, in addition to six others which spot in foreign pix consistently.

Loop Telenews continues with newsreel policy.

Britain's Last-Ditch Attempt

Continued from page 1

stand is that the British economy just can't afford that amount without a quid-pro-quo.

Wilson, it is understood, is attempting to make no deal during his present visit. He's just laying the facts of the situation before the U. S. film biggies, and sounding them out on their reaction. During his stay he hopes to set the date for meetings in London on negotiations for renewal of the 1948 contract. Wilson said he expects the powwow will be held early in 1950.

Governmental onslaught now is a followup to the British industry's efforts to devise a formula for Yank financing of London filmmaking. A plan was devised at sessions of the Anglo-U. S. Film Council in Washington last spring attended by J. Arthur Rank, Sir Alexander Korda, British Film Producers Assn. prez Sir Henry French, Barney Balaban, Nicholas M. Schenck and Johnston.

The results of those meetings caused such a furore in both this country and abroad that the suggestions drawn up were quickly dropped. The British government now, however, is on a similar tack for a plan which may take a different form mechanically but will again basically be a method of using frozen dollars in England to resuscitate the faltering industry there.

The proposals put American producers on a tough spot. They're anxious to retain the $17,000,000 yearly, which is highly important to them, but they're not at all pleased with the idea of using their own coin to build up a competitive industry. Latter is a minor problem, however, to the growing bitterness of Hollywood labor against production abroad while unemployment abounds on the Coast. Announcement of any large-scale plan for picturemaking in Britain is certain to cause a blowup in Hollywood that could have serious repercussions and which the producers do not want to risk.

Wilson is likewise on the spot and he's here to get himself off if he can. As prime source of encouragement to Rank in efforts to create an industry competitive to Hollywood's, he bears considerable responsibility for the present plight of British films. His choice, therefore, is either to let the industry languish, or to pump blood into it via large-scale appropriations by a government which has many other pressing obligations for funds; or to get the American industry to foot the bill. The last-named, of course, is the obvious first—and, from British viewpoint, best effort.

The present 40% quota is not considered a major problem, since it is obvious the British can't meet it and it will have to be cut. Wilson isn't in position to do much battle on the quota figure whether or not he gets what he wants in American financing commitments.

The $17,000,000 matter is entirely different, however. Wilson is ready to point out that he actually needs to make no deal at all with the Americans. The export of currency is entirely in the hands of the British treasury and a mere edict could cut the figure as low as the British desire or eliminate it entirely. Americans could again retaliate, as they did against the 75% tax two years ago, by a boycott, but that is hard on both sides. Wilson, therefore, has considerable bargaining power in forcing a deal.

As for greater playing time in U. S. theatres, which used to be the British war cry, the English have a realization that that cannot be accomplished without quality pix and American audience desire. They think the problem will in part be automatically solved by investment of Yank coin, since some Hollywood know-how will thus be injected into pix to make them more attractive to U. S. audiences and there will be greater Yank incentive to play them.

In London it was agreed that Wilson is using other meetings in the U. S. as an excuse for an urgent get-together with Johnston and company toppers. The Cabinet must decide very soon what action it can take to stem the present industry crisis.

Board of Trade prexy returns to England Dec. 2. His two-week visit to the U. S., he said, was primarily for the purpose of attending sessions of the World Food and Agricultural Organization in Washington. He'll also visit Chicago and New Orleans, Wilson added, to talk to the press and to businessmen in the interest of promoting British exports.

See Parliament Reaction

It was indicated by Harold Wilson, president of the British Board of Trade, in New York last week that the recent J. Arthur Rank report showing more than a $9,000,000 loss on production, may well create a considerable whoop-de-do in Parliament.

Wilson said that he anticipated a debate in Commons on the Rank empire when he returned to London. He refused comment to reporters on Rank, stating he was saving his say for Parliament.

Lopert's 2 Korda Pix For American Distrib

Lopert Films has acquired distribution rights in the U. S. to two Sir Alexander Korda pix. They are "Saints and Sinners" and "Dolwyn." Deal calls for a cash advance to Korda in pounds against a percentage of gross. Arrangement is for a period of five years.

"Sinners" is currently in its 10th week at the Little Carnegie, N. Y., while "Dolwyn" recently played a five-week engagement at the World, N. Y. The New York runs, set by Korda's U. S. rep, Morris Helprin, resulted from his inability to make what he considered a satisfactory distribution deal. He thereupon arranged New York dates himself to demonstrate the b.o. power of the films.

Theatre Freedom

Continued from page 5

year period to effectuate divorcement. Under the proposed decree, the trio would have one year from its signing to submit concrete plans carrying out the separation of theatres. Government could then file its counterproposals or objections within six months.

There is no doubt that the five-year request will be hotly resisted. In support of the request, Big Three lawyers say that the Government itself originally fixed on five years in its argument before the Federal statutory court. Opinion of statutory court in ordering complete divorcement referred to the five-year period and indicated a belief that it was reasonable, it is noted.

Government, however, is committed to fighting the lengthy grace period because of the consent decrees granted RKO and Paramount. Neither company was given more than one year to push through divorcement. Fact that Par has been able to put through the separation in the short period allotted will undoubtedly be used by the D of J in opposing a longer time.

Proposed decree also asks for one year to submit a plan of divestiture. Each company would then come forward with a list of theatres which its circuit would liquidate in order to restore competitive conditions in situations throughout the country.

Schary's Speech

Continued from page 5

tabus that helped limit production and the steps taken within the industry to combat them. Hollywood, he pointed out, has always reflected public opinion in its pictures, so that the emphasis on certain types of stories have merely followed what was most in the public mind at the time.

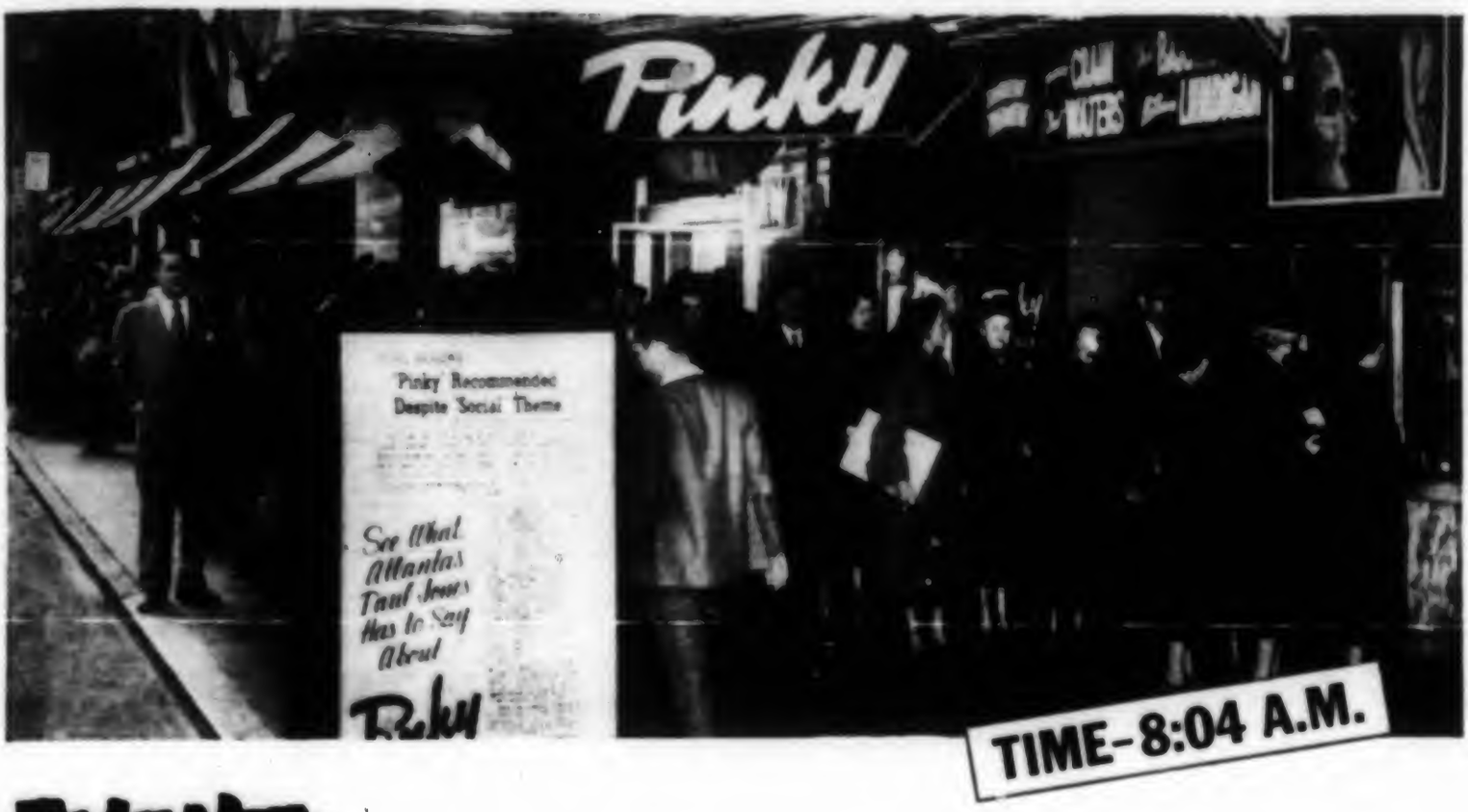
Schary Doubles M-G Production

Hollywood, Nov. 22.

Production has more than doubled on the Metro lot since Dore Schary became studio chief.

Nine pictures are now shooting, with 18 in the backlog and 10 more ready to start. At this time last year four productions were in work and only eight were completed and waiting for release.

NOW IT'S THE MASON DIXON LINE FOR "PINKY"!



EVENT:

"PINKY" OPENING IN ATLANTA GA. IS THE BIGGEST THING TO HIT THE SOUTH SINCE GONE WITH THE WIND

There's No Business Like 20th CENTURY-FOX *Business!*

Always Leave Them Laughing
(SONGS)

Hollywood, Nov. 22.

Warner Bros. release of Jerry Wald production. Stars Milton Berle, Virginia Mayo; features Ruth Roman, Bert Lahr, Alan Hale, Grace Hayes, Jerome Cowan. Directed by Roy Del Ruth. Screenplay, Melville Shavelson, Jack Rose, from story by Max Shulman, Richard Mealand; camera, Ernest Haller; special songs, Sammy Cahn; Fountain Pen sketch by Arnold B. Horwitt and Sylvia Rosales from the revue, "Make Mine Manhattan"; dances, LeRoy Prinz; editor, Clarence Kolster. Tradeshown Nov. 21, '49. Running time, 115 MINS.

Kip Cooper ... Milton Berle
Nancy Egan ... Virginia Mayo
Fay Washburn ... Ruth Roman
Eddie Egan ... Bert Lahr
Mr. Washburn ... Alan Hale
Mrs. Washburn ... Grace Hayes
Elliott Montgomery ... Jerome Cowan
Monte Wilson ... Lloyd Gough
Richards ... Ransom Sherman
Julie Adams ... Iris Adrian
Comic ... Wally Vernon
Cecil Stewart & His Royal Rogues
O'Donnell & Blair
Max Showalter
The Moroccans

"Always Leave Them Laughing" is a certain guffaw success. Milton Berle is on and working every minute to make this one sheer nonsensical marathon. In the video belt, the picture should have a readymade audience. Outside of the micro-wave net, the film has that common denominator of entertainment strong enough to win audiences from the regular picture fans. It shouldn't miss good returns in any situation.

There's not much sense, except nonsense, to "Laughing," but it's all Berle and that's good. He's not alone in the funny work, though, getting firstrate assists from other smart comics like Bert Lahr and a bevy of beauties such as Virginia Mayo and Ruth Roman.

It's Berle's video show on film, stretched from the usual hour to one hour and 55 minutes, with just enough story line to set up the many Berle gags, old and new. Berle sings, dances, clowns and romances with an enthusiasm that never lets up.

For show biz circles, there's a readymade laugh in the character played by Berle. He is seen as a funny man who always uses other comics' material rather than develop his own. The character is an aggressive, smalltime comic who double-crosses, lies, cheats and steals, all amusingly, in an effort to reach the top. It's not until he decides to be himself that he makes the grade. His story is told to a young hopeful while the now top comic is airing his weekly television show.

The hard knocks that lie between smalltime and bigtime in show business are neatly presented in the script by Melville Shavelson and Jack Rose, from a story by Max Shulman and Richard Mealand. Whether it's a second-rate hotel in Asbury Park, a stag smoker, a club booking, a nitery or one-nighters, the tears and heartbreaks of show biz as an entertainer learns his trade are there to emphasize that it's no easy road to success and there are no "overnight" stars.

Film has eight tunes, including the title number, all cleffed by Sammy Cahn. Berle sings "You're Too Intense" with Miss Mayo, "Brothers" with Lahr and a solo on the title tune. Berle also wrote the latter and "Intense" with Cahn. Songs are all part of the many routines that make up most of the footage. Laugh sequences all click with the exception of the fountain pen sketch from the N.Y. revue, "Make Mine Manhattan." Sketch starts strong but after the halfway mark runs out of laughs. To pick the topper from the others is an impossible job. The Berle-Mayo routine on "Intense" is top hilarity, but so is the comic operetta titled "The Gypsy Princess" and any other of the many risibility-belting sequences.

Roy Del Ruth's direction of the Jerry Wald production gets the most from the comedy and the performers. The footage is fast despite the 115-minute running time, the timing of the laughs surefire and the results the strongest kind of zany entertainment. Miss Mayo fits perfectly into her role as a golddigger married to Lahr. He plays Eddie Eagan to a fare-thee-well. Miss Roman is a comely charmer as Berle's romance.

Vet such as Grace Hayes, Wally Vernon and Julius Tannen are among the stage vets spotted through the footage. Others who rate mention include Alan Hale, Jerome Cowan, Lloyd Gough, Ransom Sherman, Iris Adrian, Cecil Stewart and His Royal Rogues, O'Donnell & Blair, Max Showalter, the Moroccans.

The Wald production guidance is showmanly throughout and the technical credits that back it give the comedy just the right kind of framing. Staging and direction of the musical numbers by LeRoy Prinz, the lensing by Ernest Haller, Ray Heindorf's musical direction, editing and all the other factors are grooved for results. *Brog.*

Whirlpool

20th-Fox release of Otto Preminger production, directed by Preminger. Stars Gene Tierney, Richard Conte, Jose Ferrer, Charles Bickford; features Barbara O'Neil, Eduard Franz, Constance Collier, Fortunio Bonanova. Screenplay, Ben Hecht and Andrew Solt, based on novel by Guy Endore; camera, Arthur Miller; editor, Louis Loeffler; music, Alfred Newman; score, David Raksin; special effects, Fred Sersen. Tradeshown in N. Y. Nov. 18, '49. Running time, 97 MINS.

Ann Sutton ... Gene Tierney
Dr. Bill Sutton ... Richard Conte
David Korvo ... Jose Ferrer
Lt. Colton ... Charles Bickford
Theresa Randolph ... Barbara O'Neil
Martin Avery ... Eduard Franz
Tina Cosgrove ... Constance Collier
Feruccio ... Fortunio Bonanova
Miss Hall ... Ruth Lee
Store Detective ... Ian McDonald
Lt. Jeffreys ... Bruce Hamilton
Dr. Peter Duval ... Alex Gerry
Mr. Simms ... Larry Keating
Hotel Clerk ... Mauritz Hugo
Freddie ... John Trebach
Agnes ... Myrtle Anderson
Dr. Wayne ... Larry Dobkin
Miss Andrews ... Jane Van Duser
Taffy Lou ... Nancy Valentine
Watchmen ... Clancy Cooper, Eddie Dunn
Miss Landau ... Randy Stuart
Secretary ... Helen Westcott
Wharton ... Mack Williams
Gordon ... Howard Negley
Policemen ... Robert Foulk, Chas. J. Flynn

Twentieth-Fox has dipped into the realm of the subconscious for "Whirlpool," an highly entertaining, exciting melodrama that combines the authentic features of hypnosis for fine boxoffice values. "Whirlpool" is unusual and well-storied, with sock direction and production from Otto Preminger. Add to this the boxoffice values as may accrue from such names as Gene Tierney, Richard Conte and Jose Ferrer.

Ben Hecht and Andrew Solt have tightly woven a screenplay about the effects of hypnosis on the subconscious, but they, and Preminger in his direction, have eliminated the phoney characteristics that might easily have allowed the picture to have slithered into becoming just another, eerie melodrama. Their subject in this case is a young wife of a prominent psychiatrist who, since adolescence, has been plagued by kleptomania. The story concerns the web of circumstances in which she becomes involved when, though obviously she can afford it, she pilfers a bauble in a department store, and is caught.

The circumstances become extenuating when a blackguard-hypnotist talks the store out of prosecuting. And, of course, she's then ripe for his own devious plans. There is a murder for which the young wife is accused—and for which she is apparently guilty, in the eyes of the police. But there is never any question as to who was the actual culprit. The process by which the hypnotist was able to weave his web—again through highly authentic hypnotic means—is not only stark entertainment but also educational realism.

As the young wife, Miss Tierney gives a plausible performance, though at times she fails to achieve the intensity that the entranced woman should have. Conte, as her husband, is a little out of his metier here through no fault of his own. He can never make believable the part of the suave, affluent psychiatrist, and there are times when he seems like just a straightman.

The acting honors go to Ferrer. The Broadway legiter is once again playing Iago (and who can forget his memorable portrayal of that role in "Othello" on Broadway some seasons ago?). There is a startling parallel in "Whirlpool" between the Iago of "Othello" and the sinister, exciting David Korvo of this film. In sowing the seeds of jealousy and infidelity in the mind of the husband against the wife—while at the same time extricating himself from the circumstances of murder, for which he is guilty—Ferrer is giving a sharp, crisp performance embellished and lightened by subtle, suave wit and dialog. A hospital scene that he enacts, along with a finale in which he bleeds to death while holding his would-be capturers at bay with a gun, is a triumph of performance.

Charles Bickford, as the police lieutenant, gives his usually capable performance of understatement in the fourth starring part. It is otherwise a large cast of mostly bit players, most prominent of these being Constance Collier, Barbara O'Neil, Eduard Franz and Fortunio Bonanova.

Arthur Miller has contributed a superb photographic job, and there is an excellent background score by David Raksin. *Kahn.*

My Hands Are Clay

"My Hands Are Clay," Irish-made, opening at the Squire theatre, N. Y., Friday (25) was reviewed in VARIETY from Dublin July 21, 1949. According to VARIETY's reviewer Steve, this first postwar feature film made in Dublin "fails to make the grade although exterior photography is of good quality." Told via the flashback method, pic's story of a talented sculptor nursing a jealous obsession was tabbed in the review as being an "amateurish melodrama." Review also noted that picture suffered from heavy direction, slow action, poor acting and dragging dialog.

Miniature Reviews

"Always Leave Them Laughing" (Songs) (WB). Funnyman Milton Berle livig up to the title with strong assists from Virginia Mayo, Ruth Roman, Bert Lahr, others.

"Whirlpool" (20th). Tierney-Conte-Ferrer-Bickford in sock b.o. melodrama.

"The Inspector General" (Songs - Color) (WB). Danny Kaye starring in celluloid opera-bouffe. Spotty entertainment.

"Tension" (M-G). Good, tight melodrama of murder and bad women. Nice double-bill entry for general situations.

"Bagdad" (Songs-Color) (U). Formula costumer with chief assets being colorful settings.

"There's a Girl in My Heart" (AA). Musical cavalcade of the Gay '90s; fair b.o.

"Chinatown At Midnight" (Col). Neat modest budgeted crime documentary for duals.

"Port of New York" (EL). Fast-moving narcotics yarn with documentary flavor; good b.o.

"Range Justice" (Mono). Latest Johnny Mack Brown starrer packs plenty action and should do okay in the duals.

The Inspector General
(SONGS-COLOR)

Hollywood, Nov. 12.

Warner Bros. release of Jerry Wald (Sylvia Fine) production. Stars Danny Kaye; features Walter Slezak, Barbara Bates, Elsa Lanchester, Gene Lockhart, Alan Hale, Walter Catlett, Rhys Williams. Directed by Henry Koster. Screenplay, Philip Rapp, Harry Kurnitz, suggested by play by Nikolai Gogol; songs, Sylvia Fine; camera (Technicolor), Elwood Bredell; musical direction and score, Johnny Green; editor, Rudi Fehr. Tradeshown Nov. 8, '49. Running time, 102 MINS.

Georgi ... Danny Kaye
Yakov ... Walter Slezak
Leza ... Barbara Bates
Maria ... Elsa Lanchester
The Mayor ... Gene Lockhart
Kovatch ... Alan Hale
Col. Castine ... Walter Catlett
Inspector General ... Rhys Williams
Telecki ... Benny Baker
Laslo ... Norman Leavitt
Gizzick ... Sam Hearn
Izzick ... Lew Hearn
Gregor ... Nestor Paiva
Burbis ... Byron Foulger
A Lieutenant ... Lennie Bremen

Danny Kaye and Technicolor give "The Inspector General" some chance at the boxoffice, but it's spotty entertainment. The moments of hilarity are topnotch nonsense in an opera bouffe manner, but in between the fun is stretched too thin.

Special material supplied Kaye by associate producer Sylvia Fine (Mrs. Kaye) is spotty. Some of it clicks big in tackling the risibilities, but there isn't enough good to carry the film over its long 102 minutes of footage.

Biggest hits are all strictly physical business, such as the eating sequence early in the footage, but of the five tunes Kaye sings, only one really registers. That is "Gypsy Drinking Song," sold strongly with typical Kaye antics. The ballad, "Lonely Heart," is mildly displayed, the title tune rates fair results on the basis of the novelty of Kaye singing to three other Kayes, with an Ink Spot takeoff thrown in.

Plot of the picture has been kicking around for a long time. It's one of those mythical kingdom affairs, wherein the mistaken identity device hoists a dumb, illiterate medicine show helper into the title character, a man feared for his crackdowns on crooked public officials. Philip Rapp and Harry Kurnitz did the script, suggested by the Nikolai Gogol play. It's a fairly adequate framework to support a display of the Kaye talents and versatility, carrying a load of frenetics that pulls laughs because of the slap-happy presentation.

Henry Koster's direction has turned the players loose to do their characters as broad as possible. Walter Slezak is seen as the crafty medicine man who rules Kaye and tries to make use of latter's elevation to a post of importance. His overplaying is in keeping with the general comic opera effect aimed at by Koster. Barbara Bates is the romantic femme lead but has little to do other than look beautiful.

Gene Lockhart, the town's mayor, Elsa Lanchester, his wife with a yen for Kaye, Alan Hale, head of the village's soldiers, Walter Catlett, Rhys Williams, Sam and Lew Hearn, are among the cast members who work hard at adding laughs to the footage.

Jerry Wald's production sets up the picture with some lush physical values and the casting has an eye on comedy, even if results are hit-and-miss. Johnny Green's incidental music score, camera work by Elwood Bredell and other technical aides are good. *Brog.*

Tension

Hollywood, Nov. 12.

Metro release of Robert Sisk production. Stars Richard Basehart, Audrey Totter, Cyd Charisse, Barry Sullivan. Directed by John Berry. Screenplay, Allen Rivkin; based on story by John Klorer; camera, Harry Stradling; score, Andre Previn; editor, Albert Akst. Tradeshown Nov. 9, '49. Running time, 91 MINS.

Warren Quimby ... Richard Basehart
Claire Quimby ... Audrey Totter
Mary Chanler ... Cyd Charisse
Lt. Collier Bonnabel ... Barry Sullivan
Barney Deager ... Lloyd Gough
Freddie ... Tom D'Andrea
Lt. Edgar Gonsales ... William Conrad
Narco ... Tito Renaldo

"Tension" lives up to its title. It's a tight, tersely stated melodrama that holds the attention, well-written and played to give ticket buyers in the general situations their money's worth. An excellent twin bill feature for either top or bottom booking.

Mood created by the Allen Rivkin script and John Berry's direction is taut, adding value to the story by John Klorer. Pace moves forward smoothly and the players realize ably on the varied characters that make up this melodrama. Framing it all is a topnotch production dressing by Robert Sisk. Not lavish, but accurately valued for the story and settings.

Plot has Richard Basehart, drugstore manager married to wicked Audrey Totter, plotting a perfect murder to do away with his wife's lover, Lloyd Gough. He creates himself a new identity and carefully shapes his crime so that no suspicion will be cast on him. However, at the last moment he can't go through with it. Gough is killed anyway, by Miss Totter, the finger is pointed at Basehart's other character, but devious police work by Barry Sullivan and William Conrad succeeds in trapping the pistol-toting femme menace.

Rivkin's script wraps smart dialog and situations around the plot to make it play very well and Berry's direction keeps it always on the move and the cast showing to advantage. The characters have the quality made popular in fiction by Raymond Chandler and James M. Cain—virile men and well-rounded femmes—and stressing of these factors adds interest.

Basehart turns in a thoughtful performance and Miss Totter gets all the meaning of her character into the portrayal. Cyd Charisse is charming as the girl whom Basehart meets during the establishment of his new identity. Sullivan's police work has good authority, larded with excellent dialog lightness. Gough does well by his heel assignment, while Tom D'Andrea, Conrad and Tito Renaldo round out the capable casting.

Andre Previn's score adds considerable point to the melodramatics, as well as sharpening the light touch with which some of the scenes have been treated. An ace lensing job by Harry Stradling and crisp editing by Albert Akst are among the other good credits. *Brog.*

Bagdad
(SONGS—COLOR)

Hollywood, Nov. 22.

Universal release of Robert Arthur production. Stars Maureen O'Hara, Paul Christian, Vincent Price; features John Sutton, Jeff Corey. Directed by Charles Lamont. Screenplay, Robert Hardy Andrews; camera (Technicolor), Russell Metty; songs, Frank Skinner, Jack Brooks; editor, Russell Schoengarth. Previewed Nov. 22, '49. Running time, 81 MINS.

Princess Marjan ... Maureen O'Hara
Hassan ... Paul Christian
Pasha Ali Nadim ... Vincent Price
Raizul ... John Sutton
Mohammed Jad ... Jeff Corey
Saleel ... Frank Puglia
Mahmud ... David Wolfe
Emir ... Fritz Leiber
Marengo ... Otto Waldis
Beggar ... Leon Belasco
Tirza ... Ann Pearce

"Bagdad" is a formula costume film, localed in the city of its title. Promise of adventure may get them in but there's nothing to hold an audience in the plotting. Settings, costumes, the eye appeal of Maureen O'Hara and the beautiful color lensing are the only assets.

The Robert Hardy Andrews script goes about the business of depicting skullduggery among the sheiks in formula fashion and is not given to clarity. Plot is hard to follow and, while it is not likely that it intends to, the yarn pokes a lot of fun at most "burning sands" stories.

Routine direction by Charles Lamont has the players walking through their assignments without those little extra touches that could have made "Bagdad" better than it is. Miss O'Hara, daughter of a sheik, returns from a long London stay to find her father dead, his wealth gone and followers scattered. Crime is blamed on the leader of a gang of Black Riders and it is made to appear that Paul Christian is the bad boy. This point doesn't stick long because John Sutton's leer gives away fact he's the real leader.

Overseeing all the dirty work is Vincent Price, no mean leerslinger himself as the Pasha of Bagdad. He is in cahoots with Sutton, but after Miss O'Hara gets wise to fact that Christian is on her side, they team to bring the bad boys to justice, desert fashion.

None of the players give anything to their parts. Miss O'Hara's ability to wear fetching costumes and look alluring in Technicolor stands her in good stead. Christian's Hollywood film bow should have been in a stronger vehicle; he doesn't appear to advantage in this. Same goes for Price, Sutton, Jeff Corey and the others.

Miss O'Hara does her own vocals on three songs, all written by Jack Brooks and Frank Skinner. They are the title number, "Love Is Strange" and "Song of the Desert."

Taking the bows for the Robert Arthur production should be Russell Metty's smart color work with the camera; the art direction by Bernard Herzbrun and Alexander Golitzen; the set decorations by Russell A. Gausman and John Austin, and the costumes by Yvonne Wood. *Brog.*

Tight Little Island

"Tight Little Island," British-made, being trade-shown in New York today (Wed.) was reviewed in VARIETY from London June 22, 1949, under its original title "Whisky Galore." Though lacking marquee lure, picture, according to reviewer Myro, "should do well on a dual bill in the U. S." Review noted that "sustained comedy treatment successfully carries the film forward." Story concerns itself with the effect a liquor famine has on the inhabitants of a Hebridean island. Universal is releasing the film in the U. S.

There's a Girl in My Heart
(SONGS)

Allied Artists release of Sandre (Arthur Dreifuss) production, directed by Dreifuss. Stars Lee Bowman, Elyse Knox, Gloria Jean, Peggy Ryan; features Lon Chaney, Ludwig Donath. Screenplay and story, Arthur Hoerl, John Eugene Hasty; camera, Phillip Tannura; songs, Dreifuss, Robert Bilder, Harry Davis, Charles R. Harris; music, Herschel Burke Gilbert; dances, Louis Da Pron; editor, Richard Currier. Tradeshown N. Y., Nov. 16, '49. Running time, 82 MINS.

Terrence ... Lee Bowman
Claire ... Elyse Knox
Ruth ... Gloria Jean
Sally ... Peggy Ryan
Colton ... Lon Chaney
Kroner ... Ludwig Donath
Danny ... Ray McDonald
Dr. Hoelein ... Joel Marston
Mullin ... Richard Lane
Mrs. Mullin ... Irene Ryan
Lonnie ... Lanny Simpson
Father Callaghan ... Paul Guilfoyle
Lulu ... Iris Adrian
Carol Anne ... Kay Anne Nelson
Luigi ... Martin Garralaga
Charlie Li ... Lee Tung Foo
Capt. Blake ... Robert F. Keane

"There's a Girl in My Heart" is a Gay '90 musical cavalcade that emerges as fair escapist entertainment. More than a dozen mauve decade tunes are sandwiched into a story localed around one of New York's less pretentious turn-of-the-century music halls. But while some of the production numbers are infectious, the balance of the film, unfortunately, frequently tends to have an artificial quality.

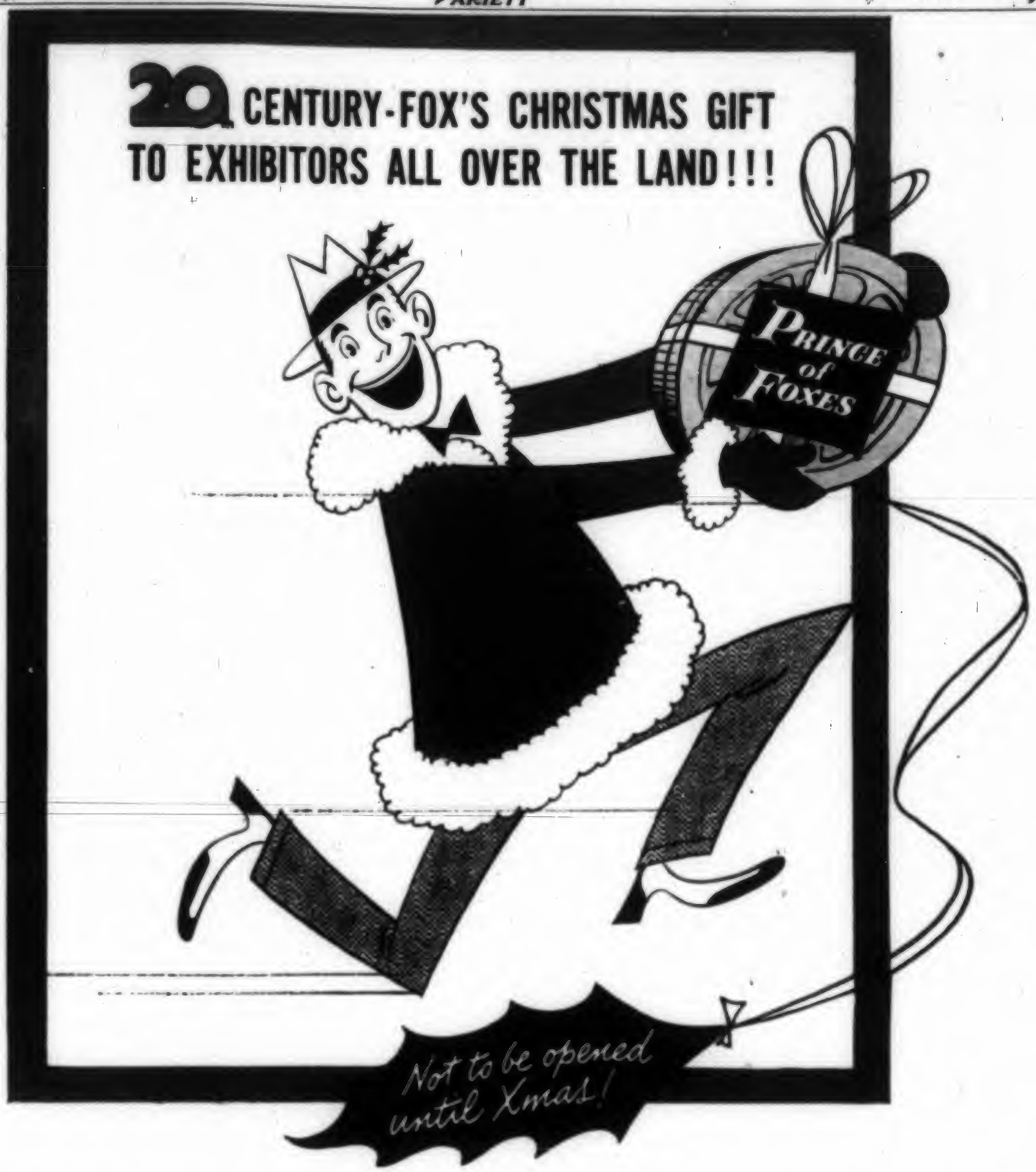
Limited marquee pull of cast toppers, Lee Bowman, Elyse Knox, Gloria Jean, Peggy Ryan and Lon Chaney isn't strong enough to lift the picture above a supporting classification for the twin-bills. This Allied Artists entry, however, will likely benefit from the current wave of public interest in nostalgia and exhibitors would do well to stress the wealth of yesteryear melodies that garnish the footage.

Best of the musical sequences are "Be Careful of the Tidal Wave," and "We Are the Main Attraction." Former is a brisk, catchy spectacle employing a line of girls while dancers Ray McDonald and Peggy Ryan wring maximum effects out of "Attraction." Both tunes were authored by Robert Bilder. Latter also wrote the title number in collaboration with producer-director Arthur Dreifuss.

Backgrounding the melodic scenes is ward-heeler Lee Bowman's machinations to acquire options on property adjoining Lon Chaney's music hall in order to erect a sumptuous sports arena. Chaney is half-heartedly in on the deal. Both try without success to talk Elyse Knox, a rich and shapely widow who owns the music hall site, into selling the premises. She's disinterested since the project would evict many families. Bowman ruthlessly goes ahead with the venture, but when his scheme is close to fruition he falls for Miss Knox and abandons the plan.

Bowman does as best he can with an unsympathetic part. Miss Knox is appealing as the young widow who later takes an active part in operating the music hall. Gloria

(Continued on page 23)



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LIBERTY, with a readership of **5,333,268**, on stands November 15th; **WOMAN'S HOME COMPANION**, readership of **15,678,144**, on stands November 18th; **HOUSE BEAUTIFUL**, readership of **2,244,828**, on stands November 20th; **REDBOOK**, readership of **7,862,344**, on stands November 25th; **COLLIER'S**, readership of **11,928,904**, on stands November 25th; **COSMOPOLITAN**, readership of **8,113,888**, on stands November 30th; **HARPER'S BAZAAR**, readership of **1,485,396**, on stands December 1st; **LOOK**, readership of **11,561,064**, on stands December 6th; **LIFE**, readership of **21,091,092**, on stands December 8th; **AMERICAN WEEKLY**, readership of **37,642,244**, on stands December 11th; **GOOD HOUSEKEEPING**, readership of

12,551,200, on stands Nov. 20th; **PARADE**, readership of **20,602,660**, on stands Dec. 18th; **THIS WEEK**, readership of **35,458,652**, on stands December 18th; **PUCK**, (Comic Weekly), readership of **32,945,284**, on stands December 18th; and in the following fan magazines, in the November and December issues: **MODERN SCREEN AND SCREEN STORIES**, readership of **13,273,024**; **MOTION PICTURE STORY AND MOVIE STORY**, readership of **9,902,696**; **SCREEN GUIDE AND MOVIELAND**, readership of **4,400,000**; **MOVIE LIFE AND MOVIE STARS PARADE**, readership of **5,246,960**; **PHOTOPLAY**, readership of **9,218,792**; **SCREENLAND AND SILVER SCREEN**, readership of **7,109,184**.

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Arg. Threat to U.S. Pix Via Latin Block Seen Looming at Madrid Conference

Buenos Aires, Nov. 15.

Argentine film producers, whose attention has been absorbed of late with financial reorganization of the major local studios and government legislation to assume complete domination over the industry, are now turning their minds towards the Latin-American film confab, scheduled to open in Madrid late this month.

Argentina's entertainment czar, Claudio Martinez Paiva, will attend the parley, representing the Argentine government and industry. From statements he has made to the French press during a stay in Paris, it seems that he will advocate formation of a Latin union, presumably with the purpose of counteracting the influence of U.S. films.

The Argentine government is very conscious of the fact that Latin-America represents a potential audience of over 100,000,000, and that, plus the Philippines and Spain, makes a total Spanish language audience of 130,000,000. What the Argentine government would like to see is Argentine films covering the entire Spanish-speaking field, to bring in much-needed foreign currencies to relieve the strain of its nationalistic economic policies.

On the other hand, Argentine producers have cause to fear an intensification of government censorship over pix entertainment as a result of the confab in Madrid. The Hispano-American Film Union has already proposed that unification of censorship policies should be one of the main points on the agenda of the conference.

Angel Luis Mentasti, top exec of Argentina Sono Film, the one major local studio which has kept out of the financial morass which has placed others under domination by the Argentine Central Bank, is now back from an extended tour through Mexico, Cuba and Venezuela. In Mexico he succeeded in stalling off a threat to suspend imports of Argentine pix, and he managed to put through a deal for exchange of 30 pix on each side, apart from release of frozen funds of both countries.

Emelco's '50 Shed

Now that the reoganization of Emelco has been accomplished, the new prexy, Senor Federico Ezcurra, has published a list of 10 pictures scheduled for 1950. The first of these, "Sextet," with Juan Carlos Thorry, Angel Magana, Amelita Vargas, Maliso Zini and Osvaldo Miranda, is due to start in the next fortnight, although Thorry is still in Venezuela making pix for Bolivar Films. Narciso Ibanez Menta is to direct his first picture for Emelco, under Carlos Borcosque's supervision. The title is to be "La Noche esta Mintiendo" ("The Night Is False").

Emelco also has Pedro Lopez Lagar lined up for "Suburbs," a screen story by Ulises Petit de Murat, but is in search of a suitable director for this super-production. Ibanez Menta is trying to persuade Emelco to obtain screen rights in Argentina to "Death of a Salesman," to be adapted from the North American play.

Film Andes is putting the finishing touches to the first picture made in its studios in Mendoza, in the Andean foothills, and owing to the scarcity of raw stock, has asked Amedeo Nazzari to postpone his return from Italy to Buenos Aires to make a picture for that studio.

Leopoldo Torres Rios, the independent producer who last year made "Pelota de Trapo," the best Argentine-made grosser of 1948, has leased Mapol Studios at Martinez, to make two pix on sports subjects.

Emelco is dickering with Italian director Alberto Lattuada, who made "Senza Pieta," exhibited on Argentine screens quite recently, to make a couple of pictures in their studio in 1950. The deal would include the actress Carla del Poggio and a Portuguese actor, Antonio Vilar.

DANES BAN 'KILLERS'

Copenhagen, Nov. 15.

Universal's "Meet the Killers," with Boris Karloff and Abbott and Costello, has been banned by the censor board here.

It's believed scene in which comedians play cards with a group of corpses was found objectionable.

Freer Exchange of Pix In New Franco-Italian Pact

Genoa, Nov. 15.

Text of the new two-year Franco-Italian pic agreement, recently signed in Paris, has been announced here. Pact, which replaces a similar one signed in Rome last February, calls for mutual advantages to be derived from freer exchange of each country's regular product, plus assuring an entry and market in both France and Italy, above quotas and restrictions, for "paired" pix of equal value and potential produced one in each country under the agreement. Text of the pact devotes considerable space to details concerning financing, publicity, time limits between one production and another, etc., of these "paired" productions.

Maximum freedom will also be given to exchange of non-commercial scientific, tourist, cultural or film-library pix. Other clauses deal with bi-yearly meetings for an exchange of ideas and information, and other factors designed to insure mutual cooperation on a large scale between the two nation's film industries.

Aussie Operator Takes Ad vs. U.S. Pix Distribs In Huff; Switches to Vaude

Sydney, Nov. 15.

Roy Darling, who's presently operating the 922-seater Tatler here, got burned up with U. S. distribs, threw out a pic policy and is now bidding twice-daily with vaude to so-so returns.

To tell the public the lowdown on the U. S. distribs, Darling ran this ad in local papers: "Owing to the demands of the American Film Exchanges, for film rental amounting to 25% of my total takings, I find I have to discontinue the screening of films, as my losses over the past few weeks have been so great that I will soon be faced with no alternative but to close down the theatre. I, therefore, with the cooperation of Actors Equity, present the following vaudeville show." And here Darling gives a list of talent.

Tatler has tried just about every policy under the sun. It was used many years ago by Warners when distrib was shut out of city release dates on failure to make deal with Hoyts. House has changed hands many times since that time, likewise switching policy. Doesn't look like vaude will stay too long because of heavy opposition from the Tivoli, just a few blocks away, with imported talent under the David N. Martin banner.

Brit. Equity Squelches Telecasts of Legiters

London, Nov. 15.

A complete stoppage on telecast of plays direct from theatres has resulted from the latest action of British Actors Equity, Variety Artists Federation and the Musicians Union, who are supporting managers' opposition to this practice.

Complaining that such relays reduce opportunity of employment for artists in TV studios, Equity asserts that they would also provide the British Broadcasting Corp. with cheap programs at the expense of theatre audiences. Equity has now instructed its members to take no part in theatre telecast and the other unions are expected to follow suit.

Since the resumption of British TV in 1946, managements have opposed direct theatre transmissions, but there have been a few exceptions. Equity ban will now bring about complete uniformity.

New India Color Pix

Madras, Nov. 15.

A. J. Patel, head of Central Camera Co. of Bombay, has, in conjunction with a Belgium expert, developed a process for turning out Indian films in color.

The first Indian all-color films produced under this new process are expected to be on the screen in January.

'Virtue' Paris Triumph

Paris, Nov. 22.

Claude Sainval's production of Marcel Achard's comedy, "Demoiselles De Petite Vertu" ("Girls of Questionable Virtue") is a smash eroo at the Comedie Champs Elysees. A period piece, circa 1890, it's easily adaptable for Broadway and looks like a good screen bet.

Achard is the author of "I Know My Love," in which the Lunts are currently appearing on Broadway to SRO business.

Israeli Pix Fare Is 2/3 U.S. Films

Washington, Nov. 22.

Hollywood pictures have two-thirds of the screen time in the new State of Israel and its pictures are the most popular with the residents, according to a report issued today (22) by Nathan D. Golden, chief of the Commerce Dept.'s motion picture-photographic branch.

The Israel survey discloses that there are no special restrictions against U. S. films other than those imposed as a result of scarcity of dollar exchange. Under a recent arrangement, importation of films and accessories was cleared with the dollar transfer problem to be worked out later.

Country has about 100 picture theatres, the newest ones being well built and with substantial seating capacity. While censorship is not strict, it has been tightening up lately. No facilities are available yet for dubbing pictures in Hebrew, the language of Israel, but there is no objection to such dubbing any time it can be arranged.

Israeli audiences prefer strongly dramatic features, as well as musicals and those made from bestseller novels. The single feature policy is generally followed.

No production has started yet. However, the foundation of the first studio was laid last July. It is to cover about 18 acres and be at the disposal of both domestic and foreign producers. U. S. investors have a 50% interest and are supplying the equipment. It is estimated that production will not get under way for another six months or a year. It is generally believed that the Israeli government will provide some sort of subsidy.

HOYTS THEATRES SHOW RECORD NET PROFIT

Sydney, Nov. 15.

Hoyts Theatres, Ltd., operating a key, nabe and stix chain under Ernest Turnbull, showed a record net profit of £229,727 for year ended June 30, an increase of £8,374 over previous year.

Gross revenue from cinema operation rose from £2,992,813 to £3,242,814. Preference dividend on A-stock is rated at 7%, with B-stock at 6%. The Aussie pound following devaluation is now only worth $2.24.

Current London Shows

(Figures show weeks of run)

London, Nov. 22.

"Annie Get Gun," Col'sm (129).
"Beau Strategem," Lyric (30).
"Before Party," St. Martin (4).
"Big Show 1949," Palladium (5).
"Brigadoon," Majestic (32).
"Black Chiffon," Westm'ster (30).
"Daphne Laureola," Wynd'm (35).
"Death of Salesman," Phnx. (17).
"Edwina Black," Ambas. (19).
"Ela Slept Here," Strand (4).
"Folies Bergere," Hipp (7).
"Harvey," Prince of Wales (47).
"Heiress," Haymarket (43).
"Her Excellency," Savile (22).
"Ice Vogues," Stoll (19).
"King's Rhapsody," Palace (10).
"Lady Audley," Pr'ncess (1).
"Lady's Not Burning," Globe (29).
"Latin Qt. Revue," Casino (35).
"Master of Arts," Vaude (12).
Old Vic Rep, New (6).
"Oklahoma," Drury Lane (129).
"On Monday Next," Comedy (25).
"One Wild Oat," Garrick (51).
"Sauce Tartare," Cambridge (27).
"Seagull," St. James (1).
"Streetcar," Aldwych (6).
"Tess & Bill," Vic. Pal. (4).
"Third Visitor," York's (24).
"Tobacco Road," Playhouse (15).
"Tough at Top," Adelphi (19).
"Traveller's Joy," Criterion (70).
"Treasure Hunt," Apollo (10).
"Worm's View," Whitehall (35).
"Young Wives Tale," Savoy (19).

Yank Pix Prospects Good in Tito-land, Maas Finds; Austria Situash Touchy

Vienna, Nov. 15.

Upon return from visit to Jugoslavia accompanied by Louis Kanturek, Motion Picture Export Assn. European manager, Irving Maas, veepee of the outfit, expressed optimism for Yank pix in Tito-land. Maas and Kanturek visited Zagreb and Belgrade and reported excellent biz there for all American releases.

Jugos have contracted for 25 U.S. subjects in the coming year and Maas expects them to live carefully up to agreement. Government reps who select titles, he reported, are still pretty choosy about films content, but split with the Cominform countries has lightened that task too. Nevertheless, Jugoslavia isn't ready for "Iron Curtain" type films or anything else construable as definitely anti-Commie.

One Jugoslav headache cited by Maas is the pressing need for newer and better projection equipment. Almost all projectors now in use are aged and in bad repair, resulting in excessive print damage and consequent extra overhead for MPEA. But with Tito's limited foreign exchange, there's little prospect of new machinery purchases in the near future.

Maas remained in Vienna for a lengthy session with Lt. Gen. Geoffrey Keyes, U.S. High Commissioner to Austria, on the cultural effect of pix here. He joined with Wolfgang Wolf, local MPEA chief, in conferences seeking to establish modus operandi for U.S. pix to get some playing time in Austria's Soviet occupation zone. Latter question bears importantly on present MPEA decision to hold back release of "Ninotchka," despite avid local appetite for anything with Greta Garbo. Long as possibility exists of working out a deal which will guarantee U.S. some dates in the Russ zone, MPEA is reluctant to disturb the political situation as "Ninotchka" would be sure to do.

In a radio interview with local screenwriters, Maas also had to stand off questions about when locals would have a chance to see "Gone With the Wind" and "Gentlemen's Agreement." These appear to be among the most-wanted titles here. But various factors, including Army and State Dept. advice, are working against releasing of "Agreement" with its intolerance theme in a country that's had so much bitter anti-Semitism in the immediate past.

If requested visas for Poland and Rumania don't come through, Maas intends to plane homewards next week with brief stop for conferences at Frankfurt.

Burger in Lisbon on M-G Biz; Hops to Italy, East

Lisbon, Nov. 22.

Samuel N. Burger, sales manager of Loew's International, arrived in Lisbon Nov. 13 and huddled with Lazare Leon, Metro representative here on a publicity campaign and special festival of M-G pix for the 25th anniversary of the company. Then he left for Italy and will visit, in a three months' tour, all European, Near and Middle East branches of Metro.

For the 1949-1950 season Metro will show in Portugal "The Three Musketeers," "Easter Parade," "A Date With Judy," "Desire Me," "The Pirate," "Words and Music," "State of the Union," "The Great Waltz," "Camille" and "San Francisco," which are already assured a good booking in the provinces.

Foreign Film Product Flowing Into N.Y.; Four French Pix, 1 Israeli

Foreign product coming into New York continues unabated. Imports this week consist of four new French films as well as a lone picture apiece from China and Israel. Norman Katz, who succeeded Morris Goodman as head of Discina International Films Corp., recently arrived in the U. S. with a quartet of pix slated for 1950 release.

Discina imports include "A Royal Affair" ("Le Roi"), a Maurice Chevalier comedy starrer; "Manèges," an Yves Allegret production which stars Simone Signoret and Bernard Blier; "Orpheus," a modern tragedy written, adapted and directed by Jean Cocteau, and "Lady Paname," produced by Henry Jeanson, with Louis Jouvet and Suzy Delair in top roles.

Chinese entry is "Tears of Yangtze," which concerns social upheaval among the Chinese. Picture is being distributed in the U. S. by the newly-established Peak Film & Trading Co., Inc., headed by Yun Foo Hsia and Henry R. Artas. Company already has acquired the World theatre, San Francisco, as a showcase and reportedly is negotiating for a New York outlet.

Palestine Films, Inc., producers of "Dream No More," said to be the first full-length feature to be exported from Israel since the country won its independence, inked a distribution deal with Classic Pictures, Inc., of New York, which will handle the film in the U. S. "Dream" was turned out by Joseph Krumgold and Norman Lourie, and stars Avraham Dorvon, only professional thesp in the cast.

Lisbon Pix Biz Improves; 'Snake,' 'Joan' Head List

Lisbon, Nov. 15.

Business in firstrun houses has been improving slowly but steadily since end of October. "Snake Pit" (20th) has just concluded a three-week run at the Tivoli, Lisbon, and two weeks in Oporto. "Joan of Arc" (RKO) is in its fifth week at the Politeama, Lisbon, and in the third week in Oporto, and still doing sock biz.

End of November, the firstrun house, Ginasio, finishes its period of compulsory legit and goes back to cinema, presenting an Italian pic. The Trindade, which is in the same situation, will produce plays until next January.

Cartoon-Action Pic On Andersen Set for Easter

"The Life of Hans Christian Andersen," a combined live action and cartoon film which New York indie distributor Jack Hoffberg partially financed, is now in the can and will probably be released in the U. S. next Easter. The full-length feature was turned out in Britain by Ronald Haines, documentary producer, who did a number of pix for the government.

Location shooting for "Andersen" was done both in Denmark and Germany. Haines will control distribution abroad while Hoffberg has the western hemisphere.

LONDON WEST END GETS TWO OLDIES IN SWITCH

London, Nov. 22.

Only West End openings this week are two oldies moved in from outer London houses. "Lady Audley's Secret" bowed in at the Princess Nov. 15. Adapted from novel by Miss Braddon, with musical accompaniment, this Victorian meller was presented by Jack Hylton, Roy Lombert and R. Montague in association withe the Bedford theatre (where it was staged recently). Audience hissed and tossed appropriate pleasantries across the footlights in period style and show, which is splendidly acted, should make good fill-in until Christmas pantomime opens.

Chekhov's "The Seagull" transferred from Lyric, Hammersmith, to St. James' theatre, Nov. 16, presented by Tennent Productions, Ltd. Star-studded cast, admirably directed by Irene Hentschel, includes Isabel Jeans, Mai Zetterling, Hazel Terry, Paul Scofield, Ian Hunter and Nicholas Hannen, who give outstanding interpretations of the complex characters in this gloomy Russian opus.

Brazil's Legit 'Bests'

Rio de Janeiro, Nov. 15.

Legit critics here have picked their "bests" for the 1948-49 season, with best actor, Oscarito; best actress, Heloisa Helena; best playwright, Genolino Amado; best designer, Armando Iglesias; best composer, Heitor Villa-Lobos; best dancer, Kosanova; best director, Dulcina de Moraes.

Kudos were handed out at a party, which was broadcast.

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"SHOUTS FOR AN ACADEMY AWARD."

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"The only rival which threatens to break the record of 'THE BIG PARADE'."

—COOK in WORLD-TELEGRAM

"This is 'THE BIG PARADE' of World War II. Leaps right to the top of the list."
—CROWTHER, N. Y. Times

"One of the great achievements."
—BARNES, Herald Tribune

"Cheers! Great! Should be seen by women as well as men."
—CREELMAN, Sun

"'Battleground' is great."
—WALTER WINCHELL

"An outstanding film."
—LOUELLA PARSONS

"Picture of the month."
—LOOK
—REDBOOK
—SEVENTEEN

"A major event."
—MISHKIN, Morning Telegraph

"An experience you'll never forget."
—GOOD HOUSEKEEPING

M-G-M proudly presents its finest picture

BATTLEGROUND

Starring

VAN JOHNSON · JOHN HODIAK · RICARDO MONTALBAN · GEORGE MURPHY

with

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GUY ANDERSON · THOMAS E. BREEN · DENISE DARCEL · RICHARD JAECKEL · JIM ARNESS · SCOTTY BECKETT · BRETT KING

Story and Screen Play by ROBERT PIROSH, Associate Producer

Directed by WILLIAM A. WELLMAN · Produced by DORE SCHARY

A METRO-GOLDWYN-MAYER PICTURE

New Fare Cheers L.A.; 'King's Men' Sets Pace, Sturdy $41,000, 'Chicago' 37G, 'Molly' 24G, 'Night' 17G, 2d

Los Angeles, Nov. 22.

Healthy, above average boxoffice pace of two new bills plus the outlook for good Thanksgiving Day biz is helping to soften the general offish trend in local firstruns currently.

"All King's Men" shapes solid $41,000 in two theatres. "Chicago Deadline" looks good $37,000 in two Paramount houses. "Story of Molly X" is only moderate $24,000 in four situations.

Most holdovers are slipping. "Everybody Does It" is down to minor $20,000 or less in final five days of second week in four spots. "Live by Night" looms comparatively better in three sites with $17,000 in second stanza. "Beyond Forest" is mild at $25,000 in three locations' initial holdover round.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (824; 902; 1,106; 512; 55-$1)—"Live by Night" (RKO) and "Project X" (FC) (2d wk). Down to $17,000 or near. Last week, nice $27,700.

Chinese, Los Angeles, Loyola, Uptown (FWC) (2,048; 2,097; 1,248; 1,719; 60-$1)—"Everybody Does It" (20th) and "Masked Raiders" (RKO) (2d wk-5 days). Way off to $20,000 or less. Last week, medium $45,400, including 3 days at Wilshire, now dark in product row with Metro.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-$1)—"Beyond Forest" (WB) (2d-final wk). Mild $25,000 or under. Last week, good $47,500.

Pantages, Hillstreet (RKO) (2,812; 2,890; 50-$1)—"All King's Men" (Col) and "Chinatown After Dark" (Col). Sound $41,000. Last week, "Jolson Sings Again" (Col) (4th wk), nice $22,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Chicago Deadline" (Par) and "Kid Cleveland" (Rep) (L.A. only). Good $37,000. Last week, "Tokyo Joe" (Col) and "Feudin' Rhythm" (Col) (L.A. only) (2d wk), $21,800.

United Artists, Ritz, Studio City, Vogue (UA-FWC) (2,100; 1,370; 880; 885; 60-$1)—"Story Molly X" (U) and "Black Midnight" (Mono). Modest $24,000. Last week, "Christopher Columbus" (U) and "Tough Assignment" (FC) (10 days), $7,000.

Orpheum (D'town) (2,210; 50-95)—"Trapped" (EL) (2d run) with vaude headed by Sybil Bowan. Oke $18,000. Last week, "Prison Warden" (Col) (2d run) with vaude headed by Clark Dennis, $19,600.

Carthay Circle (FWC) (1,518; 85-$1.50)—"Heiress" (Par) (5th wk). Steady $7,000. Last week, down to $7,300.

Fine Arts (FWC) (679; $1.20-$2.40)—"Red Shoes" (EL) (47th wk). Pleasing $4,000. Last week, up to solid $6,700.

Four Star (UA-FWC) (900; 60-85)—"Intruder in Dust" (M-G) (2d wk). Mild $4,000. Last week, $4,400.

Laurel (Rosener) (890; 90-$1.20)—"Hamlet" (U) (m.o.) (2d wk-6 days). Fair $2,000. Last week, $2,700.

VAUDE UPS 'THREAT' HIGH $23,000, INDPLS.

Indianapolis, Nov. 22.

Film biz is uneven at deluxers here again this week. Eddy Howard and Penny Singleton onstage are helping "The Threat" to hefty take at Circle. But "Chicago Deadline" at Indiana is only fair. "Scene of Crime" at Loew's shapes moderate.

Estimates for This Week

Circle (Cambie-Dolle) (2,800; 60-80)—"The Threat" (RKO) with Eddy Howard orch, Penny Singleton, others onstage. Dandy $23,000. Last week, "Lost Boundaries" (FC) and "Make Mine Laughs" (RKO) nice $11,500 at 44-65c scale.

Indiana (G-D) (3,200; 44-65)—"Chicago Deadline" (Par) and "Brothers in Saddle" (Indie). Fair $11,000. Last week, "Everybody Does It" (20th) and "Project X" (Indie), tepid $8,500.

Loew's (Loew's) (2,427; 44-65)—"Scene of Crime" (M-G) and "Border Incident" (M-G). Mild $8,000 in 5 days. Last week, "Big Wheel" (UA) strong $17,000 in 9 days.

Lyric (C-D) (1,600; 44-65)—"Tarzan Triumphs" (RKO) and "Tarzan's Desert Mystery" (RKO) (reissues). Sour $4,500 in 5 days. Last week, "Deputy Marshall" (Indie) with Tiny Hill orch, others onstage, oke $13,000 at 55-85c scale.

Broadway Grosses

Estimated Total Gross
This week $538,000
(Based on 17 theatres)
Last Year $603,500
(Based on 17 theatres)

'Jolson' Terrif $25,000, St. Loo

St. Louis, Nov. 22.

"Jolson Sings Again," playing at upped scale and helped by solid bally, is copping the heavy coin here this round despite bad weather that started with the first snow of season Monday (21). "Jolson" looks to hit huge figure, being way out ahead of other films. "Brimstone" with vaude is doing okay at vast Fox.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Wore a Yellow Ribbon" (RKO) and "That's My Baby" (20th) (m.o.). Oke $8,000. Last week, "Beyond Forest" (WB) and "Alimony" (EL), slow $9,500.

Fox (F&M) (5,000; 50-75)—"Brimstone" (Rep) and vaude. Okay $17,500. Last week, "That's My Baby" (20th) and vaude, $18,500.

Loew's (Loew) (3,172; 50-75)—"Forsyte Woman" (M-G) and "Rusty's Birthday" (Col) (2d wk). Holding well at $12,500 after nice $16,000 first stanza.

Missouri (F&M) (3,500; 50-75)—"Gal Who Took West" (U) and "Blue Lagoon" (U). Mild $10,000. Last week, "Chicago Deadline" (Par) and "Angels Disguise" (Mono), $13,000.

St. Louis (F&M) (4,000; 75-90)—"Jolson Sings Again" (Col). Smash $25,000. Last week, "Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO) (2d wk), nice $16,000.

New Films Help Seattle; 'Forsyte' Forte $11,500, 'Forest' Lofty at 11G

Seattle, Nov. 22.

Town is hitting a steady fall pace but there are few socks this week. "Forsyte Woman" and "Beyond Forest" shape outstanding. "Jolson Sings Again" at Liberty continues hefty.

Estimates for This Week

Blue Mouse (H-E) (800; 50-84)—"Yellow Ribbon" (RKO) and "The Threat" (RKO) (2d wk). Good $3,500 after last week's great $5,900.

Coliseum (H-E) (1,877; 50-84)—"Chicago Deadline" (Par) and "Zamba" (EL) (2d wk). Way off at $6,500. Last week, immense $13,200.

Fifth Avenue (H-E) (2,239; 50-84)—"Forsyte Woman" (M-G) and

(Continued on page 29)

D.C. Dives; 'Grant' Takes $13,000, 'Agent' Only 6G

Washington, Nov. 22.

Annual holiday lull hitting town worse than ever currently with general average lowest in years. Best bet seems to be "Miss Grant Takes Richmond" at the Warner though even that is shaping mildly. Everything else is in low register.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Gal Took West" (U) plus vaude. Slight $17,000. Last week, "Red Light" (UA) plus vaude, okay $19,000, with Will Mahoney onstage helping.

Dupont (Lopert) (385; 50-85)—"Lost Boundaries" (FC) (4th wk). Slipped to $3,500 after nice $4,000 last week.

Keith's (RKO) (1,939; 44-80)—"Abandoned" (RKO). Sluggish $7,500. Last week, "Wore Yellow Ribbon" (RKO) (3d wk), big $10,000.

Palace (Loew's) (2,370; 44-74)—"Forsyte Woman" (M-G) (2d wk). Satisfactory $15,000 after sock $25,000 opener.

Playhouse (Lopert) (432; 50-85)—"Passage Pimlico" (EL) (5th wk). Okay $4,000 after same last week.

Metropolitan (Warner) (1,163; 44-74)—"Special Agent" (Par) and "Deputy Marshal" (Indie). So-so $6,000. Last week, "Reckless Moment" (Col), ditto.

National (Heiman) (1,000; 44-74)—"Woman's Secret" (RKO). Rock bottom $3,500. Last week, "Red Danube" (M-G) (2d wk), fine $8,000.

Warner (WB) (2,164; 44-74)—"Grant Takes Richmond" (Col). Satisfactory $13,000. Last week, "Seabiscuit" (WB), nice $15,000 in 9 days, but not up to hopes.

Trans-Lux (T-L) (654; 44-80)—"Fallen Idol" (SRO) (7th-final wk). This is winding up with a nice $5,500 in last 8 days. Last week, same.

'Ribbon' Bright $14,000, L'ville

Louisville, Nov. 22.

Biz is perking a bit hereabouts but nothing approaches the sock category. Best of lot is "She Wore Yellow Ribbon" at the Rialto with rousing session. "Red Danube" at State is not packing much punch. National, 2,400-seater under new management, is undergoing a facelift.

Estimates for This Week

Mary Anderson (People's) (1,400; 45-65)—"Grant Takes Richmond" (Col). Neat $8,000. Last week, "Seabiscuit" (WB) (2d wk), brisk $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO). Copping generous share of stem trade, sturdy $14,000. Last week, "Everybody Does It" (20th) and "Forbidden Street" (20th), $11,000.

State (Loew's) (3,000; 45-65)—"Red Danube" (M-G) and "Scene of Crime" (M-G). Mildish $11,000. Last week, "Sword in Desert" (U) and "House Across Street" (WB), $10,000.

Strand (FA) (1,000; 45-65)—"Crooked Way" (UA) and "That Lucky Stiff" (UA). Slow $4,500. Last week, "Song Surrender" (Par) and "Forgotten Women" (Mono), $3,500.

Newcomers Tilt Det.; 'Chicago' Big 26G, 'Everybody' $33,000, 'Night' Fair 13G

Detroit, Nov. 22.

Newcomers in all except two houses will perk biz currently. Traditional big turnout Thanksgiving Day is expected to help. "Everybody Does It" to good session at Fox. "Chicago Deadline" is fine at Michigan. No holiday help is needed for "Jolson Sings Again," however, for it's rolling to solid biz in sixth Madison week. "Live By Night" is only fairish at Palms.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Everybody Does It" (20th) and "Temptation Harbor" (Mono). Good $33,000. Last week, "Fighting Man" (20th) plus stage show headed by Art Mooney orch, not so big $38,000 for stage layout.

Michigan (United Detroit) (4,000; 70-95)—"Chicago Deadline" (Par) and "Treasure Monte Carlo" (Indie). Nice $26,000. Last week, "Tokyo Joe" (Col) and "Blondie Hits Jackpot" (Col) (2d wk), $16,000.

Palms (UD) (2,900; 70-95)—"Live By Night" (RKO) and "Strange Bargain" (RKO). Mildish $13,000. Last week, "Yellow Ribbon" (RKO) and "Dan Patch" (UA) (3d wk), nice $10,000.

United Artists (UD) (2,000; 70-95)—"Big Wheel" (UA) and "Arctic Fury" (RKO) (2d wk). Fading to $9,000. Last week, rousing $16,000.

Madison (UD) (1,800; 95-$1.20)—"Jolson Sings Again" (Col) (6th wk). Great $10,000. Last week, nearly $11,000.

Adams (Balaban) (1,700; 70-95)—"Sword in Desert" (U) and "Zamba" (EL). OK $10,000. Last week, "Midnight Kiss" (M-G) and "Secret Garden" (M-G) (2d wk), $7,000.

Downtown (Balaban) (2,900; 70-95)—"Trapped" (EL). Light $9,000. Last week, "Red Danube" (M-G) and "Tale of Navajos" (M-G) (2d wk), $6,000.

H.O.'s Hobble Hub But 'Ribbon' Hefty $25,000, 'Judge' 21G, 'Free'-Vaude 18G

Key City Grosses

Estimated Total Gross
This Week $2,405,500
(Based on 23 cities, 200 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,677,000
(Based on 23 cities and 219 theatres.)

Boston, Nov. 22.

Plenty of holdovers this stanza with slower biz resulting. Newcomers, "Wore a Yellow Ribbon" at Memorial shapes heftiest with solid session. "Tell It to Judge" at Met is okay. "Forsyte Woman" looks okay in second week, two spots.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Pinky" (20th) (7th wk). Dropped to about $7,000. Last week, solid $8,000.

Boston (RKO) (3,200; 55-85)—"Free for All" (U) plus vaude. Mild $18,000. Last week, "Reckless Moment" (Col) plus vaude, $20,000.

Esquire (ATC) (960; 35-95)—"Fallen Idol" (SRO) (2d wk). Holding to okay $6,000, about same as last week.

Fenway (NET) (1,373; 40-85)—"Chicago Deadline" (Par) and "Golden Stallion" (Rep) (2d wk). Down to $6,000 after neat $8,000 first.

Mayflower (ATC) (700; 35-95)—"Fallen Idol" (SRO) (2d wk). Disappointing $6,500 on holdover after nice $7,000 for first but below hopes.

Memorial (RKO) (3,500; 40-85)—"Wore Yellow Ribbon" (RKO). Tops in town with solid $25,000. Last week, "Beautiful Doll" (20th) (2d wk), $16,000.

Metropolitan (NET) (4,376; 40-85)—"Tell It to Judge" (Col) and "Alias the Champ" (Rep). About average $21,000. Last week, "Everybody Does It" (20th) and "Deputy Marshal" (Indie) (2d wk), mild $14,000.

Orpheum (Loew) (3,000; 40-85)—"Forsyte Woman" (M-G) (2d wk). Okay $15,000 after nifty $23,000 for first.

Paramount (NET) (1,700; 40-85)—"Chicago Deadline" (Par) and "Golden Stallion" (Rep) (2d wk). Okay $12,500. Last week, $17,000.

State (Loew) (3,500; 40-85)—"Forsyte Woman" (M-G) (2d wk). Down to $10,000 after nice $15,000 first.

New Pix Up Philly; 'Rib' Rousing 16G

Philadelphia, Nov. 22.

New pix are helping the firstrun scene here, with Saturdays continuing to carry the ball for returns. Relatively strongest newcomer is "Fallen Idol," which is breaking the Trans-Lux 15-year house record. Other potent entries are "Forsyte Woman," big at Goldman, and "Adam's Rib," sock at Karlton. Duke Ellington band is boosting "Lost Tribe" into the week's biggest take at Earle at smash total.

Estimates for This Week

Aldine (WB) (1,303; 60-$1.25)—"Jolson Sings Again" (Col). Good enough $12,000. Last week, fine $13,500.

Boyd (WB) (2,360; 50-99)—"Tell To Judge" (Col). Slow $15,000. Last week, "Baby Makes Three" (Col), $13,000.

Earle (WB) (2,700; 50-99)—"Lost Tribe" (Col) plus Duke Ellington orch topping stageshow. Sock $35,000. Last week, "Border Incident" (M-G) and "Make Mine Manhattan" unit, dull $18,500.

Fox (20th) (2,250; 50-99)—"Beautiful Doll" (20th). Okay $19,000. Last week, "Everybody Does It" (20th) (2d wk-5 days), $12,000.

Goldman (Goldman) (1,200; 50-99)—"Forsyte Woman" (M-G). Big $19,000. Last week, "Red Danube" (M-G) (3d wk), $10,000.

Karlton (Goldman) (1,000; 50-99)—"Adam's Rib" (M-G). Sock $16,000. Last week, "Doctor and Girl" (M-G) (3d wk), $4,500.

Mastbaum (WB) (4,360; 50-99)—"Song of Surrender" (Par). Sad $12,500. Last week, "Seabiscuit" (WB), $13,000.

Stanley (WB) (2,950; 50-99)—"Tokyo Joe" (Col) (3d wk). Okay $12,500 after $15,000 second sesh.

Stanton (WB) (1,475; 50-99)—"Roseanna McCoy" (RKO). Good $10,500. Last week, "Red Light" (UA), bright $14,000.

Trans-Lux (T-L) (500; 50-99)—"Fallen Idol" (EL). Biggest thing this house ever played, terrific $12,000. Last week, "Blanche Fury" (EL) (2d wk), $7,000.

'Tokyo' Lively $16,500, Denver; 'Ribbon' 8G, 3d

Denver, Nov. 22.

Biz is way down all over this session. Top money goes to "Tokyo Joe" in two houses. "Yellow Ribbon" is still okay on third frame at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Great Dan Patch" (UA) and "Flame Youth" (Rep), day-date with Tabor. Fair $2,500. Last week, "Black Magic" (UA) and "Daughter Jungle" (Rep), good $3,500.

Broadway (Wolfberg) (1,500; 35-74)—"Border Incident" (M-G) and "Jigsaw" (UA) (2d wk). Dull $4,000. Last week, fine $7,000.

Denham (Cockrill) (1,750; 35-70)—"Red Hot and Blue" (Par) (2d wk) and "Fighting Redhead" (EL). Fair $9,000. Last week, "Red Hot, Blue" (Par), big $14,000.

Denver (Fox) (2,525; 35-74)—"Tokyo Joe" (Col) and "Grand Canyon" (Lippert), day-date with Webber. Good $14,000. Last week, "Jolson Sings Again" (Col) (2d wk), moderate $9,000.

Esquire (Fox) (742; 35-74)—"Everybody Does It" (20th) and "Jackpot Jitters" (Mono), day-date with Paramount. Good $2,500. Last week, "Lost Boundaries" (FC) and "Stallion Canyon" (Astor), $3,000.

Orpheum (RKO) (2,600; 35-74)—"Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO) (3d wk). This is first bill to be held three weeks here in 10 years. Okay $8,000. Last week, fine $13,500.

Paramount (Fox) (2,200; 35-74)—"Everybody Does It" (20th) and "Jackpot Jitters" (Mono), also Es-

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'Seabiscuit' Big $16,000, Prov.; 'Red, Hot' $9,000, 'Ribbon' Fast 12½G, 2d

Providence, Nov. 22.

Too many holdovers will show up big totals this week. Majestic's "Seabiscuit" is biggest newcomer. Holding over before the holiday opening are "Wore a Yellow Ribbon," sock at Albee. "Forsyte Woman" is fairish in second State week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Wore Yellow Ribbon" (RKO) and "Arctic Fury" (RKO) (2d wk). Fast $12,500. First week was smash $19,000.

Fay's (Fay) (1,400; 44-65)—"Post Office Investigator" (Rep) and Joe DeRita heading vaude. Good $7,500. Last week, "House Across Street" (WB) and vaude, $8,500.

Majestic (Fay) (2,200; 44-65)—"Seabiscuit" (WB) and "Alias the Champ" (Rep). Big $16,000 or near. Last week, "Beautiful Doll" (20th), same.

Metropolitan (Snider) (3,100; 60-85)—"Jolson Sings Again" (Col) (3d wk). Only so-so $13,000. Second week was good $17,000.

State (Loew) (3,200; 44-65)—"Forsyte Woman" (M-G) (2d wk). Fairly good $11,000 after nifty $19,000 opener.

Strand (Silverman) (2,200; 44-65)—"Tell to Judge" (Col) and "May Ryan, Detective" (Col). Opened Monday (21). Last week, "Red Hot, Blue" (Par), fairish $9,000.

DANNY KAYE WHAM $22,000 IN TORONTO

Toronto, Nov. 22.

Biz shapes better here this week. "Inspector General" looms smash with "Tokyo Joe" big. "Pinky" is doing excellently on third week.

Estimates for This Week

Capitol, Nortown, Shea's (FP) (1,079; 950; 2,386; 40-70)—"Beautiful Doll" (20th). Light $11,000. Last week, "Everybody Does It" (20th) (2d wk), $10,500.

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60)—"Grant Takes Richmond" (Col) and "Barbary Pirate" (Col). Good $13,500. Last week, "Brimstone" (Rep) and "Angels Disguise" (Mono), $11,000.

Eglinton, University (FP) (1,080; 1,556; 40-70)—"Pinky" (20th) (3d wk). Excellent $10,000 after last week's big $12,500.

Imperial (FP) (3,373; 40-70)—"Inspector General" (WB). Smash

(Continued on page 29)

Storms Bop Chi Albeit 'Pinky' Sock $35,000; 'Fighting Man' Oke $11,000, 'Bride' Dull 12G, 'Idol' Record 15G

Chicago, Nov. 22.

With the exception of just a few pictures, biz here is taking a terrific slide with midweek storms bearing most of blame. Business looms brutal with several houses yanking pictures before week has finished in an effort to attract patrons.

Surprisingly enough, with the exception of "Pinky," best take was registered by two imports—"Fallen Idol" which should hit record $15,000 at Esquire and "Red Shoes" headed for lush $7,000 because of plugging of Sadler's Wells ballet stars at Chicago Opera House. "Pinky" at Woods had a soldout opening and shapes great $35,000 for first week. "Bride For Sale" at Palace, receipts look mildish, $12,000. "Free For All" at Grand is moderate $10,000. "Fighting Man" might get some coin due to exploitation of Joan Taylor, localite, but only okay $11,000 looms at Roosevelt.

Chicago, with "Beyond the Forest" and Marilyn Maxwell, Peter Lawford, and Jerry Lester, looks bright $47,000 on second week. Oriental with "Big Wheel" and "High Button Shoes" tab show, also in second week, faltered but only $40,000 is likely.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Beyond Forest" (WB) plus Marilyn Maxwell, Peter Lawford, Jerry Lester onstage (2d wk). Okay $47,000. Last week, big $60,000.

Esquire (Balaban) (1,400; 60-95)—"Fallen Idol" (SRO). Soaring to great $15,000, new record here. Last week, second-run.

Garrick (B&K) (900; 50-98)—"Secret Garden" and "Border Incident" (M-G). Weakish $6,000. Last week, "Animal Crackers" (Par) and "Duck Soup" (Par) (reissues) (2d wk), $6,000.

Grand (RKO) (1,500; 50-98)—"Free For All" (U). Minor $10,000. Last week, "Wore Yellow Ribbon" (RKO) (3d wk), big $9,000.

Oriental (Essaness) (3,400; 50-98)—"Big Wheel" (UA) with tab "High Button Shoes" unit (2d wk). Moderate $40,000. Last week, fancy $52,000.

Palace (RKO) (2,500; 50-98)—"Bride For Sale" (RKO) and "Strange Bargain" (RKO). Meek $12,000. Last week, "The Threat" (RKO) and vaude, $14,000.

Rialto (Indie) (1,700; 50-98)—"Because of Eve" (Indie) (3d wk). Best here in many months, near $7,000. Last week, $6,500.

Roosevelt (B&K) (1,500; 50-98)—"Fighting Man" (20th). Oke $11,000. Last week, "Song Surrender" (Par), $10,000.

Selwyn (Shubert) (1,000; $1.20-$2.40)—"Red Shoes" (EL) (50th wk). Pushing to nifty $7,000 or near. Last week, $4,000.

State-Lake (B&K) (2,700; 50-98)—"Red Danube" (M-G) (2d wk). Murky $10,000. Last week, oke $14,000.

United Artists (B&K) (1,700; 50-98)—"Come to Stable" (20th) (6th wk). Falling off to $9,000. Last week, good $11,000.

Woods (Essaness) (1,073; 98)—"Pinky" (20th). Socko $35,000. Last week, "Jolson Sings Again" (Col) (10th wk), $14,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Splendor'-Vaude Stout 14G, Balto

Baltimore, Nov. 22.

Juggling around to accomplish Thanksgiving openings for new product has current list in a spotty shape here. Best action is reported for extended runs of "Forsyte Woman" at Century and "Fighting Man" at Mayfair. "Beautiful Doll" is doing good in second week at the New. "Savage Splendor" and vaude looms stout at Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Adam's Rib" (M-G). Opens today (Tues.) after 12 days of "Forsyte Woman" (M-G) which hit strong $21,000 for run.

Hippodrome (Rappaport) (2,240; 20-80)—"Savage Splendor" (RKO) and vaude. Stout $14,000. Last week, "Live By Night" (RKO) plus vaude headed by Dave Apollon, $13,700.

Keith's (Schanberger) (2,460; 20-60)—"Bagdad" (U). Opens tomorrow (Wed.). Last week, "That's My Baby" (U), all right $9,600.

Mayfair (Hicks) (900; 20-65)—"Thieves Highway" (UA). Opens tomorrow (Wed.). Last week, "Fighting Man" (20th) (2d wk), held well at $6,000 after fine $8,200 opener.

New (Mechanic) (1,800; 20-60)—"Pinky" (20th). Opens tomorrow (Wed.). Last week, "Beautiful Doll" (20th) (2d wk), good $8,000 following pleasing first week at $13,300.

Stanley (WB) (3,280; 25-75)—"Always Leave Them Laughing" (WB). Opens with special show tomorrow night (Wed.). Last week, "Chicago Deadline" (Par), slim $9,000.

Town (Rappaport) (1,500; 35-65)—"Bride for Sale" (RKO). Opens tomorrow (Wed.). Last week, "Wore Yellow Ribbon" (RKO) (3d wk), okay $6,000, and sock $32,000 for run.

'Pinky' Big Pitt News, Torrid $21,500; 'Border' 10G, 'Ribbon' 5G in 3d

Pittsburgh, Nov. 22.

It's all "Pinky" here this week. Harris jumped the gun on the big holiday line-up by bringing in its Thanksgiving booking a week ahead of schedule. With practically no competition to speak of, it is mopping up. Everything else taking it on the chin although "She Wore A Yellow Ribbon" in third stanza still shows some strength at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Kid From Cleveland" (Rep). Just a five-day filler and scratching bottom at $4,000. Last week, "Abandoned" (U), over $6,000.

Harris (Harris) (2,200; 45-80)—"Pinky" (20th). Shapes to do sizzling $21,500 or over. Last week, "Reckless Moment" (Col), thin $6,500 in 6 days.

Penn (Loew's-UA) (1,300; 45-80)—"Border Incident" (M-G) and "Johnny Eager" (M-G) (reissue). Double bills seldom do anything here and this one is no exception. Dull $10,000. Last week, "Forsyte Woman" (M-G) (2d wk), $13,500.

Stanley (WB) (3,300; 45-80)—"Hatchet Man" (WB) and "Farewell to Arms" (Par) (reissues). Drab $7,000 in 6 days. Last week, "Seabiscuit" (WB), $10,000.

Warner (WB) (2,000; 45-80)—"Wore Yellow Ribbon" (RKO) (3d wk-5 days). Solid click all the way through and looks okay $5,000 in last few days or around $30,000 on run. Last week, trim $9,500.

'Chicago' Noisy $17,000, Buff; 'Forsyte' $14,000

Buffalo, Nov. 22.

Biz shapes slow currently but "Forsyte Woman" looks good at Buffalo. "Alias the Champ" and vaude is mild at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Forsyte Woman" (M-G). Good $14,000. Last week, "Pinky" (20th) (2d wk), solid $12,000.

Paramount (Par) (3,000; 40-70)—"Chicago Deadline" (Par) and "Black Midnight" (Mono). Socko $17,000 or better. Last week, "Everybody Does It" (20th) and "Deputy Marshal" (Indie), $14,000.

Center (Par) (2,100; 40-70)—"Seabiscuit" (WB) (2d wk-5 days). Down to dim $5,000. Last week, okay $9,500.

Lafayette (Basil) (3,000; 40-70)—"And Baby Makes Three" (Col) and "Devil's Henchman" (Col). Mild $9,000. Last week, "Abandoned" (U) and "Blanche Fury" (U), $10,500.

Century (20th Cent.) (3,000; 40-70)—"Alias the Champ" (Rep) and vaude. Modest $14,000. Last week, "Hellfire" (Rep) and vaude, $16,000.

'Chicago Deadline' Standout In Port., $18,000; 'Gal' 8½G

Portland, Ore., Nov. 22.

All firstruns are doing good biz this week. "Chicago Deadline" at Oriental and Orpheum looks topping. "Gal Who Took West" is also faring good at Broadway. "Pinky" is fine in its 2d week.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Gal Who Took West" (U) and "Woman Hater" (Rep). Good $8,500. Last week, "Black Magic" (UA) and "Postoffice Investigator" (Rep), okay $7,500.

Mayfair (Parker) (1,500; 65-$1)—"Jolson Sings Again" (Col) (4th wk). Holding well at $6,700. Last week, fine $8,000.

Oriental (H-E) (2,000; 50-85)—"Chicago Deadline" (Par) and "Stampede" (Rep) day-date with Orpheum. Sock $7,000 or near. Last week, "Pinky" (20th) and "Holiday Havana" (Col), fine $6,000.

Orpheum (H-E) (1,750; 50-85)—"Chicago Deadline" (Par) and "Stampede" (Rep) also Oriental. Smash $11,000. Last week, "Grant Takes Richmond" (Col) and "Barbary Pirate" (Mono), okay $8,000.

Paramount (H-E) (3,400; 50-85)—"Pinky" (20th) and "Holiday Havana" (Col) (2d wk). Fine $9,000. Last week, big $11,000.

United Artists (Parker) (895; 50-85)—"Border Incident" (M-G). Mild $4,000. Last week, "Red Danube" (M-G), $7,000.

'Threat'-Vaude Loud 24G, Frisco

San Francisco, Nov. 22.

Big football weekend and balmy weather is doing biz no good here this session. Plethora of holdovers also is real drawback. Best showing is being made by Golden Gate where "The Threat" is being boosted by vaude to big stanza. "Doctor and Girl" is surprisingly nice at Warfield, particularly in view of general offish trend. Nearly all holdovers are way down.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"The Threat" (RKO) plus vaude headed by Gus Van. Big $24,000. Last week, "Trapped" (EL) and "Down Memory Lane" (EL), colorless $12,500.

Fox (FWC) (4,651; 60-95)—"Beyond Forest" (WB) and "Alias The Champ" (Rep) (2d wk). Down to drab $8,500 in 6 days. Last week, dull $17,500.

Warfield (FWC) (2,656; 60-85)—"Doctor And Girl" (M-G) and "Golden Stallion" (Rep). Nice $18,500. Last week, "Midnight Kiss" (M-G) and "Black Midnight" (Mono) (2d wk), only $8,500.

Paramount (Par) (2,646; 60-85)—"Seabiscuit" (WB) and "Project X" (FC) (2d wk). Thin $10,000. Last week, $16,500.

St. Francis (Par) (1,400; 60-85)—"Without Honor" (UA) (2d wk). Okay $9,000. Last week, $13,000.

Orpheum (No Coast) (2,448; 55-85)—"Story Of Molly X" (U) and "Blondie Hits Jackpot" (Col). Thin $10,000 or near. Last week, "Reckless Moment" (Col) and "Chinatown At Midnight" (Col), $8,200.

United Artists (No Coast) (1,207; 55-85)—"Jolson Sings Again" (Col) (4th wk). Husky $11,500. Last week, $15,000.

Stagedoor (Ackerman) (Rosener) (370; $1.20-$2)—"Red Shoes" (EL) (26th wk). Last week, $5,300.

Esquire (No Coast) (955; 55-85)—"Married A Savage" (Indie) and "Kiss Of Fire" (Indie) (reissue). Nearly $5,000. Last week, "Sword In Desert" (U) and "Rusty's Birthday" (Col) (m.o.), okay $5,300.

Clay (Rosener) (400; 65-85)—"Quartet" (EL) (8th wk). Fine $3,000. Last week, $3,200.

Larkin (Rosener) (400; 95-$1.20)—"Hamlet" (U) (2d wk). Back at pop prices after 28 weeks at Stagedoor a year ago. Still sock at $4,500. Last week, $4,800.

H.O.'s Slough K.C.; 'Tokyo' Mild $13,000, 'Pigeon,' 12G

Kansas City, Nov. 22.

Pre-Thanksgiving finds theatre row with only light fare generally. Only film getting much plug is "Tokyo Joe" at Midland, but only about average. Tower-Uptown-Fairway trio has "Johnny Stool Pigeon" and "Blue Lagoon" and only fairish. Holdovers and reissues hold at most other houses. "Quartet" still getting good play at Kimo. Weather continues to be warm.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"David Harum" (20th) and "Kentucky Moonshine" (20th) (reissues). Good $4,000. Last week, [illegible]

(Continued on page 29)

Pre-Holiday Nips B'way; 'Ribbon' Plus Contino $60,000, 'Idol' New High 19½G, 'Doll'-Martin 90G, 2d

Despite some fresh product and favorable weather, Broadway first-run theatres suffered a sharp relapse last week. Downbeat started Tuesday (15) and kept up until Saturday (19). This week's business is also offish thus far.

Even the Music Hall, with "Forsyte Woman" and stageshow, is caught in the pre-Thanksgiving slack, dropping $30,000 below its opening frame to $118,000 for second current week. Others are suffering comparatively worse declines.

Although opening in the midst of this weakish trend, "Wore Yellow Ribbon," with Dick Contino unit onstage, is managing to reach a solid $60,000 at the Capitol. The Globe, with "Border Incident," is getting no place with slim $11,000 and won't hold. "Bride For Sale" shapes up okay with $15,000 at Criterion. "Fighting Man" is sturdy $10,000 at Rialto.

"Fallen Idol" soared to a new house record of $19,500 at the small-seater Sutton, with rave reviews helping.

"Battleground" is down considerably from its terrific first week pace at the Astor, but still great at $50,000. It will be helped of course, by Thanksgiving holiday trade.

"Beautiful Doll" with Tony Martin heading stageshow, also aided by the holidays, is holding in strong fashion at $90,000, or near it, in second week at Roxy. "All King's Men" slipped to $24,000 in second session at Victoria, still very big albeit $11,000 below opening week's smash figure.

Three new bills tee off today (Wed.) to take advantage of Turkey Day upheal. "Great Lover," with Claude Thornhill band and Sarah Vaughan topping stage bill, opens at Paramount. "Holiday Affair" also is being launched today, at State, with p.a.'s opening day by Robert Mitchum, star of film.

"Always Leave Them Laughing," new Milton Berle comedy plus Latin-American revue onstage, starts today at Strand after benefit preem last night (Tues.) for Damon Runyon fund.

Estimates for This Week

Astor (City Inv) (1,300; 60-$1.50)—"Battleground" (M-G) (2d wk). Down to $50,000 or close, still terrific, especially in view of offish trend. First week was giant $62,000. In line with expectancy since scale was dropped all along line starting Nov. 16 with $1.80 night scale eliminated.

Bijou (City Inv) (589; $1.20-$2.40)—"Red Shoes" (EL) (57th wk). Still doing great at $11,500 after $12,300 last session. Continues indef.

Capitol (Loew's) (4,820; 80-$1.50)—"Wore Yellow Ribbon" (RKO) with Dick Contino unit onstage. Pushing up to sturdy $60,000 with rave crix appraisal of film and smart ballyhoo helping. This is especially fine in view of having to open in middle of downbeat last week. Holds. Last week, "Tokyo Joe" (Col) and Lena Horne Skitch Henderson orch topping stage bill (3d wk-8 days), $45,000.

Criterion (Mono) (1,700; 50-$1.75)—"Bride for Sale" (RKO). Doing relatively better than some recent entrants here with okay $15,000 or over. Holds. Last week, "That's My Baby" (U) (9 days), thin $13,000.

Globe (Brandt) (1,500; 50-$1.20)—"Border Incident" (M-G). Dull $11,000 and out. Last week, Johnny Eager" (M-G) (reissue) (3d wk), $9,000. Trapped" (EL) opens Saturday (26).

Mayfair (Brandt) (1,736; 50-$1.20)—"Intruder in Dust" (M-G). Opened yesterday (Tues.). Last week, "Doctor and Girl" (M-G) (3d wk-10 days), oke $14,000 after $15,000 for second week.

Palace (RKO) (1,700; 55-$1.20)—"Chinatown at Midnight" (Col) and vaude. Sagging to have $17,000, one of slimmer weeks here. Last week, "Deputy Marshal" (Indie) and vaude, $17,500.

Paramount (Par) (3,664; 55-$1.50)—"Great Lover" (Par) with stageshow headed by Claude Thornhill orch, Sarah Vaughan. Opens today (Wed.). Last week, "Chicago Deadline" (Par) plus Jo Stafford, Paul Weston orch on stage (3d wk), held well at $51,000, after okay $60,000 for second.

Park Avenue (U) (583; $1.20-$2.40)—"Hamlet" (U) (61st wk). The 60th session ended last night (Tues.) was nice $6,200 after $6,500 in previous round. Continues on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Forsyte Woman" (M-G) and stageshow (2d wk). Off sharply to $118,000 this frame after great $148,000 opener. Holds. "On the Town" (M-G) in next probably Dec. 8, heading the Hall's annual big Christmas show. "My Foolish Heart" (RKO-Goldwyn) slated to open in January.

Rialto (Mage) (594; 44-98)—"Fighting Man" (20th) (2d wk). Initial week ended last night (Tues.) hit fancy $10,000 on nice ballyhoo. Holds. In ahead, "Savage Splendor" (RKO) (2d wk), fell below expectancy at mild $4,500.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Pinky" (20th) (8th wk). Down to $14,000 or close but okay for this stage of run, while previous week was $17,500, a bit below hopes. Stays again.

Roxy (20th) (5,886; 80-$1.75)—"Beautiful Doll" (20th) with Tony Martin heading stageshow (2d wk). Still doing solidly, with about $90,000 probable this week, which takes in Thanksgiving Day, first went to rousing $97,000, slightly off from expectancy. Holds a third.

State (Loew's) (3,450; 50-$1.50)—"Holiday Affair" (RKO). Robert Mitchum's latest starrer opens today (Wed.). Mitchum making personals today. In ahead, "Jolson Sings Again" (Col) (14th wk) fell to $13,000 after fine $19,000 in 13th round.

Strand (WB) (2,756; 55-$2)—"Always Leave Them Laughing" (WB) plus Latin-American revue, "Fiesta in Havana," with Desi Arnaz, Diosa Costello onstage. Opens today (Wed.) instead of usual Friday opening following preem last night (Tues.) for benefit of Damon Runyon fund. Milton Berle, star of pic, makes personals today. Last week, "Seabiscuit" (WB) with "Laffs-A-Poppin" unit onstage (2d wk-4½ days) way off at thin $13,500 after very light $32,000 first week, below hopes.

Sutton (R & B) (561; 90-$1.50)—"Fallen Idol" (SRO) (2d wk). Soared to colossal $19,500 in first week ended last Monday (21) night, new alltime high for this small-seater. Playing to long lines most of time, with great reviews naturally helping. Beats old record held by "Quartet" (EL), which just finished its 34th week (6 days) here with great $6,000.

Victoria (City Inv) (1,060; 95-$1.50)—"All King's Men" (Col) (3d wk). Initial holdover week ended last Monday (21) slipped to $24,000, still smash especially in view of conditions, first hit sock $35,000, best week here in some time.

Cugat Lifting 'Darling' Lusty $30,000 in Mpls.; 'Sinner' 9G, 'Lagoon' 8G

Minneapolis, Nov. 22.

Plenty of strong fresh fare on tap and the weekend influx for Minnesota-Wisconsin football game, drawing 64,110, helped to get pix houses off to good start. Xavier Cugat band and his revue is boosting "My Darling" at Radio City to top biz. "Blue Lagoon" at RKO-Pan is doing nicely.

Estimates for This Week

Lyceum (Nederlander) (1,900; 90)—"Quartet" (EL) (3d wk). Last week for this and still rolling profitable at $5,000. Last week, $6,000.

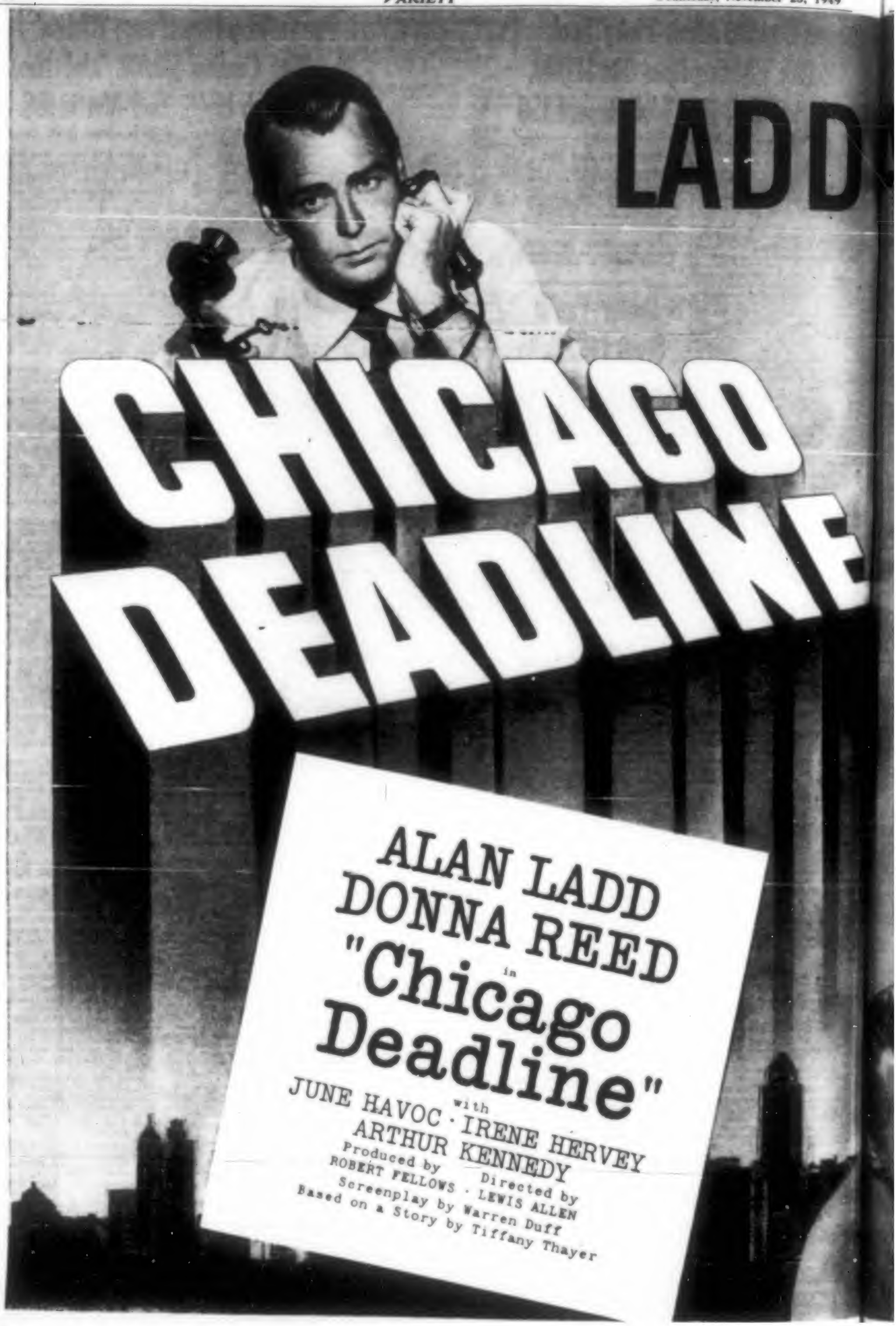
Radio City (Par) (4,000; 50-85)—"Once More My Darling" (U) and Xavier Cugat orch onstage. Stage fare responsible for strong draw with good $30,000 in prospect. Last week, "Task Force" (WB), good $15,500.

RKO-Orpheum (RKO) (2,800; 50-70)—"Seabiscuit" (WB). Fair $10,000. Last week, "Last Boundaries" (FC), good $11,000.

RKO-Pan (RKO) (1,600; 50-70)—"Blue Lagoon" (U). Sex angle stressed and helping to nice $8,000. Last week, "Wore Yellow Ribbon" (RKO) (3d wk), sock $7,000.

State (Par) (2,200; 50-70)—"Great Sinner" (M-G). Mild at $9,000. Last week, "Chicago Caprices" (WB), weak $2,000.

World (Mann) (490; 50-70)—"Madame Bovary" (M-G). Doing strong $4,500. Last week, "Under Deadline" (Par), good $12,200.


LADD
CHICAGO DEADLINE
ALAN LADD
DONNA REED
in
"Chicago Deadline"
with
JUNE HAVOC · IRENE HERVEY
ARTHUR KENNEDY
Produced by ROBERT FELLOWS
Directed by LEWIS ALLEN
Screenplay by Warren Duff
Based on a Story by Tiffany Thayer

As You Like Him!

A FIGHTING REPORTER BATTLING A CITY'S NAKED FURY AS ITS UNDERWORLD STRIKES BACK AT HIM!

Ladd returns to his most popular type of role as a newspaper man at home with a gun—or a girl.

Industry polls again this year are showing Ladd the Number 1 Box-office Draw among Dramatic Actors. So play him right away in this picture that "talks tough, moves fast and is packed with action"*—from

Paramount

the company that's keeping turnstiles clicking with "Top O' The Morning," "Rope of Sand," "Song of Surrender," "Red, Hot and Blue" and "My Friend Irma"

14 HEARST NEWSPAPERS TO FEATURE CONTEST ON "CHICAGO DEADLINE"!

It's the cue for a great contest in *your* town too! The New York Journal American featured it first. Thirteen other Hearst papers in eleven cities will soon follow the lead. We're preparing a special supplement to the "Chicago Deadline" pressbook to give you all the details!

*Digest review line by Broadway critics

Nifty Costuming Snares Spotlight At N.Y. Opening of 'Ice Follies'

Somewhere down in the above-mentioned credits is the name of the real star of the Shipstad-Johnson "Ice Follies of 1950." The name is Helen Rose, and she designed the costumes.

Miss Rose has devised some beautiful costumes for a show that, by and large, is not among the best in the 14-year history of the "Ice Follies." Budget-wise there seems to be a savings effected from both a production and talent standpoint.

Generally, it's the same old skating stuff, with only slight variations. At $4.50 top the "Ice Follies" has got to be more inventive. It has an appeal mostly to the kids, but there's hardly anything to stir even their imagination. The major item seems to be the expensive-looking costuming. It is hardly what one would call a "big" show, though it is heavily peopled—but mostly with background personnel.

The show ran over two and a half hours opening night (17), which means that a cut of at least 20 minutes was necessary to speed it up. What this show needs more than anything else, however, is some really socko comedy. There are comedy bits but hardly enough to sustain the show. The closest the "Follies" comes to sock comedy is the next-to-closing number, when Frick and Frack, nominally the stars of the show, make their only appearance of the evening. The show could stand at least another spot for them in the first half, which is interminably dull and slow.

Tipoff on the slow pace to come is "In a Viennese Garden," the opener, a picture-card number—pretty and studied, but hardly a

Ice Follies of 1950
(MADISON SQ. GARDEN, N. Y.)

Orch conducted by Walter J. Rudolph; Paul Gesson, Ice Follietles, Monica Moran, Mae Ross & Charles Davidson, Jeanne Crystal, Les Hamilton, Virginia Morrison, Maree Crimmins, Montel Phillips, Hazel Franklin, Harris & Phyllis Legg, Bill Cameron, Ice Follies Boys, April Schramm, Hugh Hendrickson, Ole Ericsen & John Mulvey, Ed Dunigan, Vivienne LaFayette, Carlos Romero, Scotvold Twins, Marilyn Ruth Take, Leduc Bros (2), Schramm Twins, Dick Meridian, Bert Panting, Betty Schalow, Dick Rasmussen, James McAnany, Narena & Norris, Frick & Frack. Produced by the Shipsteds & Johnson; costumes by Helen Rose; routines staged by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn; musical director, Walter J. Rudolph. At Madison Square Garden, N. Y., opening Nov. 17, '49, $4.50 top.

good starter. It's a ballet turn featuring Monica Moran as the ballerina, and Mae Ross and Charles Davidson in a "waltz dream."

"The Skating Lesson, No. 2," is the first comedy effort, but it does little more than reveal some excellent eccentric skating by Les Hamilton. The novelty, "Music Shop," featuring Hazel Franklin, Harris and Phyllis Legg, and Montel Phillips reveals some excellent ice-skimming by the principals, but the number's routining is lacking in imagination.

The Scotvold Twins are featured in "Danville, U. S. A.," and they give an exhibition of some fine precision work, as they do also in the first-half's closer, "June Week at West Point," in which they team with the expert Schramm Twins for some pretty formations that are, however, fairly standard by now.

Hazel Franklin reveals some fine gliding in "The Bowery," in which she portrays a shoeshine boy, aided by the ensemble. James McAnany, skating trickster, is an attention-getter in the circus routine. Narena and Norris reveal some neat adagio stuff, the show's top novelty, after which come Frick and Frack for their still-funny comedy knockabout. It is notable that the show's two standout turns—Narena and Norris, Frick and Frack—follow one another at the tail end of the layout.

Among others who stand out in the show are Betty Schalow, Marilyn Ruth Take, Hugh Hendrickson, Ole Ericksen, John Mulvey, Dick Rasmussen and Bill Cameron.

Then comes the "Totem Ceremonial Dance," a colorful exhibition of ensemble skating.

There were thousands of empties throughout the house opening night. *Kahn.*

Hollywood Ice Revue
(COLISEUM, INDPLS.)

Indianapolis, Nov. 19.

Starring Sonja Henie, with Freddy Trenkler, Herman Maricich & Ron Elliott, Michael Kirby, Paul Castle, Carol Williams, Mickey Michael, James Trealor, John Farris, Jimmy Kelly. Produced by Arthur M. Wirtz. Directed by William H. Burke. Choreography and staging by Catherine Littlefield. Costumes designed by Billy Livingston. Settings by Becker Bros. Musical director, Jack Pfeiffer.

Sonja Henie and producer Arthur M. Wirtz are standing pat on tested formula for the 1950 edition of their "Hollywood Ice Revue." Plenty of dough has been spent where it shows most, in brilliant costuming, revolving stage with colorful sets, special lighting effects and big ensemble featuring 24 pairs of boys and girls. As result, show is a gorgeous looker from beginning to end. Miss Henie sparks show, talent-wise, with six appearances in production numbers. Her big moment is entrance for sure-fire hula, aboard a motorized seashell decorated with tropical flowers. Her popular Hawaiian solo draws more encores than anything else on program.

Freddy Trenkler handles comedy end in usual fine style, getting plenty of laughs with his "bouncing ball" tactics in tramp routine, a hockey burlesque, and hijinks with two aids in dog getups. Pint-sized Paul Castle gets a big hand as bouncy Santa Claus in "Greeting Card" number and for circus skating as Red Cap in "All Aboard." Carol Williams adds novelty touch by skipping through loop of lariat on skates. Mickey Michael and James Trealor team in some first rate stunting and Herman Maricich and Ron Elliott click in a slick precision routine. John Farris and Jimmy Kelly get moderate results with a mildly funny burlesque, "Romance of the Twenties."

But it's Miss Henie plus the ensemble that makes the show. Her wardrobe is dream stuff and she glides and spins as gracefully as ever. Michael Kirby shows poise and skill in two appearances as her partner. Catherine Littlefield had the ensemble well advanced for the opening. The line work in her intricate routines was smooth. Tops for choreography is the Hollywood Square Dance, for color the customer's choice of "Spectrum," "Capriccio," "Rue de la Paix," "Nursery Memories," "Garden of Fountains," "Paradise Islands" and "Strutter's Ball." The latter, with a mardi gras motif, makes a brilliant finale. "Nursery Memories," first act ender, is a treat for the kiddies, presenting artful likenesses of all their fairy tale and animal book friends with Miss Henie the icing on the cake as a French doll.

Jack Pfeiffer and the orchestra give the show a smart rhythmic setting. A Hawaiian quintet creates a moody background for Miss Henie's hula. *Corb.*

Circle, Indpls.

Indianapolis, Nov. 19.

Eddy Howard and orch, Penny Singleton, Johnny Morgan, the Stapletons; "The Threat" (RKO).

Eddy Howard provides vocal allure for a small but smart combo that restores flesh to Circle stage this week after lapse of several months. Revue-type presentation, with individual acts broken up and spotted to best advantage through program, might have made it even better. As it stands it's a bit top-heavy on band side.

Howard, making first stage appearance here, is generous with songs and gets fine reception. Customers seem ready and waiting for "Crocodile Tears," "I Can Dream Can't I?" "Don't Cry, Joe," "Maybe It's Because," "To Each His Own" and other numbers he stylized on disks. The band is oke.

Penny Singleton takes the house by surprise with her singing and dancing ability after clicking with her expected "Blondie" routine. She hasn't forgotten how, since her musical comedy days as Dorothy McNulty. Johnny Morgan impresses again with a rapid line of quips, climaxed by a satire on Leopold Stokowski conducting the band. The Stapletons get a nice hand in three snappy tap routines. Biz looks good. *Corb.*

Capitol, N. Y.

Dick Contino Unit with Verne Hackney, Pat Thierault, Mystery 4, Ewing Sisters (2), Johnny Colucci, Jerry Rothaus, Nadine Jansen, Johnny Mungall, Don Bestor Orch (13); "She Wore a Yellow Ribbon" (RKO), reviewed in VARIETY *July 27, '49.*

Horace Heidt during the past year or so has emerged as one of the major impresarios of amateur talent. It's been his contention that there's a terrific amount of potential material in the sticks, and has proceeded to demonstrate it with his airshows and touring units. In the comparatively brief time he's been in this field of operations, Heidt has developed one b.o. entity in Dick Contino. Latter had been a consistent winner on Heidt's airshow and reached the eminence where he could head a tyro unit and make it count in all parts of the country.

Contino is an excellent accordionist who since his appearance at the Capitol sometime ago has added considerable showmanship. He now windjammers with sexy grimaces and emcees with a degree of authority. He still is to develop Heidt's knack of creating a close bond between the audience and performer so that the crowd roots for the act to come on, but he does fairly well in this department, and paces a well-produced show that's delivered with taste and is helped tremendously by Don Bestor's orchestral backing.

The sum total of the show is on the plus side of entertainment, even though the majorbowes assembled show various degrees of talent. There are several worth developing. For example, there is a couple of impressionists that can become staple items on the entertainment marts with further development. There are others that have little commercial value outside of AM circles.

In the top category are a couple of youngsters, Richard Melart who does vocal imitations with fidelity and authority. Takeoffs on Vaughn Monroe and the Verce are especially good. Johnny Colucci does the instrumental imitations, showing not only an amazing likeness to the instrument, but also a gift of musical interpretation that would do credit to some of the top jazzmen. Jerry Rothaus is versatile at the percussion instruments.

The novelty items on the bill include the Mystery Four, a musical group comprising two guitars, a bass made of a washtub and broom stick, and a spoon player. The spoon player and bassist show some comedic values. Johnny Mungall displays an exceedingly high tenor that verges on the falsetto even in the lower passages, which gets over well. The Ewing Sisters (2) take an earned bow for a vocal, and Nadine Jansen plays the trumpet and accompanies herself on the piano—it's novel anyway. Pat Thierault plays the banjo. If that instrument ever comes back, he'll be on the ground floor.

According to reports, this unit has received accolades in all parts of the country, both from b.o. and applause angles. It's going to lead some of them to feel that they're ready to step out on their own. Such thinking at this point will be disastrous for them. All are okay for presentation as part of a unit of this kind, but they'll have a hard pull before they can stack up against pros. *Jose.*

Orpheum, L. A.

Los Angeles, Nov. 16.

Phil & Dotty Phelps, The Pudgets (2), Will & Gladys Ahern, Robert Maxwell, Cass, Owen & Topsy, Noble & King, Sybil Bowan, Serge Flash, Al Lyons House Orch (10) with Herb Kern; "Trapped" (EL).

Orpheum has a strong lineup of topnotch standard vaude acts this week. Heading the bill is Sybil Bowan, an enthusiastic performer who really earns the great reception she gets. It's not so much the impressions she offers but how she does them that sells her turn. Results are socko.

Whether it is her aping of a Swedish diva, the hilarious takeoffs on Marlene Dietrich, Hildegarde, Ethel Merman, Bea Lillie or Eleanor Roosevelt, Miss Bowan's personality is felt and she has the audience with her all the way.

Phil & Dotty Phelps, balancers, start the bill. Femme does most of her work atop the male understander's head and act comes off nicely. The Pudgets are an unique puppet team, selling presentation with novelty. Male and femme work their mouths to song recordings while puppet bodies suspended below their heads do the dancing. Will & Gladys Ahern spin ropes, dance and tell gags for a pleasant reception.

Robert Maxwell, harpist, gives out with boogie, Liszt, hillbilly and Latin tunes to prove the versatility of his strings. He is well received. Owen, Cass & Topsy are screwball acros who do their tumbling for laugh effect. Top fun is their slow motion pinwheel. Serge Flash has recently been doing his juggling on ice but is back on the vaude boards to please this week's Orpheum audience.

Noble & King, tune duo, offered five songs at show caught and were on too long. Most of their songs get over but best liked is "I Can Do Anything." Al Lyons, longtime batoner and m.c. at the Orpheum, is back this week, subbing for Rene Williams in the pit. *Brog.*

Capitol, Wash.

Washington, Nov. 18.

The Maxellos, Fred Roner, Gracie Barrie, Helene & Howard; "Gal Who Took the West" (U).

Lineup in current Capitol show has possibilities that were never realized in the almost empty house at show caught. Each act, appraised by itself, has merit, but falling with a thud in the quiet auditorium, nothing quite clicked.

Gracie Barrie, ex of "Toast of the Town," headlines show with her highly stylized, rib-tickling ditties. Chantoosey could almost be tabbed a monologist, so much of her lyrics are spoken, rather than sung. Arrangements are novel and effective, and, given half a chance, could sparkle along with gal's personality, which registered even against the b.o. odds. Opens with her own version of "Are You Having Any Fun," then goes on to "Sunday Kind of Love," arranged along narrative lines, with plenty of double entendre. Wraps it up with a hillbilly number a la Dorothy Shay, "Pappy Gave His Shot Gun Away." Gal has a real flair for comedy, good style and looks to boot.

Fred Roner takes on comic's chores with his sleight-of-hand pickpocket act. Works with payees from the audience, and keeps things moving at a fast clip with his perpetual shifting of watches and wallets from pocket to pocket. Technique is good, and patter adds speed and interest. Despite this, there's too much of the same thing to keep interest throughout.

The Maxellos, team of two men and two gal acros, pace the show with their delightful antics. Humor, along continental lines, is well handled and definitely part of every trick and stunt. Wind up working with two payees as unwilling acros, is always good for laughs.

Helene & Howard do a slick job with their familiar routine of adagio satire. They begin it straight, with conventional terping, and then turn it into a field day of clowning and gagging. At that, the terping shows through and is fine. *Lowe.*

Paramount, Syracuse

Syracuse, Nov. 15.

Marcelli & Janis, Larry & Trudy Leong, Dumart & Denzer, The Madcaps (2), Buster West & Lucille Page, Alan Carrier, Darco & Gee, 4 Skating Macks; "Thieves Highway" (Warners).

Vaude in Syracuse gets a shot in the arm at Schine's Paramount this week in a snappy eight-act show topped by Buster West and Lucille Page.

Marcelli, assisted by Janis, opens with some exciting slackwire balancing tricks, dancing and juggling. Larry and Trudy Leong, Chinese duo, keep things moving with their satiric quips and dancing.

Dumart and Denzer in "Ten Minutes in Paris" add a continental flavor to the bill with dances, clever shadow pantomiming and a blackout skeleton suit stunt which leaves the folks squealing with delight. The Madcaps keep up the pace with their harmonica work and clowning. But it's those veteran dancers, Buster West and Lucille Page, who really overwhelm the customers with their odd terpsichorean maneuvers. West does those spills with the greatest of ease, and long-limbed partner reveals magnificent aplomb in cartwheels, "yawn" splits and other pleasing acrobatics.

Darco and Gee, a sort of vocalizing Abbott and Costello team, register solidly, too, with operatic arias, stuttering gags and other fooling and a sock version of "The Donkey Song." The Four Skating Macks offer thrills in the closer.

Alan Carrier, who m.c.'s the show modestly, gets in some deft clowning in his own spot. The patrons liked his assorted impressions of Eckstine, Como, Bogart, Flynn and Jimmy Stewart and went big for a Barry Fitzgerald-Bing Crosby "Going My Way" takeoff. Topper, when caught, was his one of the Ink Spots in which he fronts a backstage recording of the quartet. *Hoyd.*

Palace, N. Y.

The Congaroos (4), The Workmans (2), Freddie Stewart, Jean, Jack & Judy, Rex Weber, Dior Dancers, Alan Carney, Robert Harbin; "Chinatown at Midnight" (Col), reviewed in this issue of VARIETY.

The current Palace bill is a good standard layout with several strong acts carrying the slower turns. Although not one of the standout vaude presentations at this house, entertainment values are sustained via plenty of variety and fast routining. From the customer viewpoint, it has a satisfactory payoff with warm response throughout.

Standards on the bill are the Workmans, Rex Weber and Alan Carney, all delivering solid bits. Four other turns, Jean, Jack and Judy, magico Robert Harbin, Freddie Stewart and Dior Dancers, are reviewed in New Acts.

Carney, in next-to-closing, has an effective comedy attack stemming from cleverly executed impressions. Avoiding the standard carbons, he depicts a risible gallery of labor agitators in varied dialects, ranging from Irish through Yiddish to lavenderish. It's sock all the way without being offensive to any national grouping.

Weber, in the number five spot, also registers with his queer style of deadpan vocalizing. He has a ventriloquist stunt of singing at full volume while freezing his face into an immobile mask. Midway in the turn, he brings a brunet gal to the mike, purportedly to sing, but he delivers the vocal. Closes with a schmaltzy but effective rendition of "Buddy, Can You Spare a Dime," with which he's been associated for over a decade.

The Workmans have a novelty musical offering, using glass tumblers and cowbells as instruments. Duo makes surprisingly fine music and wind up solidly in a race with Don Albert's house orch. In the opener, the Congaroos, two gals and two men, cut some jitterbug capers in strictly conventional manner. *Herm.*

State, Hartford

Hartford, Nov. 18.

Lena Horne (8), Dick & Dot Remy, Gil Maison, Mary Raye & Naldi, Martin & Florenz, Sam Kaplan House Orch; "Slippy McGee" (Rep).

With Lena Horne topping a well-balanced layout, current divertissement should keep both payees and the boxoffice happy. It's a solid show throughout, neatly paced. House band, which is normally seven men, has been augmented by an additional 10 men to make largest house act accompanier in more than 10 years.

First turn out is Martin & Florenz, puppeteers. Mixed duo start proceedings strong with their puppet impersonations. Next is Dick and Dot Remy, comic acro team, who draw laughs with their hoke acro stuff.

Mary Raye & Naldi demonstrate their superb ballroomology. Couple has been around quite a bit and go off to strong appreciation. Comic department is more than adequately handled by Gil Maison. Lad has augmented his act since last here. Formerly worked balancing a couple of dogs, interspersing with patter. Now works with an unbilled ventriloquist and a monkey in addition to his dogs. Palm plaudits here too.

Closing slot is taken over by filmster Lena Horne. Canary shrewdly merchandises her vocal efforts. Her selling is directed both at the eye and ear. Dressed in a tight, sleek gown, lass leaves little to imagination. Augments her efforts with a mixed quartet backgrounding her in "Frankie and Johnnie" to good effect. Sells also "Lady Is a Tramp" and "Something to Me." Encores with "Stormy Weather" and "Do I Love You." *Eck.*

RKO, Boston

Lee Marx, Medlock & Marlowe, Hank Siemon, Lathrop & Lee, Milton Douglas, Thelma Carpenter, The Pitchmen (3), Schaller Bros. (2), Larry Flint House Orch; "Free For All" (U).

With the accent on comedy this stanza, current layout grabs neat guffaws from payees, with the bill adding up to okay family entertainment.

Opening with nifty stint of juggling and balancing by Lee Marx, second spot is taken over by Medlock and Marlowe, mixed duo who have a sock routine of zany acro stunts. Hank Siemon, ventro, unveils something new by enlisting two kids from the audience and holds a conversation through the dummy, with one carrying on a

(Continued on page 61)

Inside Stuff—Pictures

Eric Johnson apparently cancelled out last week much of the good will he has been striving to build up in England. Speech he made in Detroit and later on the radio brought a sharp and sarcastic reaction in the British press. Motion Picture Assn. of America prexy, recently back from Europe, blasted England's "social controls" as an "octopus smothering enterprise," citing as an example an American company that wanted to build a $4,000,000 factory in Britain but found it would take four years to get the building started.

Reynolds News, of London, in an editorial headed "Shut Up—Or Open Up," asserted it had checked through all government agencies that could possibly be concerned and could find no trace of the project Johnston alluded to. Paper added that it had cabled Johnston for the name of the firm, but had received no answer.

Harold Wilson, president of the British Board of Trade, was asked about the Johnston statement following his arrival in New York last week. He said he had no idea what the MPAA topper could be referring to—"but I trust he will give me the details when we meet in Washington."

Laborite papers also objected to Johnston's cracks about the British worker's "obsession with security." Reynolds News, commenting on that point, stated: "Mr. Johnston should stick to motion pictures. He should cease to insult people who are doing a grand job under difficult conditions."

Selmick Releasing Organization and United Artists both are interested in handling worldwide distribution of the Italian-made feature cartoon, "La Rosa Di Baghdad," although no actual offers have been made. Lensed in Technicolor, the picture won first international prize for the best film for youths at the Venice festival. "Baghdad," which is entirely animated, represents seven years' work, according to Anton Domeneghini of IMA Film, Milan, the pic's producers.

Betty Hutton seems to be headed for the star role in "Look Ma, I'm Dancing," whether it is filmed by her home lot, Paramount, or by Metro, where she is currently working on loanout in "Annie Get Your Gun." Metro offered to buy the George Abbott show some time ago but is still in a hassle over the price. Paramount wants the property for Miss Hutton and Ray Bolger. Metro's loanout deal includes an option on services of the actress for another picture.

Apparently tiring of its earthbound four-footed moneymakers and their pals, in chaps, Republic is going aloft. It registered with the Motion Picture Assn. of America last week the tag "Flying Men From Mars." John Ford's Argosy Productions retains a claim on the similar title "Men of Mars," registered in November, 1947, but has made no move as yet to land the planetary visitors on earth.

Depinet's Theatre Plans

Continued from page 3

tion maneuver is regarded favorably to bring that result.

RKO's Impasse

The detailed story of RKO's fruitless negotiations to terminate its partnership tieups was disclosed for the first time in the course of the plea to the court for a postponement of the deadline from Nov. 18. Company, apparently, collided head-on with refusals of pards to deal on any other basis than on book value.

So far, it was disclosed, RKO has ended ownership in 119 theatres by the sale of 116 (Butterfield circuit) and the acquisition of three others. Of the 152 still on its hands, it owns a 20% interest in 123 houses; 25% in four; 33⅓% in two; 50% in 16, and 65% in seven.

Relating its troubles to the court, RKO depicted a stormy course in its negotiations with Metropolitan Playhouses circuit toppers while attempting to unload a 20% interest in the "A" stock of the 123-theatre chain. (United Artists Theatres holds 50% of "A" bracketed stock and Spyros, Charles P., George and Athanasios Skouras own the remaining 30%. "B" stock is publicly held).

Case of Metropolitan

At the outset, Metropolitan refused to register the stock under the Securities Act as preliminary to a public offering by RKO, company said. Thereupon, RKO offered to sell the stock at $35 per share to management. Offer expired Oct. 28 without acceptance. On Nov 1, RKO sent a formal request for SEC registration, declaring it intended to make public sale. It has been informed that the Metropolitan board will consider the request at a meeting set for Nov. 29.

On Oct. 28, RKO made a verbal offer to Walter Reade, its pard in the 12-theatre Trenton-New Brunswick chain, either to buy or sell for $1,500,000. When that was nixed, company then offered to divide the houses into two groups and take one outright. After another rejection, RKO proffered $1,000,000 for half of Reade's 50% interest. No answer has been received.

In its dealings with the Skouras chain involving seven Bronx houses, company has been equally unsuccessful. Company declares it proposed outright acquisition of the Castle Hill and Pelham in return for a surrender of all other interests. It also suggested a matching of bids. Skouras interests, however, allegedly insisted on the purchase of all houses.

Same impasse was reached on four houses located in Huntington, W. Va. Company claims it offered $180 per share to buy out A. B. and S. J. Hyman, majority stockholders, but the duo thumbed the deal. Hymans, for their part, refused to offer more than $140 per share to buy the RKO stock.

UA-Justman

Continued from page 3

board Friday (25) at its first session in about a month and a half. It is expected that the directors at that time will also hear details of Arthur W. Kelly's recent negotiations in Europe. The UA exec v.p. is due back in the U. S. today (Wednesday) after several months abroad.

Justman deal is understood to have chilled somewhat as result of his difficulties in lining up the coin he anticipated getting from commercial factors. They reportedly object to the big fund they'd have to keep available under the setup without assurances that it could be put to work immediately and kept active.

Justman's Setup

Arrangement is that Justman, who heads the Motion Picture Centre Studios in Hollywood, and UA would locate producers with packages to be financed by the factors. While Selmer Chalif, UA rep on the Coast, claims he can come up immediately with a flock of worthy deals, the moneymen are understood fearful that it will take so long to find enough acceptable packages that the funds will be laying idle for a considerable part of the time. They claim they can find other investments which will keep the money working at top capacity.

Justman was due in New York last week for confabs with Sears but was held on the Coast, apparently in an effort to get a sufficient number of packages lined up to allay the factors' objections. In any event, the deal is by no means dead, but definitely does not appear to be as sure a thing as it did a few weeks ago.

The negotiations with Giannini are being kept top secret. Contrary to reports, however, they are said to have no relationship to the Justman deal. Rather, it is understood, Sears is attempting to arrange a setup with the Bank of America which would be parallel to that with Justman. Latter comprises first money financing by the factors with a system of guarantees in which UA would participate. Second money and completion guarantees would be provided by the Justman studio and DeLuxe lab.

FC's Gamble

Continued from page 3

split last June 14. Upturn in FC's fortunes is evident from the financial report issued at the time of the breakup with Cinecolor, which showed FC had lost $88,854 for the 24 weeks ended March 19.

Company is now operating comfortably in the black, with billings running better than $200,000 some weeks. It takes only about $110,000 for the outfit to break even, since it gets distribution fees of between 30% and 35% and its operating overhead is $35,000-$40,000 weekly.

Now Depends on More Good Pix

Whether Bernhard can keep the outfit so far on the right side of the ledger will depend on the product he can line up, of course. Success of "Boundaries" and "Not Wanted" has made his task much easier in that regard, however, since he is now getting much better pix offered for distribution than previously. Players who not long ago wouldn't sign to appear in a film for FC release are now offering no objections.

This lifting of the company's prestige, as well as the profits turned in by the picture, make Bernhard's move appear to have been a wise one in deferring the 30% distribution fee on "Boundaries." It has been virtually unheard of in recent years for a company to defer even a fraction of its distribution fee, let alone the entire amount, but Bernhard felt that he needed "Boundaries" to raise the class of the company and so undertook the chance of getting his fee later.

As things worked out, FC has had a relatively short wait for its coin. Pic got right off to big grosses and present indications are that it will do almost $2,000,000 domestically as against its $518,000 production cost. "Not Wanted" is expected to take in about $1,250,000 or better in domestic rentals.

M-G, 20th Releases

Continued from page 3

Lassie" and "On the Town." In January, company is bringing out "Malaya," "Please Believe Me" and "East Side, West Side."

"Ambush," "Side Street," "The Yellow Cab Man" and "Shadow on the Wall" are grooved for February. March group consists of "Nancy Goes to Rio," "Black Hand," "Conspirator" and "Stars in My Crown." Three are in Technicolor compared to five last year.

As announced by Smith yesterday, 20th will release "Dancing in the Dark" and "Whirlpool" in January. February will have "When Willie Comes Marching Home," directed by John Ford, formerly titled "Front and Center", "12 O'Clock High," story of the 8th Air Force in Europe starring Gregory Peck, and "Dakota Lil," Edward L. Alperson production in Cinecolor. For March, 20th will turn out "Oh, Doctor," co-starring Dorothy McGuire and William Lundigan, and "Three Came Home."

Yesterday's session, windup of the two-day meet, was given over to discussions of the upcoming product and methods of merchandising it. On the basis of the record number of bookings and contracts set since the company's new sales policy was put into effect last April, Smith plans no drastic changes in selling procedures. He revealed Monday that 20th, in the first 46 weeks this year, sold 38,600 more feature contracts than were sold during the entire 52 weeks of 1948, while feature bookings totaled 35,267 more than the entire preceding year.

MPAA's Pitch

Continued from page 3

and Mrs. Clark Clifford, White House secretary William Hassett, Mrs. John Snyder and her daughter, Drucie, postmaster general and Mrs. Jesse Donaldson, Interior Secretary and Mrs. Oscar Chapman, Labor Secretary Maurice Tobin, Attorney General and Mrs. J. Howard McGrath, Secretary of Agriculture and Mrs. Charles Brannan and Mr. and Mrs. Herbert Bergson. Bergson is assistant attorney-general in charge of the anti-trust division.

MPA list included Mr. and Mrs. Eric Johnston and Mr. and Mrs. Joyce O'Hara.

Present Theatre Tele Not Affected By FCC Channel Rule: Gael Sullivan

Federal Communications Commission ruling last week that experimental television channels will no longer be authorized for commercial theatre TV use will in no way affect present theatre video operations or the possibility of exclusive channels for theatres in the future. That was the interpretation put on the decision this week by Gael Sullivan, exec director of the Theatre Owners of America, after consulting with theatre TV experts to clarify misleading newspaper reports.

Sullivan pointed out that the Commission has never okayed experimental channels for commercial use, so that the ruling actually represents nothing new. "The fundamental and important question," he said, "is whether the Commission will allocate special frequencies for commercial theatre TV, not merely experimentation. Until the last few months, the motion picture industry has never requested such frequencies. With the recent growth in theatre TV, an all-industry front has been established to request theatre TV frequencies.

"It is to be hoped, and I fully expect, that the Commission will grant the public hearing requested by the TOA, its regional groups and members, as well as other industry organizations, to determine the question of frequencies for theatre television. I am confident that the Commission, when it hears the industry testimony at such a hearing, will make a permanent allocation for theatre TV and thus enable the exhibitor to expand his service to the public as the greatest mass disseminator of education, information and entertainment."

Sullivan said the FCC probably based its decision on the single request for commercial use of an experimental channel made by the Comerford circuit to telecast the World Series into its theatre in Scranton, Pa. Ruling, he added, "may be interpreted as a staying of further single experimental grants being made by the Commission until a final decision has been reached on the whole pattern of theatre television."

Majors Continue Buying Back Their Own Stock

Trio of major companies continued their stock-purchasing activities during the past month, while the fourth, 20th-Fox, suspended operations aimed ultimately at retiring its special preferred issues. Paramount, Universal and Columbia were again active in whittling outstanding issues. Par maintained its pace by picking up another 17,900 shares of common, to bring the total in its treasury to 1,023,915 shares.

Columbia acquired 200 shares of cumulative preferred. Col now holds 1,700 shares of this special issue. Pursuing the same course, Universal picked up 470 shares of cumulative preferred in 30-days.

Exhibitors Like Mass Saturation Preems, Says U's Dave Lipton

Exhibs are asking a reprise on the saturation mass preems which Universal has been working for the past year to give the releases a fast sendoff, David A. Lipton, U's national ad-pub director, said last week. Most interesting thing he learned at the recent Coast sales plus ad-pub talks, Lipton declared, is that "in most spots, the exhibitor wants to do it again."

Lipton is in New York until this week to continue talks with William A. Scully, U's distribution veepee; A. J. O'Keefe, ass't sales head, and other sales execs along with heads of ad-pub depts. Campaigns for at least the next four months will be set.

"We are convinced that regional openings are paying off very well," Lipton said. "As far as I know of, no complaints from exhibitors have come in. Consequently, we plan to continue the policy whenever the right picture comes along."

To Lipton's way of thinking, success of the mass local openings in which newspapers, radio and other hallooing is mobilized on a regional basis, proves "that dough can be made if you get out and get after it." Pushing its program, U will open "Underton" in Chicago Dec. 1, on the same mass level. To cite exhib support, he said that Kansas City exhibs "are insisting that they get the next 'Ma and Pa Kettle' film."

U's system, according to Lipton, has turned up two main advantages. From the company standpoint, it means faster liquidation of product. It also clears the playing time for other films which might ordinarily hack up because of limited available playdates.

Golden's Snag

Continued from page 3

which put up first money financing, is understood not quite off the hook yet, but likely to be okay when all coin, including the foreign, is in. Golden, however, is reported to have had about $200,000 of his own moneys in the pic and will see none of it. It represents a portion of his earnings on the fabulously successful "Hitler's Children."

Weather, returned from Europe Monday (21), and will confab with Golden and distrib this week on a releasing deal for "Treason." The Cardinal Mindszenty yarn has been subject to much good intra-trade word-of-mouth in recent weeks, which is expected to facilitate a distrib deal with EL or some other company.

Overseas Press Club, whose book "As We See Russia" was the inspiration for "Treason," will have a "substantial interest" in the profits of the picture, Weather and Golden revealed yesterday (Tues.). OPC's cut is the earnings comes in addition to a "substantial" cash payment made when the story was first conceived. Press organization is also cooperating in pushing promotion on the pic, and named Bob Considine, N. Y. Mirror columnist, Craig Thompson, former Life Moscow correspondent, and Gabe Pressman, now with the N. Y. World-Telegram, to act as a liaison committee.

Theatre Telecast of UN For B'klyn Junior High Students More OK P.R.

Theatre telecast by the Fabian Fox, Brooklyn, of the United Nations General Assembly meeting from Lake Success, N. Y., yesterday (Tues.) is looked on in the industry as a concrete example of the part exhibitors and theatre video can play in the film industry's public relations drive. In cooperation with the N.Y. City Board of Education, the theatre turned over its 4,100 seats exclusively to students and teachers from the Brooklyn junior high schools, all of whom were admitted gratis.

Event, carried from 11 a. m. to 1 p. m., marked the first use of theatre TV exclusively as a public service medium. Sol H. Fabian, operator of the theatre, did not advertise the showing. But, as pointed out by observers, the telecast garnered plenty of favorable publicity for Fabian, the theatre and the film industry generally. As such, it was pointed out, theatre TV can become a welcome adjunct to the industry's p.r. campaign.

Theatre was not required to pay for pickup rights to the event. House took a direct feed from CBS-TV, which regularly transmits the Lake Success meets for home video. In addition to CBS, the Fox received full cooperation from Ford Motors, which regularly sponsors the network's pickups, as well as projectionists Local 306 and Stagehands Local 4. RCA, whose simultaneous theatre TV projection equipment the theatre used, did not charge rental on the unit.

Arrangements for the pickup were negotiated by Nathan Halpern, theatre TV consultant to Fabian and the Theatre Owners of America. To carry further its public service theme, the theatre did not operate its candy and popcorn concessions during the telecast, and did not open its boxoffice for regular business until 1:30 p. m.

The Nation's Boxo

— and here's your money chance to give big, new, happy crowds the lowdown on a high-class gal who wants a carpet-slipper guy for a husband — and winds up with a pair of heels! It's wackie, wonderful, whooping comedy — and, take our word for it . . . any resemblance between this picture and complete insanity is *absolutely intentional!*

BIG NATIONAL AD BACKING FOR YOUR BOXOFFICE!

One of RKO's top campaigns — including LIFE, LOOK, SAT. EVE. POST, COLLIER'S — WOMAN'S HOME COMPANION, RED BOOK — Fan list and magazine supplements in newspapers in 32 cities!

ices Are Crying For

GHS

CREST PRODUCTIONS, INC. *presents*

CLAUDETTE COLBERT · ROBERT YOUNG · GEORGE BRENT

in

BRIDE FOR SALE

with MAX BAER · GUS SCHILLING · CHARLES ARNT

Produced by JACK H. SKIRBALL · *Directed by* WILLIAM D. RUSSELL

Screen Play by BRUCE MANNING and ISLIN AUSTER

Distributed by RKO RADIO

Literati

Scientific American's Coin Hypo

Plans to infuse fresh money into the Scientific American were disclosed last week with the filing of a limited partnership agreement with the New York county clerk. Some 15 individuals, most of them socially prominent, contributed an initial $50,000 and may later kick in an additional $100,000 subject to certain guarantees.

Providing the biggest share of the money was Frasier W. McCann with $25,000. Among other notables pledging lesser amounts were Lessing J. Rosenwald, $8,333; John Hay Whitney, $3,333; Marshall Field, $2,000, and George Backer, $250.

Additional capital would be contributed by the 15 on or after Jan. 16, 1950, provided that "at least 240 pages of advertising will be sold in the 12 issues of Scientific American to be published in 1950, a circulation guarantee of 100,000 can be maintained through 1950, with an aggregate expenditure during that year for new and renewal subscription promotion and fulfillment of not more than $200,000."

Pitt P-G Sunday Edition Folds

Sunday edition of the Pittsburgh Post-Gazette gave up the ghost last week (20) after an eight-month try. End came with sharp suddenness, and first employees knew of decision was when night shift reported on Thursday (17) and found an announcement on bulletin board from co-Publisher William Block. Paper disposed of majority of its contracted comics and features to Hearst's Sun-Telegraph, which had originally sued P-G for publishing on Sunday, claiming that an agreement signed by Hearst and late Paul Block in 1929 gave former right to the name of Sunday Post-Gazette. Suit was dropped short time ago.

Move will in no way affect daily Post-Gazette and operation will continue as it was before last March, when the Sunday issue started. It'll mean a lot of changes, however, in editorial and business departments, with number of men brought in when seven-day publishing cycle started slated to go. Now leaves Sunday field again exclusively to Scripps-Howard Press and Sun-Tele, both of which also have afternoon editions. P-G is the only morning paper in the Pittsburgh field. Sunday P-G started out promisingly with a circulation of more than 400,000, but quickly began to slide when advertisers refused to go along and lately had slipped to around 125,000.

Second Christopher Awards

The second Christopher Awards Contest got underway Monday (21) with cash awards of $15,000 and $5,000 going respectively to the best book and play submitted to the organization before Nov. 1, 1950. An additional award of $10,000 will be given to the best screenplay of 1950.

A Catholic organization, the Christophers held their first contest from September 1947 to November 1948 with $40,000 handed out to the winning authors of three books and three plays. There was no film award during the initial tournament.

Wilstach's Switch

There's a book contract quirk by which a writer, after his novel has gone out of print, can give the publisher six months' notice, and then the opus comes under his control—and he doesn't have to split with the publisher on reprint rights. Curtis Brown had this item in John Wilstach's contract on "The Fate of Fay Delroy." Avon has just reprinted it with the title, "Love For Sale," with a note opposite the title page "By arrangement with the author."

Wilstach is at work on a new novel, on which he has a publisher interested, called "Destroy My Darling." He recently sold two articles to Hillman Periodicals—"The Low Down on Private Detectives" and "Sponsors for Ex-Cons."

The 'Lowdown' on Kaye

Secret of Danny Kaye's amazing success with the British public is explained, in part at least, in the current (December) issue of Holiday. "It is easy and perhaps accurate to guess that the British people are badly in need of a hero right now and that they found one in Kaye," the article states. "But one fact is certain. Every Londoner who saw Kaye at the Palladium came away with the belief that he had seen a typical American. Brash, brassy, wild, funny, sentimental, intelligent, active and sometimes hard to understand, Kaye somehow wrapped up all our favorite qualities in himself and walked onstage as Uncle Sam with red hair. And the British liked him."

Article is also a tribute for Val Parnell, managing director of Moss' Empires, Ltd., who's held responsible for Kaye's British click and for the successful policy of bringing top U. S. acts to England.

Poets at the Ritz

Fifteenth anniversary dinner of the Academy of American Poets will be held Wednesday (30) at the N. Y. Ritz Carlton hotel, with Mrs. Harry S. Truman heading the list of patronesses.

Academy was formed in 1934 to encourage work of American poets and fellowships of $5,000 each have been awarded to four versifiers.

Fawcett Into Pocket Size Books

Fawcett Publications, Inc., publisher of a number of movie fan mags, is stepping into the pocket-size book field with formation of an affiliate, Gold Medal Books. According to an announcement Monday (21) of Fawcett veepee and editorial director Ralph Daigh the new firm won't handle reprint material, but will concentrate on printing original mss. in pocket-size format.

Jim Bishop, author and former editor of Collier's and Liberty, has been named Gold Medal editor. He was also a director of the Leland Hayward literary agency. Fawcett's latest division will be under the executive direction of William C. Lengel.

CHATTER

Don Berwick, new article editor of Esquire.

Jean Herrick, Coast editor of Look, in N. Y.

Lisa Wilson, Coast editor of Liberty, in N. Y.

Franc Dillon, named editor of Western Family mag.

George Viswell, now fiction editor of Esquire and seeking novelettes.

Adolphe Roberts to Jamaica, where he has an interest in a family plantation.

Lawrence and Ruth Lane, publishers of Sunset magazine, in Los Angeles, to celebrate their mother's 80th birthday.

Harry G. Smith, N. Y. Sun staffer, has a "Treasury of Golf Humor" upcoming, with pieces by Sam Hellman, Wallace Irwin, Ring Lardner, et al.

Alva Johnston's bios on Wilson and Addison Mizner, an expansion of his original New Yorker mag profile, is nearing completion for Farrar, Straus & Co. publication.

Rudi Blesh, author of "Shining Trumpets," and Harriet Janis are working on a musical volume tentatively titled "Ragtime Days." Knopf will publish it late next year.

Tony Field has left editorship of fact-crime mags at Hillman Periodicals, to assume charge of the Harrison Co. publications, and Everett Meyers, associate editor of Real Detective has become editor-in-chief.

Irv Kupcinet, Chi Sun-Times columnist, is doing a book on the Windy City for Prentice-Hall in the fall of '50, which is hoped to be the counterpart of Frisco newspaperman Herb Caen's currently selling "Baghdad on the Bay."

Four Hollywood film editors, Paul Weatherwax, Harry Gerstad, William W. Hornbeck and Viola Lawrence, have been invited by the British Film Academy to contribute chapters to a textbook, for use in training British film workers.

Arthur Godfrey is profiled by Carol Hughes in the December Coronet under title of "What's the Secret of Arthur Godfrey?" Subhead relates that "a puckish redhead with 50 million devoted fans is one of radio's greatest phenomena."

David A. Smart, who recently resumed the post of publisher of Esquire (in addition to his board chairmanship), now has added duties as publisher of Apparel Arts. Carl B. T. Shoss continues as co-publisher and ad director of the men's fashion mag.

Avon Publishing Co. made a deal with Vanguard by which it will put out reprints of 13 novels by Donald Henderson Clarke, who wrote two bestsellers in the early '30's, "Millie" and "The Impatient Virgin." Clarke was on the old World, then worked for Howard Dietz at Metro.

Thyra Samter Winslow hitchhiked on a special press junket to Norway and Sweden which American Airlines set up, just because she happened to have her passport in order and one of the 20 mid-western newspaperwomen couldn't get her papers ready in time. It's an all-femme cast, from the mid-west dailies.

FIELD, AL G.

Watch Yourself Go By. Columbus, 1912. A 537-page life story of a great minstrel-circus man and his famous minstrel show. An epic of show business. $1.50. PAUL H. NORTH, JR. 81 Bullitt Pl., Columbus, Ohio.

Godfrey's 'Poser'

Continued from page 1

his William Morris operation who will get the nod. This is based partially on the fact that MCA, in its only single Godfrey encroachment to date, was tossed the Godfrey Talent Scouts unit bookings for theatre dates, but the agency was subsequently cancelled out on the grounds that it failed to come through on promised commitments.

The CBS apprehension stems from the fact that if Godfrey signs with Stein, the latter may move in and demand a new deal on the present Godfrey contract.

When, nearly two years ago, Godfrey signed a four-year deal with Paley giving CBS exclusivity on his multiple services, he was earning about $6,500 a week.

This year he's parlayed it into practically double that amount.

A good chunk of that coin is tied in with the Arthur Godfrey Productions under an involved and intricate breakdown of the various Godfrey operational facets. Included in Godfrey Productions, in addition to the touring units, is the "Godfrey and Friends" hour-long Wednesday night video package, sponsored by Chesterfield.

The Monday night AM-TV "Talent Scouts" showcase sponsored by Lipton Tea is a CBS package, as are the morning network segments sponsored by National Biscuit Co. and Glasswax.

Still pending is a new Godfrey contract with Columbia Records, the old pact running out a couple of months ago. As yet Godfrey has held off on finalizing a new deal which, when signed, will be tied in with Godfrey Productions rather than as an individual contractor.

Meanwhile, with or without an agent, Godfrey is being romanced by Warners and 20th-Fox for pix, predicated on the feeling that as a modern-tempoed Will Rogers the guy's a natural.

Godfrey's intimates merely wonder why, in the face of the spiraling income, he's interested in an agent in the first place.

Video Won't Cripple Radio for Several Years, Sez Godfrey

Television won't hurt legit, concerts or ballet, may rob pix of audiences and won't seriously cripple radio for at least several years, Arthur Godfrey, Arthur Schwartz and Sol Hurok told the Fashion Group of New York yesterday (Tues.). Program was the group's first at which show biz leaders spoke.

Godfrey, radio and tele performer, said that 80% of present video shows reminded him of poor 1910 films, but the medium, he said, is rapidly improving and has greater potential power than AM. He cited figures revealing that consumption of Lipton tea was 40.5% in homes where his telecast was viewed regularly as against 18.2% where it was not, that "a campaign of three one-minute spots weekly boosted sales of a curtain manufacturer 5,500% in Philly," and that the medium doubled sales of Ipana in a giveaway test.

Secret of TV success, Godfrey said, is "be yourself—and that's the hardest thing to get performers to learn." In TV as in AM, he declared the performer must pitch to individuals, with a sense of intimacy. For that reason, he asserted, he opposes studio audiences. "The only guests should be up in the balcony—the sponsor and relatives he can't get rid of."

Schwartz, composer-producer of Broadway musicals, and "Inside U. S. A. With Chevrolet" on CBS-TV, said that legit would not suffer under the TV impact, as is demonstrated by the demand for tickets to current hits. "You people in the fashion world," he advised, "should make comfortable clothes for video viewing, but don't stop making dress-up clothes for people who go outside the home for entertainment."

SCULLY'S SCRAPBOOK

By Frank Scully

Venus, Ark., Nov. 20.

People often ask how muggs like us can be so learned in the sciences. The secret has never been revealed until now. Where others fell off on reaching Einstein, Freud, Osler, Steinmetz, Huxley, Curie and Dee Ameche, I continued my studies, culminating in a postgraduate course through files of The American Weekly.

That I now and then carry my researches beyond this earth was fairly well illustrated by a piece on flying saucers which sent a lot of heads, my own included, whirling around for weeks. I reported on a flying saucer that was found intact in the Mojave desert, manned by king-sized Lilliputians, who unfortunately were charred black due to gases which had got into their cabin through a fault which had developed in the outer structure. Though it was only the thickness of a pencil the hole was big enough to burn up the entire crew.

The saucer had containers filled with a heavy water and food in capsules, and the members of the crew were dressed in clothes which seemed ahead of our materials.

The Wail From Venus

The scientists who made these discoveries and have been working on them ever since are convinced that the inhabitants came from Venus. They informed me, moreover, that they rescued a radio which seemingly works on magnetic waves and has no tubes, no aerials, no plug-ins. They get programs 15 minutes every 24 hours, and the music sounds Chinese. There are no magnetic stations in China, they said.

I have been waiting for weeks for a look at that radio but, after all, there are 1,700 scientists ahead of me, and none seems disposed to give me his place in the queue.

Not to leave me wholly empty-handed, meanwhile, three of the top technicians brought me some gears and a batch of metal slugs to study. These, it was explained, were of materials unknown on this earth. The slugs were found in piles of 16, placed scientifically around the cabin and must have had something to do with the plane's capacity to travel on magnetic waves.

The gears, they further explained, were not only of a mineral never found on this earth, but had a gearing ratio unknown to our engineers. The precision work is so fine and the materials so indestructible that 150 tests couldn't bring a dent. The gear ratio leaves nothing for "play." Hence no lubrication.

No Oil, No Interest

At this point Standard Oil, Shell and cartelists in the oil industry decided to take a walk. But I stayed on to learn more.

It seems that since the first ill-starred platter pancaked to earth, several more have been reported. Two were observed close at hand. One of these was a midget model, about 36 feet in diameter. That's about one-third as large as the first of the flying disks dismantled. The small one had a crew of two instead of 16. Both were found lying limp, half in and half out of the saucer, and apparently had succumbed to a sort of bends from too sudden an atmospheric change.

But the other saucer these scientists spotted had live talent. (Please remember you are listening to a recording of the opinions of scientists who conducted 35,000 tests on land, sea and air during the war and ultimately got the magnetic answer by which they knocked out 17 Jap submarines in one day and 300 Nazi planes in one night. If they're kidding, at least they're experts.)

These men have the instruments to detect anything alien coming within thousands of miles of this earth. They came on this smaller saucer not far from Phoenix, Arizona.

45 Minutes From Broadway, Venus

If you ask why all these things happen on the desert and not on 42nd street and Broadway, they have that answer, too. In western America there are several magnetic fault zones. Even planes flying between Denver and Los Angeles act like ships off Cape Hatteras when they hit these zones. So the scientists are of the opinion that saucers from Venus planning to make the round trip of 13,000,000 miles in 42 minutes on the boomerang principle of motion sometimes get caught in a magnetic fault zone on this earth and can't get out of it.

Our scientists, on picking up magnetic proof that there was a flying saucer grounded near Phoenix, hugried out to the area. There they saw several midgets walking around outside their disk. In their haste to make contact, our men scurried across the barren stretches. The midgets, who must have fear-neuroses similar to our own, saw them coming and took it on the lam.

"This is silly," said one scientist to another. "Let's go back and get our cameras and equipment so we can at least photograph this thing."

Big men and no longer young, running backward and forward had left them pretty well pooped. By the time they were ready to take photographic proof of this new contribution to interplanetary air service, the Saucerians and their flying disk had disappeared in the blue.

There's a Catch In This

One of the tests made on the first flying saucer to be rescued intact baffled the researchers. Later tests convinced them that the flying saucers must operate wholly on magnetic power. The mystery was in the operation of its landing gear. They were wheels like the glass balls once common to piano stools and held by carved imitations of animals' claws. The only difference was that the ball was "free" and when spun revolved for at least 20 minutes. When, however, the plane was moved along the ground on these ungreased ball-bearings, no power on earth could tip the saucer over.

Engineers believe this is positive proof that the plane is powered magnetically. They claim our engineers are already working on automobiles, similarly powered, which it will be impossible to turn over, once they are rolling.

These cars, they say, will be on the market in at least five years, which means that Monday morning papers are going to be duller than ever without photographs of Sunday drivers and their wrecks lying at the bottom of ravines. It will also remove the pleasure of goons who tip over cars when at odds with their owners over political, economic or social reforms.

Before we can attempt to return the call of these Saucerians from Venus we will have to develop metals as light and as strong as theirs. One scientist said we have some stuff right now which is four times as strong as steel. Even painted on cardboard it is impervious to fire.

More Folklore By Another Frazer

Felix J. Frazer, author of "Tomorrow's Money," writes me giving names and phone numbers of engineers connected with various missile projects, including "Project Aphrodite." These not only accept the saucer stories but say they have worked on jobs which have successfully landed on Venus from this good earth.

"One war-head," writes Frazer, "contained a luminous gas which it was calculated could be seen from here when it became released on Venus. Various telescopes were trained on the planet to detect and photograph the arrival of the exploding gadget.

"It seems the projectile actually did get there. Either the Venusian clouds backed off, or a hole was blown through them by the missile, and a mountain 132,000 feet high was discovered. The winds were estimated at 400 m.p.h. The Army killed the story and impounded all films."

No wonder the Venusians got here first. Imagine having a tail wind of 400 miles an hour!

Smart alecs whose doubt exceeds mine are openly saying that this story of the Saucerians is nothing but a rewrite of "Gulliver's Travels." These scoffers should not be allowed to forget that Jonathan Swift's people measured six inches high, whereas these Saucerians are from three to three and a half feet tall and are therefore as believable as Mickey Rooney.

Atlanta 'Pinky' Reaction Keys 20th-Fox in Setting Other Deep South Dates

Twentieth-Fox, with the successful Atlanta opening of "Pinky" last week to pave the way, has begun to line up bookings in other southern cities for the controversial film about anti-Negro discrimination. Picture has been scheduled to date for the Loew's, New Orleans, Dec. 1; Oklahoma City, Dec. 6 and Miami, Dec. 7, where it will open simultaneously in three all-white and three all-Negro houses.

Film had been approved by the Atlanta local censor board, which only several months previously had banned Louis de Rochemont's "Lost Boundaries," which deals with a similar theme. Twentieth to date has received no word from Memphis censor Lloyd T. Binford, who also has nixed "Boundaries" in toto. Opening at Atlanta's Roxy, usually used as a first run moveover house, "Pinky" grossed over $13,000 during final four days, representing more than any previous 20th film had scored in that city at the usual first run theatres.

Roxy, which usually holds only gallery seats for Negro customers, opened its first balcony to them for the first time, with whites in the orchestra and loges. Anticipated fireworks did not occur. At one sequence, both Negro and white members of the audience applauded. That was the scene in which star Jeanne Crain, as a light-skinned Negress, won a court fight to permit her to keep her inheritance from a white woman.

'Objectionable' Pix

Continued from page 4

or 32 out of 367 films in that category.

On the other hand, out of a total of 84 foreign films reviewed by the Legion, 30 features or almost 36%, landed an "objectionable" label for the same '47-'48 period. Since the inception of the Legion of Decency, in 1936, when 8% of all product reviewed was stamped with the Class "B" designation, the percentage of "objectionable" pictures rose in every year, with the exception of '37-'38, '43-'44 and '44-'45.

Korda Miffed

Continued from page 3

with financing and consultative advice from Selznick.

It is for these reasons that the British producer is burned at DOS' complete elimination of his name in the advertising. The only identification that remains is the "Presented by David O. Selznick and Sir Alexander Korda" on the screen. Korda feels that it would be particularly desirous to give the film a British identification now since the industry there needs it so badly in light of its present hard times. Selznick, on the other hand, fears that the British identification may hurt the b.o.

Mrs. Baggott

Continued from page 3

Producers of these pictures initiate their activities on the premise that worthwhile pictures will emerge. Like all creative work, the eventual result is more or less of a speculation . . . I urge you not to abandon your movie habits. It's a form of entertainment which, on a price basis, has contributed much to public enjoyment."

Spingold also mentioned the incident to Loew's circuit vice-prexy Oscar Doob who dispatched a letter to Mrs. Baggott along the same lines, recommending a flock of pix which he thought she might enjoy. Doob also enclosed okays for the Loew's Kings, a nabe house nearby Mrs. Baggott. Spingold further contacted a trio of nabe circuit execs, Samuel Goodman of Century, Lou Fichler of Cinema and Clem Perry of Rugoff & Becker requesting them to roll out the carpet to Mrs. Baggott.

Payoff was a letter from Mrs. Baggott to Doob, expressing thanks for the tickets and interest in motion pictures once again. Doob closed the correspondence with a letter to Spingold, saying, "Apparently we have shepherded at least one stray back into the fold."

Danish Distrib

Continued from page 3

getting 50% of the profit with no investment, and a larger group of limited partners, who get the other 50% profit for putting up the money.

The new outfit, Elsinore Pictures, is capitalized at $10,000, according to the papers filed last week with the N. Y. county clerk. The general partners are Rudolph Carlson, who had the original deal with the Danish producer for U. S. rights to the film; Mark Marvin, documentary pic and legit producer, and Niels Bonneson. For their half interest they undertake to distribute the film and accept potential liabilities from which the limited partners are immune.

The limited partners, the amount of coin they put up and their consequent percentage interest in the film's profits are Samuel J. Friedman, $1,500, 7½%; Dr. George S. Goldman, $1,500, 7½%; Edward Maltz, $1,500, 7½%; Marvin (who is both a general and limited partner), $1,500, 7½%; Waldo Mayo, $1,000, 5%; Warner Muensterberger, $1,000, 5%, and Jack Wolf, $2,000, 10%.

Friedman is a legit press agent and is also handling publicity on the film. Maltz is a brother to Albert Maltz, Hollywood screenwriter.

Setup provides that income from the pic is to be held until a $5,000 reserve pool is built up. The excess is then to be divided every three months among the limited partners until their investment has been returned. After dissolution of the partnership, which runs until March 1, 1957, any unpaid capital contributions will be repaid and the remainder of the coin divvied 50% to general partners and 50% to limited partners.

In practice it is anticipated that the same formula as used in legit will apply and that there will be periodic divvies of funds in the treasury in excess of the $5,000 reserve, rather than waiting until dissolution of the partnership.

Benjamin Pepper was counsel for the group in setting up the deal.

Cowdin's Exit

Continued from page 3

came into New York last week to sit in on the critical meeting. It is believed the Spitz-Goetz team also stood with Blumberg.

Lined up with Cowdin over the past few years were such execs as Charles D. Prutzman, veepee and general counsel, and Samuel Machnovitch, company's treasurer. Reportedly, the differences in the board recently grew acute when the directors disagreed on the campaign to be followed in fighting for a $4,000,000 tax refund from the Treasury Dept. Offer of settlement for $2,000,000 has been made by the Government.

For some time before the announced resignation came through, a committee of board members had been negotiating with Cowdin to work out some formula which would ease his surrender of the top spot on the board. It is believed that Cliff Work, former production head for U, was called in for some of the talks with Cowdin.

While Cowdin dominated the board in the early days of his ascendancy which dates from 1936, that control was gradually diluted by the whittling of his stock holdings. Cowdin and his group stepped into management when Carl Laemmle vacated in '36. Blumberg was brought in as prez in 1938. Finally Cowdin's control was completely upset when Rank bought in some years back to reach the position of the biggest stockholder and the trend was furthered by the issuance of large blocks of stock to Spitz and Goetz for the purchase of International Pictures.

In return for his resignation, effective Dec. 31, Cowdin gets a contract as consultant on financial matters. He is free to engage in any outside activities in or outside of the film biz. Contract runs for a number of years.

Whether Cowdin will unload his still formidable stock holdings in U remains unanswered. He held 11,600 shares of common at the beginning of the current fiscal year besides 91,338 warrants. These warrants entitle Cowdin to buy an equivalent number of common shares at $10 per share before April 1, 1956. Stock is presently selling in the nine point range.

Hope Sparks Preem

Indianapolis, Nov. 22.

Bob Hope and troupe that planed from Hollywood sparked premiere of "Johnny Holiday," Ronald W. Alcorn production, at Lyric theatre here Friday night (18), National Boys Day event, scaled at $10, $7.50, $5, raised estimated $11,000 for Kiwanis, which sponsored, to use in work for underprivileged children.

Gang with Hope included Jane Russell, Lex Barker, Ann Sterling, Rita Johnson, Jane Nigh, Elissa Farraday, Noel Neill and Garry Ganzler.

"Holiday," starring William Bendix, was shot last summer at Indiana Boys School, Plainfield, where Alcorn was an inmate 17 years ago. After one-night preem, film went back into can, awaiting release arrangements.

Jessel and Mark Stevens 'Doing a Jolson' for 20th

George Jessel, producer of 20th-Fox's "Oh, You Beautiful Doll" and "Dancing in the Dark," and Mark Stevens, star of both films, are the latest Hollywood personalities to make a whirlwind tour of theatres in the metropolitan New York area. Duo start off with one theatre in Long Island tonight (Wed.) and plan to hit 35 houses in the Skouras, RKO, Century, Randforce and Joelson circuits by Sunday night (27).

Tub-thumping tour of theatres was initiated several months ago by Al Jolson, prior to the opening of "Jolson Sings Again" at Loew's State, N. Y. Since then, 20th has made most use of the idea, with Jeanne Crain, William Lundigan, Paul Douglas and Ethel Waters all having circled the route. Humphrey Bogart and John Derek, latter to plug Columbia's "All the King's Men," were the most recent to tour the nabe houses.

Par OK's

Continued from page 3

Daily News promotion manager, Jack Ryan, arranged a 22-station tele hookup for Hope on Sunday on the Canada Dry "Super-Circus" show. Program was to show a film of the big parade the day before, including a cruise of the S. S. Santa Claus up the Chicago river and a mammoth march down State street.

Appeal was made to Balaban, who called Henry Ginsberg, studio topper, several times to win the greenlight. Ginsberg gave the nod in a wire after whittling the 22-station hookup to one program on one station.

The full wire reads: "John Balaban has called the studio twice this morning relative to our granting permission to photograph Santa Claus parade this Saturday. In view of Mr. Balaban's and our desire to cooperate with the Daily News, consider this our authorization with the understanding that the film will be used one time only on only one Chicago TV station the night of the parade, that Bob Hope will only be photographed as a participant in the parade and that no special performance is to be given by him, that a print of the film will be shipped to us immediately after it is used and that the negative will then be destroyed."

M-G Nixes Schnoz on TV

Metro, reverting to its former hands-off status on television, this week nixed an offer for Jimmy Durante to do a special Thanksgiving Day guest shot on NBC-TV's "Howdy Doody" show.

Durante, currently appearing at the Copacabana, N. Y. nitery, had accepted the TV offer since the moppet program will carry a Thanksgiving message for its small fry viewers. Show would have marked his video debut. Only two weeks ago, Metro had okayed NBC-TV coverage of the preem of "Battleground" outside the Astor theatre, N. Y., when George Murphy, John Hodiak, production veepee Dore Schary and other company execs and personalities appeared before the video cameras.

Beery Will Protested

Hollywood, Nov. 22.

Noah Beery, Jr., film actor and nephew of the late Wallace Beery, filed a protest in L. A. superior court against a claim of the late star's widow for $1,524,300.

Mrs. Beery declares she was defrauded of that amount when she accepted a pre-divorce property settlement in 1939.

Film Reviews

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There's a Girl in My Heart

Jean, daughter of music teacher Ludwig Donath, creditably warbles a couple tunes. McDonald and Miss Ryan particularly shine with their terping. Chaney is inclined to overplay the role of the boniface. Other performances worthy of mention are that of Donath, Richard Lane and Paul Guilfoyle.

Prior to moving into the Allied Artists camp, Dreifuss directed several low-budget musicals for Columbia. "Heart" is considerably above some of his past efforts, but his production and staging fall short of jelling the picture into a sock boxoffice entry. Phillip Tannura's camerawork is good as is the musical direction of Herschel Burke Gilbert. *Gilb.*

Chinatown at Midnight

Columbia release of Sam Katzman production. Features Hurd Hatfield. Directed by Seymour Friedman. Screenplay, Robert Libott, Frank Burt; camera, Henry Freulich; editor, Edwin Bryant; music, Mischa Bakaleinikoff. At Palace, N.Y., Nov. 17, '49. Running time, 67 MINS.

Clifford Ward	Hurd Hatfield
Alice	Jean Willes
Capt. Howard Brown	Tom Powers
Sam Costa	Ray Walker
Fred Morgan	Charles Russell
Lisa Marcel	Jacqueline De Wit
Hazel Fong	Maylia
Eddie Marsh	Ross Elliott
Joe Wong	Benson Fong
Betty Chang	Barbara Jean Wong
Proprietor	Victor Sen Yen
Mrs. Hayden	Josephine Whittell

"Chinatown at Midnight" is a neat low-budgeter that will give solid backing in double bill situations. Based on a straightforward yarn of crime and punishment, the film has heightened impact due to its documentary format and sustained pace. Producer Sam Katzman has executed a crackerjack item within the narrow limits of his resources.

Pic is located in San Francisco's Chinatown where the police are concentrating their search for a killer. In the course of tightening the dragnet around the criminal, film picks up incidental points of interest around Frisco, adding a realistic touch to the conventional screenplay. Seymour Friedman's direction is successfully slanted at a matter-of-fact description of police techniques in apprehending their quarry.

Hurd Hatfield, who dropped into obscurity after his titular role in "The Picture of Dorian Gray," plays the killer with intensity and conviction. His controlled thesping talent should put him in line for more important productions. Sinister in his coldness, Hatfield knocks off two Chinese while robbing some antique vases and then shoots his gal accomplice, Jacqueline De Wit, who threatens to squeal.

Most of the pic is taken up with routine detective work. Police details are shown gathering evidence on the looks and personality of the killer, picking up clues as to his whereabouts and then springing the trap. Hatfield makes a series of narrow escapes but finally goes down under a machine-gun barrage.

Tom Powers is okay as the police captain, backed up by Ray Walker and Charles Russell as his aides. Miss De Wit does nicely in a brief role as does Jean Willes, a gal whom Hatfield picks up while evading the cops. Rest of the cast competently execute their bit parts. *Herm.*

Port of New York

Eagle Lion release of Aubrey Schenck production. Features Scott Brady, Richard Rober. Directed by Laslo Benedek. Screenplay, Eugene Ling; additional dialog, Leo Townsend, based on story by Arthur A. Ross, Bert Murray; camera, George E. Diskant; editor, Norman Colbert; score, Sol Kaplan; musical director, Irving Friedman. Tradeshown N. Y., Nov. 21, '49. Running time, 79 MINS.

Michael Waters	Scott Brady
Jim Flannery	Richard Rober
Toni Cardell	K. T. Stevens
Paul Vicola	Yul Brynner
Dolly Carney	Arthur Blake
Lili Long	Lynn Carter
Leon	John Kellogg
Leo Stasser	William Challee

Taking another lick at the now-familiar narcotics theme, "Port of New York" is a fast-moving crime meller with strong appeal for the action trade. While the yarn is not original, pic gains greatly from the fresh impact of Gotham backgrounds against which most of the film was shot. Like "The Naked City," this film takes greater advantage of the rhythm and architecture of the metropolis than the usual production with only a couple of incidental authentic locales.

Story of the cracking of a dope-peddling ring by the customs bureau opens in the New York harbor and travels through the crowded streets, back alleys and elevated structures of the city. Director Seymour Friedman does a firstrate job, assisted by crack lensing, of realistically documenting a basically unplausible screenplay. Cast of minor names also is blended smoothly and naturally into the action.

Yarn concerns the efforts of a couple of Government agents, Scott Brady and Richard Rober, to track down a gang of murderous narcotic smugglers, headed by Yul Brunner. Operating through a dummy yacht club, Brunner's gang brings in the stuff by meeting agents off-shore and then killing them to avoid their squealing.

Starting without any clues, the feds gain information on the gang through straight police routines of using stoolies, grilling suspects, etc. Yarn does a jackknife into incredibility when the agents attempt some heroic razzle-dazzle in filtering into the gang. Brady gets knocked off but Rober finally brings the varmints to book after a slambang finish aboard a yacht.

Both Brady and Rober are effective in a grim gumshoeing vein. Brunner stands out as a cultured heavy, exploiting a good voice and unusual looks to register as a novel personality. Two femmes, K. T. Stevens and Lynn Carter, play well in minor roles as pawns of Brunner. Rest of the cast, divided between cops and gangsters, give competent support. *Herm.*

Range Justice

Monogram release of Barney Sarecky production. Starring Johnny Mack Brown. Directed by Ray Taylor. Screenplay, Ronald Davidson; camera, Harry Neumann. Editor, John Fuller. At New York theatre, N. Y., week of Nov. 15, '49. Running time, 57 MINS.

Johnny	Johnny Mack Brown
Alibi	Max Terhune
Beth Hadley	Felice Ingersoll
Ma Curtis	Sarah Padden
Glenn Hadley	Riley Hill
Dutton	Tristram Coffin
Mosner	Fred Kohler, Jr.
Lacey	Eddie Parker
Kirk	Kenne Duncan
Red	Bill Hale
Clyde	Myron Healey
Bill	Bill Potter
Bob	Bob Woodward
Chuck	Bill Williams

This latest Monogram production in the Johnny Mack Brown series pans out a run of the mine mustanger that projects the star as the usual Good Joe cowpoke, who despite a series of travails and false accusations, brings the real culprits to justice and leaves his fans happy at fadeout. This time Brown becomes a hired hand on Ma Curtis' ranch and soon finds out that a mob, working for Fred Kohler, Jr., are out to ruin the old gal's property and take it over. After the usual succession of wild riding, stagecoach stickup, etc., everything comes out alright after Brown ties in with the plotters, gets the goods on them and turns them over to the law.

Brown gives his usual swashbuckling performance as the stalwart. Sarah Padden turns in a good performance as Ma. Felice Ingersoll is attractive as the girl in the case, while Kohler and Tristram Coffin are sufficiently menacing as the plotters. Remainder of cast do well in the lesser roles. Barney Sarecky has done okay on production with the modest budget. Ray Taylor's direction keeps things moving and other technical credits are par for this type of production, geared strictly for dual bills. *Edba.*

Pix Attys.

Continued from page 3

Society of Independent Motion Picture Producers; Morris Ebenstein of Warner Bros., and James Polk of Paramount.

Meeting was described as being entirely factual and explanatory and was called at Timberg's request. The attorneys explained to the Justice execs the mechanics of how recording rights and performing rights are obtained and the background and history of the industry's relationship to ASCAP. Timberg was particularly interested in the differences that have come about as a result of Justice Vincent Leibell's decision in N. Y. Federal court last year outlawing the seat tax which theatres formerly paid ASCAP for performing rights.

In addition to the Leibell decision against ASCAP, the Government brought an anti-trust suit on which a decree is now being negotiated. Timberg presumably is working on this decree and is desirous of having as broad a picture as possible of ASCAP's ramifications to give the proper background for his negotiations.

Love drops in for Christmas!

TRADE SHOW NOV. 28

It's practically a holiday!!!

JANE WYMAN · DENNIS MORGAN

"The Lady Takes A Sailor"

with EVE ARDEN

ROBERT DOUGLAS ALLYN JOSLYN TOM TULLY

DIRECTED BY MICHAEL CURTIZ

PRODUCED BY HARRY KURNITZ

SCREEN PLAY BY EVERETT FREEMAN

FROM A STORY BY JERRY GRUSAIN • MUSIC BY MAX STEINER

The lady who took the Oscar for 'Johnny Belinda' is taking over the Navy! The laughin'est lovin' ever from Warner Bros!

ALBANY
Warner Screening Room
19 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
300 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. Lobby • 2:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1800 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1225 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:30 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
3025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
312 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Pict. Screening Room
295 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
Vitaphone Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E St. N.W. • 10:30 A.M.

Clips from Film Row

NEW YORK

Said to be a "boon" to an exhibitor is a new odorless paint developed by a Brooklyn paint manufacturer. Scentless product eliminates the necessity of closing down the house for limited periods for ventilation purposes. Smell is taken out by a special odorless binder that's combined with a nonfragrant solvent along with a pigment to bring about a one-coat flat oil paint.

Century circuit is fanfaring the opening of its new house, The Meadows, at Fresh Meadows, Queens, tonight (Wed.) with a buffet and cocktail reception for invited pix execs and press.

Metro's 12 visiting distrib staffers reached U. S. shores Monday (21) aboard the Queen Elizabeth after a month's tour of the company's offices in Italy, France and England. Trek through the Continent was aimed as an exchange of ideas between domestic and foreign pix peddlers. Group was headed by Rudy Berger, southern division sales chief for Metro.

Howard Dietz, Metro's ad-pub v.p., has mapped a sixmonth mag campaign to bally "Battleground." Special ads will run in periodicals with a total circulation of 160,174,500.

DALLAS

P. E. Koneman sold Spring theatre, Roaring Springs, to D. W. Cooper of Hillsboro. Cooper plans to show Spanish films exclusively during harvest period.

C. C. Caldwell, operator of the new Rex, O'Donnell, announced completion of $75,000 facelifting on house.

Exhibitors in Texas and New Mexico are setting a celebration for first week of December in honor of Heywood Simmons, local branch manager for Paramount. On Dec. 3 he will pass his 25th year with Par. Started as assistant shipper, then was booker, booking manager, salesman, sales manager and for last three years was branch manager.

Don Galvan took over operation of the Regis in San Antonio and the Pena, New Braunfels. Both will use Latin-American films.

PHILADELPHIA

Eagle Lion and American Women's Voluntary Services staged a preview benefit preem of "Fallen Idol" at Trans-Lux Nov. 16.

Market street's Studio is now running a triple bill, "Banzai," "Operation Strangle" and "Commandos in Action."

George Resnick bought out interest of William Cohen in the Grant, in partnership with his nephew, William Fishman, owner of the Vogue. The deal will be consummated at the start of 1950, and the new ownership will renovate and rename the Grant.

Steg Horowitz, 20th-Fox branch manager, named president of Motion Picture Associates of Philadelphia. New board comprises Sam Palen, William Doyle, Meyer Edelman, Joseph Engel, Ely Epstein, Jack Greenberg, Moe Koppelman and Lester Wurtele.

LOS ANGELES

Charles A. Caballero sold his 24½ percent interest in five Orange county theatres to Fox West Coast for upwards of $250,000. Sale clears way for latter to negotiate court-ordered division of interests in houses with Cabart, its other partner, which owns 24½ percent.

Joseph M. Schenck's recent deal for long lease on Loew's State, downtown showcase, gives him control of 6,942 firstrun seats in local territory. Downtown, in addition to State's 2,404 seats, he has the United Artists theatre, seating 2,100. In Hollywood he has the Egyptian, 1,538-seater, and small deluxe Four Star, adding 900 seats on Wilshire blvd.

PITTSBURGH

Al Wheeler left for Washington, D. C., to join sales staff of Screen Guild. Recently resigned from UA here.

Melvin Mann, who resigned his booking duties with Lind theatre circuit recently, into Par booking department.

Don Woodward, son of Ken Woodward, manager of Manos at Monessen, named manager of Manos in Jeannette.

Plaque commemorating establishment of first Variety Club unveiled at Sheridan Square theatre. A baby abandoned 22 years ago in lobby of house was adopted by local showmen who then organized the initial club under leadership of John H. Harris.

John Bello, who resigned Washington, Pa., post with WB, gone with Blatt Bros. as manager of their Perry theatre, Albion, Pa.

Alan Wieder, RKO's exploitation man here for last three years, promoted to Cleveland-Cincinnati-Indianapolis district and will headquarter in Cleveland. Henceforth, Doug Beck will service company locally out of Philadelphia.

MINNEAPOLIS

Universal branch here wound up in first place nationally in company's Bonus Drive for playdates.

Two more neighborhood independent houses, the Empress and Broadway, getting earlier availability, their clearance being reduced from 56 to 49 days.

Lowell Kale resigned from Monogram sales staff to join Republic in Milwaukee.

Columbia still has made no deals with Paramount chain, independent circuits or individual exhibitors for "Jolson Sings Again" which ran six weeks downtown here and four in St. Paul. Stumbling block is 60% demand which, its claimed, would necessitate boosted admissions.

Joe Wolf off to San Antonio, Tex., to look over drive-in interests.

MacNamara's Indie P.A. Setup; Gillham Succeeds

Paul MacNamara has resigned as publicity-advertising director for David O. Selznick's Vanguard Films studio and Selznick Releasing Organization. MacNamara is opening his own public relations and publicity office in Hollywood.

Robert Gillham, who has been eastern pub-ad chief for SRO, will succeed MacNamara as national director for both the releasing company and the studio. Gillham has been with Selznick about three years, formerly having been with the J. Walter Thompson ad agency and before that for many years was pub-ad topper at Paramount.

MacNamara will not completely disassociate himself from Selznick. As part of the deal under which he is leaving DOS, he will handle independently the publicity on "Gone to Earth," Jennifer Jones-starrer now being made jointly by Selznick and Sir Alexander Korda in England. He will also handle the first three pix being financed by N. Peter Rathvon for Eagle Lion release. They are "Sundowners," "The Great Amandola" (formerly "Rupert") and "Beloved."

MacNamara joined Selznick in 1945 and became v.p. in charge of public relations in 1947. Prior to that he was promotion director of Hearst magazines and then was managing editor of Cosmopolitan.

No TOA Suit on Jolson

Continued from page 5

make," he said. "If I could say it any harder, I would.

"Columbia will attempt to get the best possible price for its product that a competitive market permits within the realm of fairness and equity," he added later. "That's flat and forthright, too. It's well not to embroider these statements with a lot of 'ifs' and 'buts' so as to avoid any misunderstanding or possible misconstruction, deliberate or otherwise."

Although the TOA squawks were directed specifically against Col, the main reason for the exhib campaign was to discourage any other distrib from aiming for tilted admissions. Since the furore was loud enough to make another distrib think twice, in the estimation of TOAers the hassle came off successfully regardless of any future action taken by the "Jolson" distrib.

Gamble Heads Committee

Committee with Ted Gamble as chairman has been set up to sift evidence of alleged admission tilting by Col. Others in the group are Si Fabian, Leonard H. Goldenson, Robert W. Coyne and George Skouras. Group is slanted along the conservative side of any question of legal jousting. Hence, it is expected that something less than a court battle will result.

In his conference with TOAers, Montague maintained that the mere setting of terms without requests for a boost in scales could not possibly be construed as improper. He also intimated strongly that Al Jolson, who has a 50% piece in the pic, had considerable to say on terms and that Col's hands were not entirely free.

Large sections of California, New Jersey and the middle west have inaugurated an unofficial boycott against the "Jolson" pic, it is said. Moreover, in a number of situations, Col has been forced to book into a "B" house because the "A" has refused the film on terms asked. Because of these factors, it is reported that Montague is preparing easier percentages. If the move is taken, it will be engineered quietly, but will still have the desired effect of lowering exhib temperatures.

Peculiarly enough, number of TOAers are still anxious to preserve the tradition of roadshowing at upped scales on films they consider really spectacular. "Jolson" is regarded as a strong grosser of top quality, but it is said to lack enough of the expensive look to warrant an extra bite on the public.

Christmas reminder...

When you're thinking about what to give your business associates, customers, and friends, remember this...

Chances are they'd rather get Four Roses.

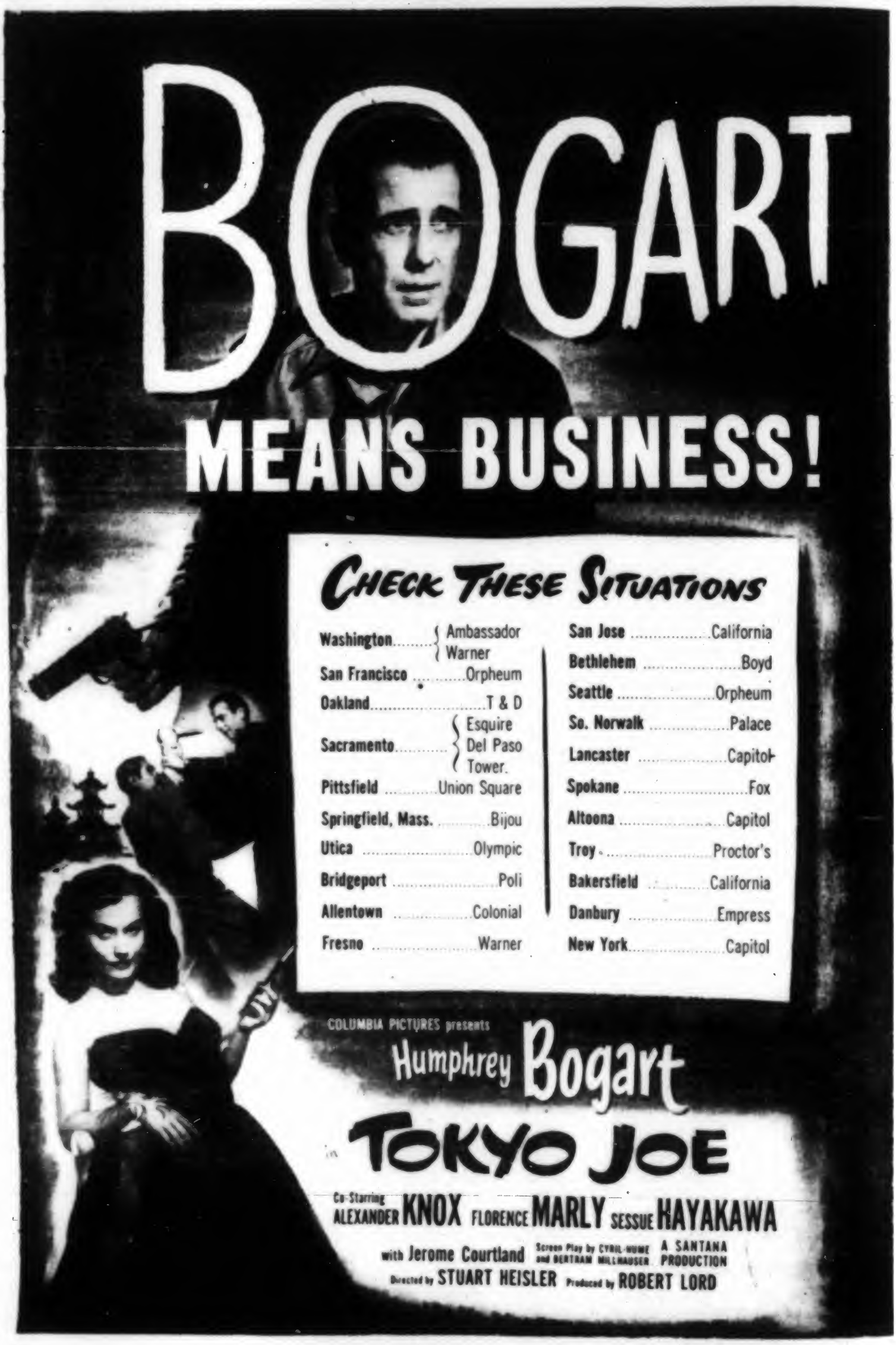
Your favorite retailer will be glad to make special arrangements for gift purchases and deliveries.

FOUR ROSES

AMERICA'S FAVORITE GIFT WHISKEY

FINE BLENDED WHISKEY in an attractive gift carton.

90.5 proof. 40% straight whiskies, 60% grain neutral spirits. Frankfort Distillers Corporation, New York City.


BOGART
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CHECK THESE SITUATIONS
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San Francisco ..... Orpheum
Oakland ..... T & D
Sacramento ..... Esquire, Del Paso, Tower.
Pittsfield ..... Union Square
Springfield, Mass. ..... Bijou
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Allentown ..... Colonial
Fresno ..... Warner
San Jose ..... California
Bethlehem ..... Boyd
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So. Norwalk ..... Palace
Lancaster ..... Capitol
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COLUMBIA PICTURES presents
Humphrey Bogart
in TOKYO JOE
Co-Starring ALEXANDER KNOX FLORENCE MARLY SESSUE HAYAKAWA
with Jerome Courtland
Screen Play by CYRIL HUME and BERTRAM MILHAUSER
A SANTANA PRODUCTION
Directed by STUART HEISLER Produced by ROBERT LORD

Picture Grosses

DENVER

(Continued from page 16)

quire. Nice $10,000. Last week, "Lost Boundaries" (FC) and "Stallion Canyon" (Astor), same.

Tabor (Fox) (1,967; 35-74)—"Great Dan Patch" (UA) and "Flame of Youth" (Rep), also Aladdin. Fair $4,000. Last week, "Black Magic" (UA) and "Daughter Jungle" (Rep), $3,500.

Vogue (Wolfberg) (600; 60-74)—"Children of Paradise" (Indie). Fine $3,500. Last week, "Dulcimer Street" (U), ditto.

Webber (Fox) (750; 35-74)—"Tokyo Joe" (Col) and "Grand Canyon" (Lippert), also Denver. Oke $2,500 or near. Last week, "Jolson Sings Again" (Col) (2d wk), $1,200.

'Capricorn' Fat $18,000, Mont'l; 'Kiss' Big 17G

Montreal, Nov. 22.

"Under Capricorn," is getting biggest coin of new entries, with deluxers holding over three pix currently. "Midnight Kiss" shapes equally strong.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—"Capricorn" (WB). Nice $18,000. Last week, "Stable" (20th) (2d wk), $14,000.

Capitol (C.T.) (2,412; 34-60)—"Chicago Deadline" (Par) (2d wk). Down to $11,000 after smash opening at $20,000.

Palace (C.T.) (2,625; 34-60)—"Midnight Kiss" (M-G). Big $17,000. Last week, "Secret Garden" (M-G), $8,000.

Princess (C.T.) (2,131; 34-60)—"Scene of Crime" (M-G). Mild $9,000. Last week, "Thieves Highway" (20th) (2d wk), $10,000.

Imperial (C.T.) (1,839; 26-45)—"Lost Boundaries" (FC) and "Green Promise" (RKO) (2d wk). Okay $8,000 following stout $9,000 first.

Orpheum (C.T.) (1,040; 34-60)—"Tarzan Triumphs" (RKO) and "Tarzan's Mystery" (RKO) (2d wk). Good $5,000 after $6,500 first session.

'Jolson' Sockeroo $7,500, Omaha; 'Ribbon' Hot 9G

Omaha, Nov. 22.

Opening of Christmas shopping season here with window displays is keeping many away from the theatre over weekend. "Jolson Sings Again" shapes standout at the State with sock showing. Advanced prices are not hurting at this small house. "Wore Yellow Ribbon" at Brandeis is almost as big. "Kiss for Corliss" at Paramount doing around average.

Estimates for This Week

State (Goldberg) (865; 50-71)—"Jolson Sings Again" (Col). Smash $7,500 or near. Last week, "Home of Brave" (UA) (2d wk), good $4,200.

Orpheum (Tristates) (3,000; 16-65)—"Doctor and Girl" (M-G) and "Jackpot Jitters" (Mono). Fair $10,000. Last week, "Judge Steps Out" (RKO) and Lawrence Welk orch, smash $21,000 at 20-80c scale.

Paramount (Tristates) (2,800; 16-65)—"Kiss for Corliss" (UA). About average $10,000. Last week, "Chicago Deadline" (Par), fair $9,500.

Brandeis (RKO) (1,500; 16-65)—"Wore Yellow Ribbon" (RKO) and "Strange Bargain" (RKO). Socko $9,000 or close. Last week, "Live By Night" (RKO) and "Arctic Fury" (RKO), $6,000.

KANSAS CITY

(Continued from page 17)

"Male War Bride" (20th) (m.o.) with 75c top. $4,000 in 8 days.

Kimo (Dickinson) (550; 61-75-$1)—"Quartet" (EL) (5th wk). Continues nice pace with $2,000. Last week, $2,500.

Midland (Loew's) (3,500; 45-65)—"Tokyo Joe" (Col) and "Woman Hater" (U). Moderate $13,000. Last week, "Doctor and Girl" (M-G) and "Holiday Havana" (Col), $12,000.

Missouri (RKO) (2,650; 45-65)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Slow $8,000. Last week, "Ichabod" (RKO) and "Winner Take All" (Mono), average $10,000.

Orpheum (Fox Midwest) (1,847; 55-75)—"Pinky" (20th) (2d wk). Giving good account of itself, but under hopes at $11,000. Holds a third. Last week, great $17,000.

Paramount (Par) (1,900; 45-65)—"Red Hot, Blue" (Par) (2d wk-5 days). Drab $5,000. Last week, over average at $12,000.

Roxy (Durwood) (900; 45-65)—"Desire" (Par) and "Shanghai Express" (Par) (reissues). Fair $3,000. Last week, "Red Light" (UA) and "Mississippi Rhythm" (Mono), nice $4,200.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Johnny Stool Pigeon" (U) and "Blue Lagoon" (U). Fairish $12,000. Last week, "Gal Who Took West" (U), very light $9,000 in 6 days.

SEATTLE

(Continued from page 16)

"Against Wind" (EL). Big $11,500. Last week, "Seabiscuit" (WB) and "Wolf Hunters" (Mono) (2d wk-4 days), fair $4,200.

Liberty (Theatres, Inc.) (1,650; 50-84)—"Jolson Sings Again" (Col) (4th wk). Solid $9,000 after $13,200 last week.

Music Hall (H-E) (2,200; 50-84)—"Pinky" (20th) and "Spring Parklane" (EL) (4th wk). Okay $4,500. Last week, big $7,400.

Orpheum (H-E) (2,600; 50-84)—"Beyond Forest" (WB) and "Rhythm Hits Ice" (Rep). Big $11,000. Last week, "Tokyo Joe" (Col) and "Black Shadows" (EL), $6,800.

Palomar (Sterling) (1,350; 40-69)—"Irma" (Par) and "Roughshod" (RKO) (2d runs) plus stageshow. Good $5,000. Last week, "Soft Touch" (Col) and "Strange Bargain" (RKO) (2d runs) plus stage, same.

Paramount (H-E) (3,049; 50-84)—"Everybody Does It" (20th) and "Song Surrender" (Par) (2d wk). Mild $5,000. Last week, good $9,200.

TORONTO

(Continued from page 16)

$22,000 for Danny Kaye opus. Last week, "Male War Bride" (20th) (5th wk), wow $11,000 for 5 days.

Loew's (Loew) (2,096; 40-70)—"Doctor and Girl" (M-G) (2d wk). Fair $8,500 after last week's big $13,000.

Odeon (Rank) (2,390; 35-$1.20)—"Tokyo Joe" (Col). Hefty $15,000. Last week, "Adam and Evelyne" (EL), $11,500.

Uptown (Loew) (2,743; 40-70)—"Abandoned" (U). Fair $6,500. Last week, "Wizard of Oz" (M-G) (2d wk) (reissue), $5,500.

OPPORTUNITY

for adventure loving cinematographer to accompany us on beautiful 16 Schooner 8 months cruise, West Indies, Central South America and West Coast. Small share expense basis but good companionship more important than financial contribution. Have complete professional equipment aboard, possibility of excellent markets. If interested wire

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Errol FLYNN · Greer GARSON · Walter PIDGEON · Robert YOUNG
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A Metro-Goldwyn-Mayer Picture
SPECTACULAR STAGE PRESENTATION

NOW! Pinky RIVOLI

June HAVER - Mark STEVENS
S. Z. "Cuddles" Sakall
"Oh, You Beautiful Doll"
A 20th Century-Fox Picture
On Stage—TONY MARTIN
SALICI PUPPETS · GEORGE CONLEY
ROXY 7th Ave. & 50th St.

HOPE FLEMING
The Great Lover
PARAMOUNT

Comparative Figures

Following table indicates how the majors stack up to date on 1949 net profits against the comparative figure for '48. All figures refer to the nine-month take of both years except for Columbia. In the latter case, complete year is indicated.

Co.	'49 Net	'48 Net
Par	$19,290,000	$20,015,000
20th	8,200,013	9,119,612
WB	7,363,000	10,321,000
Metro	5,160,773	4,729,063
RKO	1,919,228	356,000*
Col	1,007,514	565,000
U	775,018*	1,709,807*

*Asterisk denotes loss.

Nobody Believes

Continued from page 4

hear it in California the next day. You don't have to read anything about it."

"Motion picture advertising ought to be simpler," LeRoy asserted. "It should be like legit ads. When you look at them you know where the show is playing and something about it. Everything can't be as great as we claim it is and I don't think the public is fooled. Every picture is advertised as breaking records. The theatres must have rubber walls."

Within five years, LeRoy believes 85% of all television programs will be on films. "When television and its sponsors can pay Hollywood enough money for our product, we'll be making pictures for television," he said. "The big mystery over production of films for television is a joke. Any fine picture is good enough for that medium and there is no special technique involved."

Majors' Net Pars '48

Continued from page 3

321,000 for the same period, last year. Par and 20th-Fox trail in a minor way, neither being more than $1,000,000 behind at the three-quarter marker.

Third Quarters

Entire picture for the year became considerably clearer this week and last when RKO and 20th aired their third-quarter reports. Their returns completed the nine-month statements of the seven majors and indicated that every company had either held its own or improved on the same stretch of '48.

Net of $8,200,013 was reported by 20th for its first 39 weeks against $9,119,613 last year. For the third quarter, 20th went ahead by turning in $2,504,334 compared with $2,224,954. Company also showed a gain in gross receipts which mounted to $123,929,453 over 1948's total of $121,432,769.

Earnings were reported after taking a loss of $703,444 because of devaluation of foreign coin. This was offset by a gain of $700,000 to the corporation through a stockholder suit which was settled this year. Equivalent stock earnings for the 39 weeks were tabbed at $2.80 per share of common against $3.12 last year. For the third quarter, earnings came to 83c per share compared to 73c in the previous stanza.

RKO reported a net loss of $287,809 for the third quarter, which compares with a $2,257,888 beating suffered by the company in the same period of '48. For the nine months, company comes up with a net profit of $1,919,228 (including theatre sales of $1,305,472) against a loss of $356,024 last year. No equivalent stock earnings are computed.

Operational loss for the third quarter, ended Oct. 1, amounted to $562,808, but the company was able to recoup $275,000 in the form of estimated taxes. Its take for the 39 weeks totaled $2,794,228 in profits against which $875,000 in estimated taxes are deducted.

While returns of all companies refer to fiscal 1949, the periods covered vary with each company because some follow the calendar year while others do not. Paramount, 20th-Fox and RKO are based on the calendar year. Columbia's year ends June 30, Metro and Warners, Aug. 31, and Universal, Oct. 31.

In announcing its profits, 20th also declared a regular quarterly dividend of 50c per share on outstanding common. It is payable Dec. 20 to stockholders of record, Dec. 1. Divvy of $1.12½ per share on prior preferred was also announced. Stockholders of record Dec. 1 are paid Dec. 15. On convertible preferred, 37½c per share payments will be made Dec. 20 to stockholders of record, Dec. 1.

Rossen to Mexico City

Hollywood, Nov. 22.

Robert Rossen planes to Mexico City on Monday (28) for several weeks of location-scouting and setting up production on "The Brave Bulls."

Realart PICTURES INCORPORATED

3 PARK AVENUE · NEW YORK 16, N. Y.

MURRAY HILL 9-0443

November 21, 1949

Mr. Walter Jacobs
Lord Tarleton Hotel
Miami Beach, Florida

Dear Walter:

After a year of the pleasantest associations with the Hyde Park Hotel, formerly known as the Lord Tarleton, we are regretfully selling it back to you so that we can devote all of our attention to our exhibitor friends and Realart Pictures.

We leave the Hyde Park with the knowledge that it remains the outstanding ocean front hotel in all of Miami Beach.

Good luck and best wishes to Pa and Al and all of the Jacobs'.

Norman Eisenstein

Norman Eisenstein
Chairman of the Board

NE:JM

NAB to Expand BAB, Dissolve BMB; Seen Strengthening Group, Members

Washington, Nov. 22.

Broadcast Advertising Bureau will stay in the National Assn. of Broadcasters fold and probably be considerably expanded. Broadcast Measurement Bureau will be dissolved and a new organization may replace it.

Major developments at last week's board meetings here of NAB, the actions are expected to strengthen the organization, bring in new members and increase its service to the present membership.

Maurice Mitchell, director of BAB, is understood to have requested a $200,000 appropriation for the Bureau. The request was denied but will be taken up when the board meets again next February in Phoenix.

Plans for a new agency to carry on the audience research activities of BMB have been prepared by NAB's audience measurement committee. The Bureau is now completing tabulations of its second nationwide study, which will be released shortly after Christmas.

Recommendations adopted for a successor agency to BMB provide that subscribers be offered stock or cash for their pro-rata share of the assets, that additional stock be offered to other radio stations and interested parties, that the board include representation from advertising agencies, advertisers and broadcasters, and that the new organization proceed with research studies and other services.

In voting to retain BAB, the board rescinded its action of last July when it agreed the bureau should be separated from NAB. It also dissolved the BAB board committee and decided that the bureau, along with other departments, should receive policy direction from NAB directors, assisted by a five-man broadcaster committee. The question of termination, it decided, shall be considered at a later date.

Among other actions, the board approved a new system of standing committees which reduces the number of such groups to nine but broadens their operations. They include radio, television, FM, employee-employer relations, engineering, women broadcasters and broadcast advertising.

The New Hoopers

(Nov. 20)

Lux Radio Theatre (CBS)	25.0
Talent Scouts (CBS)	22.2
Jack Benny (CBS)	20.1
My Friend Irma (CBS)	20.1
Fibber & Molly (NBC)	18.6
Walter Winchell (ABC)	17.3
Crime Photo'er (CBS)	15.9
Bing Crosby (CBS)	15.6
Suspense (CBS)	15.3
Edgar Bergen (CBS)	15.3
FBI in Peace-War (CBS)	15.2
Dennis Day (NBC)	15.0
Bob Hope (NBC)	14.9
People are Funny (NBC)	14.7
Mr. & Mrs. North (CBS)	14.7
Amos 'n' Andy (CBS)	14.7
Mr. Keen (CBS)	14.7

Accuses Indies, Webs, Press Of Gangup on FM

Detroit, Nov. 22.

"FM stations are being discriminated against, nationwide, by the clearcut policy of the press, independent AM stations and the networks," according to Paul Morris, program director of WDET-FM, the UAW (CIO) 52,000-watt station in Detroit.

"They all quietly ignore FM in the hope—apparently—that FM will go away quietly and not disturb them."

Morris pointed to the fact that none of Detroit's three dailies print FM program listings as they do for AM and TV. He said he had received many letters from persons owning FM receivers protesting the absence of listings.

He quoted from a recent issue of Consumer Reports to show how FM is being treated outside of Detroit. Morris said the article stated:

"ABC owns and operates WENR-AM and WENR-FM in Chicago. It also routes some of its network programs over WLS-AM.

"However, both AM stations occasionally omit ABC network programs of local Chicago origin; the grams o lfocal Chicago origin; the programs omitted by the AM stations have therefore been available only via FM.

"The Zenith Radio Corp., in launching a new FM receiver in Chicago, took advantage of this state of affairs to insert large advertisements in the Chicago newspapers, pointing with pride to ABC programs available only via FM.

"ABC's response was emphatic. It promptly cut its FM schedule to a bare six hours daily—the minimum permitted by the FCC. The effect of the move was to deprive Chicago listeners of several ABC programs.

"The reason for this apparent self-amputation is quite simple. ABC has a very large investment and a preferred position in AM radio. It would apparently rather cut its own total audience than run the risk that growing FM popularity might impair its AM investment."

Hotpoint Hot For Holidays

Hotpoint electrical appliances (General Electric) is going on a holiday binge. On top of wrapping up a Thanksgiving TV package for CBS, the company has earmarked a full hour for Christmas via Columbia's radio facilities.

Hotpoint is taking over the 5 to 6 p.m. Xmas Day segment for a presentation of "Servant in the House." It will be a Hollywood-originated, top-budgeted, star-studded affair, featuring Gregory Peck, Rosalind Russell, Gene Kelly, Henry Fonda (whose portion will be taped since he's in N. Y.), Dorothy McGuire and Mel Ferrer.

Cy Howard's CBS Coin Harvest as Wrigley Picks Up 'Luigi' Tab

After more than a year of trying and flaunting some enviable sustaining ratings despite the tough competition from "Fibber & Molly" on NBC, CBS' "Life With Luigi" was finally sold last week to Wrigley. Latter also sponsors the Saturday night Gene Autry show on Columbia and plan is to retain the latter as well. "Luigi" sponsorship starts Jan. 10.

Move puts "Luigi's" creator, Cy Howard, in the biggtime coin payoff, since he's down for a "piece" of the sponsorship coin, as he is for his toprated "My Friend Irma" CBS program.

"Luigi" is being moved out of its present opposite Fibber & Molly slot and will slug it out for Hooper honors against Bob Hope in the 9 o'clock segment. Web figures that with Hope currently experiencing a Hooper relapse (he's now down in the No. 13 spot with a 14.9), "Luigi" has a good chance of making a sizable dent in the NBC audience.

CBS-NBC Sweepstakes On Wed. Night a Seesaw; CBS Has Slight Edge

The Wednesday night CBS vs. NBC seesaw sweepstakes is accentuated anew on the latest Hoopers, although Columbia appears to have an edge.

The 8 to 10:30 battle royal for Wednesday audience domination now shapes up thus:

	CBS	
8:00 p.m.	"Mr. Chameleon"	14.4
8:30 p.m.	"Dr. Christian"	12.4
9:00 p.m.	Groucho Marx	14.1
9:30 p.m.	Bing Crosby	15.6
10:00 p.m.	Burns & Allen	12.4
	NBC	
8:00 p.m.	"This Is Your Life"	8.1
8:30 p.m.	"Gildersleeve"	13.0
9:00 p.m.	"Break the Bank"	12.0
9:30 p.m.	"Mr. D.A."	12.5
10:00 p.m.	"Big Story"	14.5

Pontiac's ND Coin

CBS has latched on to some one-shot coin with the pacting of Pontiac to pick up the tab for airing of this Saturday's Notre Dame-Southern California game from South Bend.

Red Barber will call the plays.

Foreign Language Stations Up In Arms

Washington, Nov. 22.

Many foreign language stations are incensed at the FCC's proposed ruling okaying transfer of WORL, Boston, to Pilgrim Broadcasting Co. Objection to the hearing examiner's initial decision is the slap it takes at the plans of Joseph Sollmene to operate WORL as a multilingual outlet. Radio committee of the American Civil Liberties Union yesterday (Tues.) asked the office staff to look into the case for possible ACLU action.

Portions of the proposed FCC report may be repudiated by the Commission because of the sharp criticism they have received. These say that foreign language programs "may tend to destroy all incentive to learn English, to anchor these (foreign) groups to the traditions, customs and institutions of the countries from which they are derived and to foster in them a consciousness of racial separatism which is not conducive to assimilation into our national life or, indeed, consistent with the American ideal of nationwide unity of all groups and classes of citizens on an equal basis."

Further objection is raised to the examiner's statement that "for the relatively small number of persons residing in Boston who may not have yet shown sufficient initiative to learn the established language of this nation, there is no argument so persuasive as the whip of necessity to compel these inhabitants to familiarize themselves with that language."

The report cites census figures showing that 12.92% of the Boston population are foreign-born persons speaking languages other than English and 19.84% are children of immigrants from non-English-speaking countries. However, it raises the question that there is no evidence in the record to show how many of them are totally unfamiliar with English. The implication, therefore, is that if someone knows

(Continued on page 42)

MBS' Lather Over 5 O'Clock 'Shadow'

Mutual's "Shadow" will soon be shopping for a new backer, as a result of the web's dissatisfaction with its present split-sponsorship. The Sunday 5 o'clock "Shadow" is currently sponsored by D. L. & W. Coal, which has backed the stanza for a decade, in some 60 cities and Grove Labs, which picked up the show early this year in over 400 markets.

The double bankrolling has proven a headache since the Hooper ratings in the Grove cities is 7.8, as against a 6.3 in the Blue Coal markets. At the same time, MBS feels a single sponsor would be able to give the series a better ride. When the coal outfit's option ends this spring its agency, Ruthrauff & Ryan, will get first crack at pitching a new backer for the stanza, the web's toprated show.

CBS Shifts Sustainers To Make Room for 'Skippy'

CBS has effected a reshuffle of its sustaining lineup to make room for its inheritance of the "Skippy Hollywood Theatre" which goes into the Thursday night 10:30 time.

"Crime Correspondent" heard Friday nights at 9:30 is being scrapped, with "Young Love" moving up from its present 10 o'clock berth and the present Thursday 10:30 occupant, "Pursuit," going into the Friday at 10 slot.

"Theatre" is sponsored by Skippy Peanut Butter, having previously been sold on a local basis.

See 'Steeple' Stations for Baptists Vexing 'Freedom of Religion' Issue

Washington, Nov. 22.

Would the establishment of a separate category of low power radio church stations in the non-commercial FM band be in keeping with freedom of religion under the Constitution?

This question is to be aired soon at oral arguments before the FCC on the joint petition of the Southern Baptist Convention and the Baptist General Convention of Texas to make frequencies available for 10 watt "steeple" stations. A major issue in the proceeding is "whether the Commission may, consistent with the First Amendment of the Constitution, establish a specific category of religious broadcast stations."

A comprehensive brief filed with the Commission last week by Cohn & Marks, counsel for the Baptists, declares there would be no conflict with "freedom of religion" in allowing the church stations. Citing pertinent decisions of the Supreme Court, the brief concludes the First Amendment "strongly favors" grant of the petition. It further asked that the Commission disclose the "specific grounds" for believing the grant may be unconstitutional so that the questions involved may be argued.

Among the numerous points raised in discussing the issue, the brief cites a long list of examples of state recognition of the needs of religion. These include taxation relief, broadcasting preferences, social security exemptions, permission to attend parochial in lieu of public schools, parochial hospital grants, provision for chaplains in government activities, etc.

It points out that FCC now licenses 17 AM and FM stations, commercial and noncommercial, to religious institutions, including

(Continued on page 42)

A Sour Note

New York.

Editor, VARIETY:

Please start a campaign to improve background music in radio shows. Not only are thousands of musicians out of work due to the current practice of hiring an organist or a band of two players, but the quality of the music is generally so low that the production suffers.

Even soap operas could stand a good score. The B pictures have them.

Anonymous.

Shouse, Dunville Realignment In New AVCO Setup

The Aviation Corp.'s board of directors last week elected James D. Shouse to its executive committee, with Robert E. Dunville succeeding him as president of the Crosley Broadcasting Corp., of which Shouse remains board chairman and chief executive officer. Already an AVCO veepee and board member, Shouse becomes one of three management members of the committee charged with corporate supervision of the firm's operating divisions and subsidiaries. As the new Crosley chief, Dunville has the administrative responsibility of clearing channel WLW, Cincinnati, and TV and FM outlets in Cincinnati, Dayton and Columbus, O.

Shouse joined the Crosley organization in 1937 as veepee in charge of broadcasting, was named president in 1946 and elected board chairman last year. Dunville came with him from KMOX, St. Louis, as an assistant, and filled post as WSAI's general manager. Since 1944 he's been veepee and general manager of all Crosley stations.

Third St. Louis FMer Throws in the Sponge Within Space of 3 Weeks

St. Louis, Nov. 22.

KXLW, St. Louis County, last week notified FCC that it was discontinuing its FM broadcasting facilities and had sent its license to Washington. It is the third station in the St. Louis area to toss in its FM license within the past three weeks.

KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer) was the first to relinquish its FM license. A week later it was followed by WIL, operated by the Missouri Broadcasting Co. in Hotel Chase.

KXLW broadcast its FM programs seven days a week between 5:55 a.m. and 9 p.m. The station went on the air Jan. 1, 1948. Conclusion is FM broadcasting does not pay off here.

NBC's Frey Is Tossed Party on 25th Anni

Marking his 25th anni in radio, George Frey, who has been elevated to director of television sales for NBC, was tossed a dinner party last Thursday (17) night on the 67th floor clubrooms of the RCA Building, N. Y., by his friends within the NBC company. About 50 persons joined in the tribute.

Frey joined WEAF (now WNBC) back in November, 1924, when it was owned by A.T.&T., moving into the NBC operation Nov. 1, 1926, when RCA acquired the station.

NBC board chairman Niles Trammell presented Frey with a handsome watch.

Gray on Petry Board

Philadelphia, Nov. 22.

Gordon Gray, v.p. and sales director of WIP, has been named to the board of directors of Edward Petry & Co., station reps with headquarters in New York.

CBS Facing Hour Loss on Sundays

Longines-Wittnauer, the watchmakers, have indicated to CBS that they're dropping the two half-hour Sunday afternoon radio shows upon expiration of the present contracts Dec. 18. Shows will have been on the air for a year.

Sixty-minute loss in billings represents a blow to the web in these days of tightened budgets, and practically leaves the web bereft of Sabbath afternoon sponsored programming.

Longines has been sponsoring the 2 o'clock segment with Michel Piastro's Symphonette, while the 5:30 niche has been occupied by Wittnauer, featuring the Choraleers.

Twin City Oilman Buys WLOL Time So He Can Get N.D. Game Pickups

Minneapolis, Nov. 22.

Will Jones, Morning Tribune columnist, discovered that Ignatius O'Shaughnessy, wealthy Twin City oilman, "has been putting $1,000 on the line this season for the privilege of hearing Notre Dame football games on the air."

O'Shaughnessy sponsored two of the games over local radio station WLOL himself, paying $1,000 for each broadcast. He didn't want any commercials on the show, didn't even ask to have his name mentioned, Jones said. The announcer went ahead just the same and mentioned that the games are "brought to you by I. A. O'Shaughnessy," according to Jones.

Art Murray, another Notre Dame fan, also will sponsor the remaining two Notre Dame games broadcasts, but will have commercials for his restaurant on them.

CBS' 'Half Way'

CBS is auditioning a new daytime cross-the-board serial called "Half Way to Heaven" which may either go on sustaining or be pitched up to agencies for possible sponsorship.

Set for the cast are Alexander Scourby, Martha Alexander, Mary Jane Higbee and Myron McCormick.

ARDE BULOVA'S TIME RUNS OUT

WNEW Sale Follows N.Y. Pattern; One of the Top Trade Secrets of Year

The station turnover in the New York City metropolitan area hit an accelerated pace last week with the announcement that Arde Bulova and Milton Blow had sold WNEW to the station's operators, Bernice Judis and Ira Herbert, along with William S. Cherry, Jr., who will be proxy of the new corporation.

Negotiations for the sale of WNEW were one of the top trade secrets of the year, hitting the industry with a stunning suddenness. Fact that WNEW has achieved the appellation of the nation's "razzle-dazzle station" because of its ability to parley new and unpredictable techniques into one of the most profitable indie operations in America, has made the sale all the more surprising.

It was the Judis-inspired techniques in developing an AM pattern of operation in the face of television inroads in the key TV market of the world, that established in the minds of the trade the fact that there would always be a place for a WNEW-type of operation regardless of video's expansion.

Other stations in the Gotham market haven't found the going so easy, resulting in an unprecedented turnover of recent months.

The Scorecard

In addition to WNEW, Bulova also sold his WOV bilingual N. Y. station a few months back to Richard O'Dea, Ralph Weil and Arnold Hartley, thus making it, like WNEW, an ownership-managed station.

The recent turnover scorecard in the Gotham area also includes WINS, sold by the Crosley Corp. to Generoso Pope, who in turn is relinquishing his WHOM multilingual station. In addition WLIB was sold recently by Dorothy Schiff to a corporation headed by Morris Novik. Further, Donald Flamm recently disposed of his

(Continued on page 42)

ABC Proxy

Mark Woods

has an amusing piece on

The Mark Woods Literary Test

. . .

in the upcoming

44th Anniversary Number

of

VARIETY

MBS' Streamlined Format Speeded; Benson Exits Sales

Further streamlining of Mutual, calling for a smaller staff and greater centralization of activities in New York, is behind the resignation of national sales manager George Benson. Prez Frank White's tightening up, a departure from the geographical division concept of ex-proxy Ed Kobak in favor of making Gotham the hub of most MBS operations, has brought a reshuffling in the sales and station relations departments.

Early this week the MBS sales force held meetings at headquarters to learn the new administrative picture. Working under sales veepee Ade Hult (who replaced Jess Barnes) will be eastern sales manager Duncan Buckham and Carroll Marts, who will remain in Chicago to head sales activities there. Benson will not be replaced.

As part of the plan, regional sales offices are being shuttered. Howard Cann, of the Philly office, will spend most of his time in N. Y. and commute frequently to Philly. Charles Godwin, who headed up the Atlanta sales branch, has been brought up to N. Y. for a station relations post. The Detroit operation was washed up a couple of months back.

Same let's-do-it from N. Y. idea is reshaping the station relations setup. Men have been pulled in from Oklahoma City, Atlanta and Chi. Working under station relations veepee Earl Johnson are Robert Carpenter (east), Godwin (south), Roy Danish (midwest) and with the Don Lee network handling the Coast and Yankee taking care of New England.

The pared-down administrative setup finds MBS with three less veepees than a year ago. Executive v.p. Bob Swezey and research v.p. E. P. H. James have not been replaced, while Barnes veepeeship was taken over by another v.p., Hult. The web saves a considerable piece of change by dispensing with the three veepees and some of their staffers, the regional offices and the national sales directorship.

Benny a CBS Idea Man, Too

Hollywood, Nov. 22.

In line with Bill Paley's new policy of making "every act a CBS guest star" by integrating the web's comedy stars into various shows, it now develops that Jack Benny, Paley's "No. 1 capital gains personality," may also move into the picture in a sort of semi-administrative capacity as well.

As part of the CBS pattern to provide a lift for the Wednesday night triple-threat bracketing of Groucho Marx, Bing Crosby and Burns & Allen, it's known, for example, that Benny intends to lend a "creative idea" assist to B&A on the week-to-week formulation and development of their comedy program. The move, it's understood, is over and beyond Benny's own personal regard for George Burns, whom he considers as a "showman's comic," and is believed to tie in directly with Paley's new concept of extra-curricular creative activity for his stable of top-priced stars.

In addition, Benny is providing an in-person hypo for other Columbia stanzas, such as guesting with Amos 'n' Andy, Red Skelton, a surprise walk-on for the Ed Wynn kinescoped teevee show, etc.

The Wynn TV integration was trailerized last Sunday (20) when the elder comic guested on Benny's stanza.

Bart McHugh to JWT

Bart McHugh, Jr., will join the radio-television-film dept. of the J. Walter Thompson agency starting Dec. 1.

McHugh until recently was in radio and television dept. of Music Corp. of America from which he resigned after a 16-year tenure.

Can. Church Beefs To Lever Bros. as Soaper Ousts Religious Show

Montreal, Nov. 22.

With a phone call to Charles Luckman, prez of Lever Bros., last Friday (18), the Rev. R. W. Rattles, pastor of Ottawa's Gospel Tabernacle, launched an attack against the encroachment of his church's broadcast time by the Lever-sponsored soap show, "Alan and Me."

Officials of CKOY confirmed that the Gospel Tabernacle program was being replaced by the soap opera, and station manager Edgar Guest said the Tabernacle had rejected the offer of an alternative half-period each Sunday morning.

WNEW SALE WINDS UP AIR HOLDINGS

With the sale last week of his lucrative ($2,900,000 billings a year) WNEW indie operation in New York for a consideration in excess of $2,000,000, Arde Bulova, the watch king, has relinquished his last grip on his onetime radio empire, which a few years back found him in possession of six stations in the populated northeastern section of the country. With the station netting about $300,000 a year after taxes, the WNEW transaction, it's conceded, merits the "best buy of the year" award.

Sale of WNEW to a corporation including Bernice Judis, the station manager, Ira Herbert, WNEW sales veepee, and a group of Providence, R. I., businessmen, headed by William S. Cherry, Jr., wealthy department store owner, is also expected to cue the retirement of Harold LaPount, onetime member of the Federal Radio Commission (predecessor of the Federal Communications Commission) who for years has handled all of Bulova's radio affairs. Cherry is also owner of WPRO, CBS affiliate in Providence. He owns 42% of the new WNEW corporation, with Miss Judis and Herbert down for 12½% each.

Only a few months back Bulova divested himself of his second ci-

(Continued on page 42)

Anybody Interested?

With Milton Blow disposing of his share of the WNEW, N. Y., ownership along with principal stockholder Arde Bulova, it isn't likely that there will be a stampede among agencies to grab off the WNEW account when, as is expected, Blow also relinquishes the account.

All told, the billings come to about $25,000 a year. Blow, for one, doesn't play around with those kinds of accounts (at 15% it gives him an annual take of $3,750). It was strictly one of those "nuisance" billings predicated on his part-ownership of the station.

CBS Woos Camel

CBS is pitching Camel a five-minute musical stanza with Vaughn Monroe following Pillsbury's cross-the-board "House Party," which moves over from ABC Jan. 2. Camel already sponsors Monroe in a Sat. night half-hour musical.

If the ciggie outfit doesn't take the capsule show, web may fill the slot with columnist Ed Sullivan or comic Bob Burns.

NBC's 'Summer in November' Formula, Prepping 26 Prefab Shows (All New) To Rush Into '50 Hiatus Breach

NBC last week embarked on a creative program splurge which is designed even to top last summer's $1,000,000 outlay for properties and personalities. Program chief Tom McCray brought in the full NBC program contingent to New York headquarters, including Coast and Chicago production execs, for a week of indoctrination in NBC's newly-conceived "streamlined" package operation.

Under the new directive, as outlined by McCray, to make the network the most effective package operation in the business, 26 shows have thus far been approved for immediate audition. There's a strong likelihood that a majority of the shows selected will be taped well in advance of any summer spots that may open up.

All the shows will get the Schwerin pre-test treatment before hitting the air, so that the only problem involved will be setting station lineup and getting time period. This, it's known, has long been one of McCray's most cherished aims, and will in addition relieve the crowded studio situation which severely curtailed program operations last year.

Thus, NBC expects that by the time a client begins to think of a hiatus, the web will have a pre-tested, prefabricated show ready to go, in a wide price range, for presentation to bankrollers anxious to get off the expensive summer program hook. The network thus feels there's a possibility that it can reduce the number of advertisers taking a hiatus or immediately resell the time left vacant by cancellations.

Particularly significant in the overall scheme is NBC's decision

(Continued on page 40)

Radio Producer

Hi Brown

Thinks that

The Listener Gets Away With Murder

. . .

another byline feature in the forthcoming

44th Anniversary Number

of

VARIETY

CBS' $5,000,000 Bonanza Cues Pre-Yule Joy

The sale of "Life With Luigi" to Wrigley last week climaxed a four-week period of CBS sales activity which poured a total of $5,000,000 in gross time sales into the network's AM and TV coffers. In these days of bankroller cutbacks and hard-to-sell time periods, the multiple activity on the sales front has inspired some pre-season Yule cheer around the network.

The radio-video billings scorecard for the month, in addition to the "Luigi" sale, includes such lucrative items as the bankrolling of the "Ken Murray Blackouts" TV show by Anheuser-Busch (Budweiser Beer) in a talent-time deal said to involve a $1,000,000 annual tab. The Columbia tally for the past 30 days reads four hours of AM network time sold (two evening periods, an afternoon 30-minute segment and five quarter-hour daytime slots). In addition a one-time broadcast has been purchased by Gillette for coverage of the Orange and Rose Bowl games, Jan. 2.

The Ken Murray show will get a 60-minute Saturday night telecast starting Jan. 7. Other video items include the Ford Co. sponsorship of the UN daily session, representing a $100,000 sponsor outlay; the Longines bankrolling of a TV-AM Thanksgiving program

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Everybody Loves 'H'wood Calling'

Just when it seemed that NBC was despairing of its Sunday evening hour-long "Hollywood Calling" giveaway and speaking in terms of wrapping it at the end of the year, network brass, along with some top elements within the pix business, have reversed themselves.

Change of heart stems from a variety of factors, i.e. the spiraling of the rating from 2.9 to 6.1 within the space of three weeks, making inroads on CBS "Our Miss Brooks," client feelers on sponsorship of the first half-hour (second half is bankrolled by Group Wathes), the possibility of George Jessel taking over the emcee role permanently, and bullish expectations among the Hollywood studio hierarchy. Darryl Zanuck, the 20th-Fox top studio impresario, wants to guest on the show to make some of the phone calls, to tie in with "Calling's" pix format, and Jessel has been whopping up the show since his recent guest emcee spot and is interested in moving in permanently.

In addition, show's format will be revised to allow for a weekly graboff of the $5,000 jackpot (cash only, merchandise being eliminated) and with accent only on current pix.

Meanwhile, the opposition Jack Benny CBS show remains near the top of the Hooper heap.

CBS' On-the-Air Clearing House For Sale of Acts Via 60-Min. Show

CBS is setting itself up as a clearing house for the sale of lesser-known acts to nitery impresarios, small clubs, social directors, opera impresarios, and for cruises, one-night banquet occasions, etc. It will all be done via a new hour-long series on the network, with the audition show to be plattered Dec. 1. It's planned as a Tuesday night simultaneous AM-TV showcase, with Lester Gottlieb producing, Alex Leftwich directing the video version and Bruno Zirato directing the sound broadcast. Robert Q. Lewis will emcee the show, with music by Ray Bloch's orch. Web is still unsettled on a title.

Idea stems from the multitude of letters received from the web making inquiries about acts and where they can be obtained. Requests come from bistfaces around the country and others in various realms of show biz (cafes, banquet managers, cruise managers, etc.) who because of the rain element bypass the major talent agencies. They figure that with such shows as Arthur Godfrey's Talent Scouts, "This Is Show Business," "Inside USA," 54th Street Revue, etc. probably more acts pass through the Columbia portals than any other show entrance.

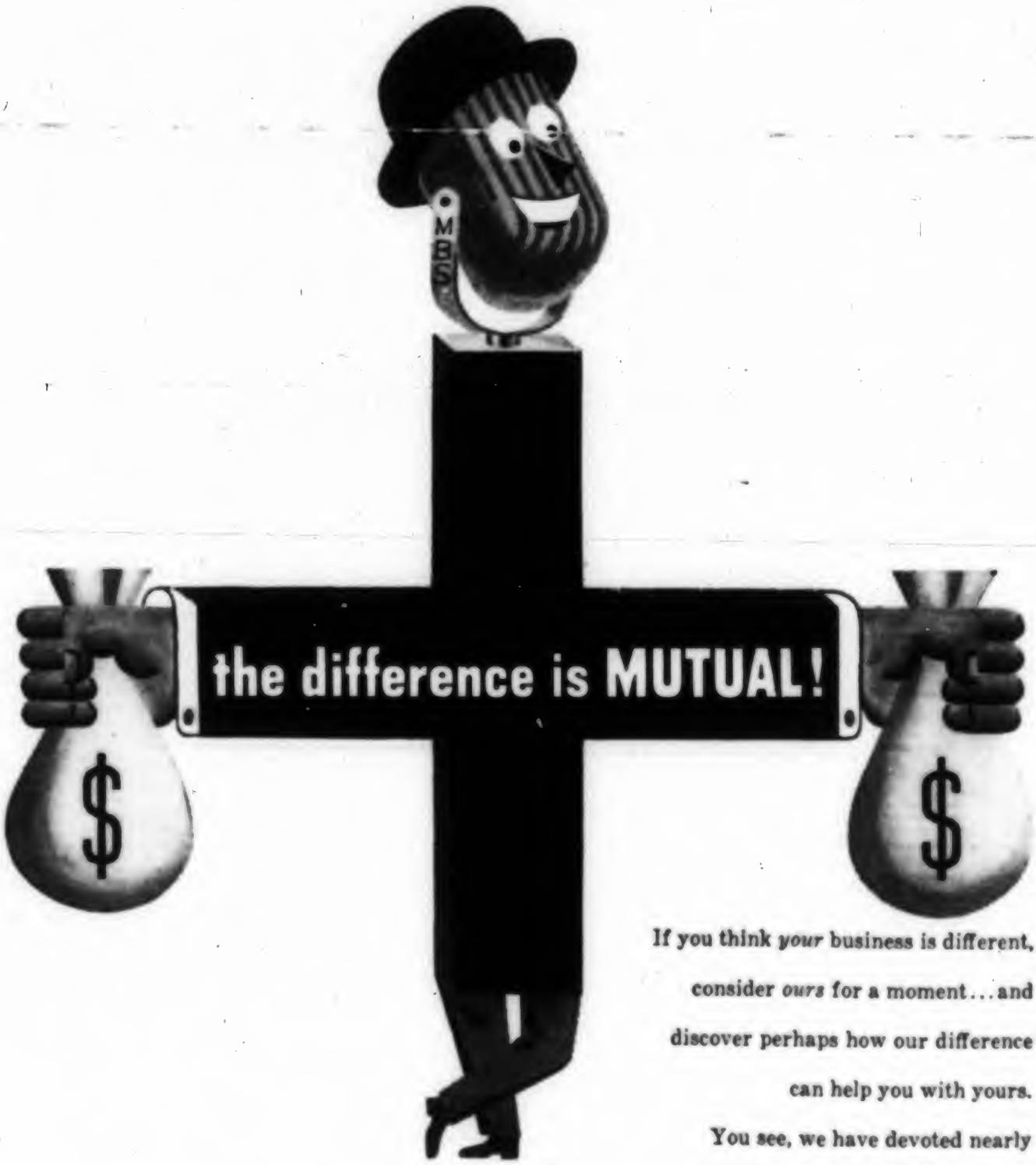
Thus, if someone wants an act similar to the Three Suns, but one which comes at a cheaper price, CBS will showcase such an act, along with the gas requesting the act, who will be brought in to New York as a participant on the show. The actual transaction will then be effected on the basis of the performers (though terms won't be aired) with the "act shopper" privileged to buy the act on the spot or take a 48-hour first refusal option.

CBS believes it's got a program that's an "inside show biz" natural and should give wide employment to acts otherwise lying around idle.

So What's Wrong?

Quincy Howe, Norman Corwin, James Lawrence Fly and H. V. Kaltenborn will kick the gong around the night of Dec. 16 at the Harvard Law School Forum in Cambridge.

Corwin is the only one scheduled to talk on the subject of radio. Topic: "What's Wrong With Radio?"



If you think *your* business is different, consider *ours* for a moment... and discover perhaps how our difference can help you with yours.

You see, we have devoted nearly 15 years to the business of being a different kind of network.

This gives us quite an edge, in these times when extra-efficient, better-than-average marketing techniques are required.

And it gives *you* several new ways—all of them well tested—to make your dollars do double duty.

For instance...

On no other network can you raise your sales voice in 500 transmitter-markets—300 of them being the *only* network voice in town. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you enjoy maximum flexibility in selecting your station hook-up... routing your program as you route your salesmen. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you locally—at no extra cost—tell your customers *where* to buy what you are selling, as well as why. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you buy the proven benefits of coast-to-coast radio—and save enough to explore the high promise of television too. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you s-t-r-e-t-c-h your hardworking dollars to the point where you get *six* listener families for the price of five. On Mutual you can...**The Difference Is MUTUAL!**

These are five of the points which add up to a big plus for the Mutual advertiser. Interested in the proof of any or all of them? Let's sit down together and discuss our differences.

the **mutual** broadcasting system

CBS Comes Off Better in Color Tests, But Try and Get RCA to Admit That

Washington, Nov. 22.

CBS and RCA demonstrated their color systems in side-by-side comparative tests before the FCC yesterday (21), with CBS again showing pictures of better fidelity and stability. But only Columbia would admit it.

The brand of tint displayed by CBS was about the same as it showed in separate demonstrations here last month. RCA color was somewhat improved over its earlier performance, but when subjected to simultaneous comparison of identical program material its deficiencies became apparent.

Comparison of color fidelity of the two systems was made easy by having both CBS and RCA cameras trained on the same subjects at the studio, permitting observers to watch the pictures of the two processes at the same time on receivers placed immediately next to each other. Problems anticipated in arranging simultaneous telecasts, it developed, were not as great as feared.

Dumont cameras also televised the programs to provide comparison between color and black and white and between monochrome reception of colorcasts as compared to monochrome pictures from black and white transmission.

Reporters viewing picture reception from the RCA and CBS cameras noted considerable disparity in color reproduction by the two systems. The gold trunks of a wrestler showed red, green and yellow on RCA. His red trunks sometimes registered purple.

Comparative Colorcasts

In comparative colorcasts of a program showing Ernest K. Lindley interviewing members of the

(Continued on page 41)

Public TV Guinea

Washington, Nov. 22.

FCC today (Tues.) asked all color tele manufacturers to place color receivers in the public's hands for intensive tests under home conditions. Commission also asked radio manufacturers generally to cooperate in projected tests by turning out experimental tint receivers and converters.

Manufacturers were also requested to begin making and testing equipment to receive TV signals in the proposed 42 new ultra-high frequency channels, due to be allocated next year. It was indicated testing areas would be around N. Y., Washington, San Francisco and possibly Philly. FCC also announced, despite RCA objections, a device it has invented which may affect the color picture.

CLEVE.'S 3D, WXEL, SET FOR DEC. 17 BOW

Cleveland, Nov. 22.

Cleveland's third television station, WXEL, will formally go on the air Dec. 17. The new station will be the basic outlet for the DuMont Network and will also feature programs from Paramount, WPIX, and a second crack at ABC and CBS.

Test patterns have been underway since Oct. 31 on channel 9. Herbert F. Mayer, president of the Empire Coil Co., Inc., of New Rochelle, N. Y., is owner of the station. Executive staff members include Russell Speirs, program director; Thomas Friedman, chief engineer; Franklin Snyder, commercial manager, and Barbara Snyder, public relations.

The station's studios are located at the transmitter's site in suburban Parma.

This city's other two TV outlets are WEWS, Scripps-Howard, which previously had the DuMont net along with CBS and ABC, and WNBK, the NBC outlet.

O'Keefe Mulls TV Show

Cleveland, Nov. 22.

Walter O'Keefe, here for his Food Show presentation of "Double or Nothing," says he's contemplating a television program next year. As yet, he's not disclosing just what type of format the show will follow, but he's certain it "won't be a show depending on a written script."

Buff's TV Set Sale Spurt

Buffalo, Nov. 22.

Sales of televisions sets in the Buffalo area hit a new high during October when 8,190 receivers were put into operation. This raises to 44,954 the total number of receivers in use.

Total figure includes residential installations of 42,120 sets with 2,012 commercial installations and 822 in dealers' stores.

Pye Into American TV Parts Market

Washington, Nov. 22.

The British firm of Pye, Ltd., of Cambridge, England, yesterday (21) demonstrated to the FCC television equipment with which it intends to enter the American market. B. J. Edwards, technical director of the company, said he hopes to sell $5,000,000 worth of transmitters here annually. Although Pye used its own receivers to demonstrate its picture quality, Edwards said the company would not attempt to compete in the American set market.

Company demonstrated two types of TV cameras, several control units and 16 mc telecine film. Prices for Pye equipment, Edwards said, will run to 10% to 15% lower than comparable units produced here. Equipment, designed to operate on American TV standards, will be sold for advance shipment in view of the video freeze.

Edwards said Pye's interest in exporting here is to aid Britain in obtaining dollar purchasing power. Company brought a crew of eight engineers for showings in Washington this week and in New York early in December.

PAUL FRANKLIN AS RWG NATIONAL PREXY

Paul Franklin, early president of the Radio Writers Guild and member of its Coast council, was elected RWG national president Thursday (17).

For the eastern region Shelly Stark, the union's TV rep, was voted veepee. Freelance scripters elected to the eastern council are: Eric Barnouw, Jack Bentkover, Hector Chevigny, Julian Funt, Philo Higley, Webb Kelley, Dave Kogan, Pete Lyon, Bob Newman, Arnold Perl and Howard Rodman. Staff writers elected to the council are Ira Marion (ABC) and Norman Ober (CBS).

Kelley, Perl, Rodman and Stark were also elected to the Authors League council.

Chi WGN-TV Skeds Still Another Giveaway Show

Chicago, Nov. 22.

Still another giveaway has been scheduled by WGN-TV. Newest entry is a Sunday half-hour video disk-jockey stint, "Stop the Record," starting Dec. 4.

Franz Weigle will ride herd on the platters, and while the disk is spinning TV screen will show several clues on song title. Weigle will make phone calls until the tune is identified by the viewer. Prizes will be awarded winners, and Weigle will give as consolation prize his recordings, "My Diary of Broken Dreams."

Program, packaged by Rose Dunn and Stanley Joel, will be sold on a participating basis. Reported fee of $85 gets the advertiser the three-minute disk followed by a one-minute commercial.

Fort Worth — Harold Hough, director of WBAP-TV has announced the latest TV set count for the Fort Worth-Dallas area as being 20,800 sets as of the first of the month.

'54TH STREET REVUE' GETS CBS REPRIEVE

CBS-TV's "54th Street Revue" has been given a last-minute reprieve by the web on the basis of a hefty rating jump and new sponsor interest. Hour-long show, now aired alternate Friday nights at 9, was up for cancellation this month but CBS has now extended it through Dec. 23 and hopes to have a bankroller lined up by that time. Show's Pulse rating in N. Y. jumped from an 11.5 in September to 15 in October and the share of audience last month was a respectable 20.9.

Decision to sustain the program for another month leaves up in the air CBS-TV plans for three other programs. Web has tabled temporarily its idea of building a half-hour weekly comedy series around Al Bernie, star of "54th Street." It has also decided to delay the setting of a starting date for a show to star Robert Q. Lewis and for the kinescope airing of "Yours Truly, Johnny Dollar," which was to have been adapted from the Coast-originated radio program. Latter two shows, each a half-hour in length, were originally slated to fill the time to be vacated by "54th Street."

3,750,000 Sets Seen Produced Next Year

Washington, Nov. 22.

With factories now turning out 90,000 receivers a week, the Radio Manufacturers Assn. is making a conservative prediction the industry will produce 3,750,000 video sets next year. The figure is in contrast to frequent estimates before the FCC during the current color hearings, that production will total 5,000,000 sets.

RMA's estimate was made at a board meeting in New York last week, on the basis of expected availability of cathode ray tubes. It was recalled the industry had anticipated, on the same basis, that the 1949 video set turnout would be 2,000,000. This figure was passed the first 10 months of the year. The tube bottleneck has apparently been broken.

October output of TV sets was estimated last week at 350,000, a new high and about 35% over the previous record month of September. Pre-Christmas trade "of boom proportions" was held responsible for the peak volume.

RMA estimated its member output, which accounts for 80 to 85% of the entire industry, at 304,773 sets during October and 1,707,613 sets for the first 10 months.

Association also reported "a revived market" for radio receivers, with combination FM-AM and FM only sets at the highest mark since February and AM receivers at the highest point since March. Production of FM-AM and FM sets totaled 83,013, with an additional 50,545 TV sets equipped with FM reception facilities. Output of AM sets approximated 587,000.

Total set turnout—radio and TV—by RMA during February was 975,053, the highest of any month this year.

EXEC-STUDDED HOOPLA FOR WSAZ-TV PREEM

Huntington, W. Va., Nov. 22.

Huntington's first television station, WSAZ-TV, launched commercial operations last Tuesday night (15) with a special dedicatory program attended by top local and state dignitaries and execs of NBC, one of the four webs with which the outlet is affiliated. Speaking at the opening were NBC prez Joseph H. McConnell, RCA prez Frank Folsom and West Virginia's Governor Okey Patteson.

First telecast featured an hour-long roundup of local talent as well as other TV features. Lawrence H. Rogers II, former sales promotion manager of WSAZ, is station and commercial manager of WSAZ-TV. William H. Packard is production chief. There are about 2,500 sets currently within transmission range of the station, according to latest estimates.

Coaxial Congress

Washington, Nov. 22.

Legislation by television was proposed by Sen. Alexander Wiley (R-Wis.) last week in the event Washington is threatened with atomic warfare. Members of Congress, he suggested, could vote by video from 30 to 40 scattered points in the nation.

The senator, an ardent advocate of dispersal of Government agencies from Washington, declared Congress should also consider the possibilities of "a mobile capital" operating from railroad trains "where legislators and key government officers could continue to direct the affairs of the nation."

Wiley conceded his proposal may seem "Buck Rogerish." But "the fantasy of yesterday," he said, "has become the reality of today."

He urged President Truman "to put some life in lagging efforts to disperse Government units, industry and the population." He also advocated that Congress provide funds to facilitate decentralization and that state and city agencies make plans to spread out housing and factories.

Government agencies, he said, "alternately shock us with grisly reports about what an atomic bomb will do to Washington or New York, and then give us a sleeping pill of smugness, so as to assume that it can't happen here."

Committee to Draft Standards For Color Video Is Proposed

Washington, Nov. 22.

Creation of a new National Television System Committee, along the lines of an industry group which drafted standards for black and white video (in 1941), will soon be proposed to the FCC to help out with freeze and color problems.

Plan was voted last week at board meetings in New York of the Radio Manufacturers Assn. It calls for immediate establishment of a group of top engineers in video and electronics fields who would be charged with, (1), presenting data on UHF allocations and lifting the freeze on VHF and, (2), recommending basic standards for future development of color.

Raymond C. Cosgrove, RMA prexy, pointed out that a similar committee, at FCC request, formulated standards in pre-war for a service "which has permitted steady growth and improvement in the art of television. We believe a similar procedure for color television, while it is still in the experimental stage, will have equally constructive results."

Cosgrove said "much additional information" on color research has become available since he testified before the FCC at the beginning of the current hearings. "While it is clear that color television is not ready for commercial application at present," he declared, "it is equally clear that progress is being made and that the time for a meeting of minds within the industry is at hand so as to expedite the ultimate solution of various problems with which the FCC is confronted, including allocations, color, etc."

RMA said it will initiate and finance the engineering studies but that engineers from all branches of the industry will participate, including non-RMA companies, broadcasting interests and qualified technical organizations. FCC will be invited to send representatives to committee sessions and the agency will receive regular progress reports on operations.

DuMont Net $1,676,000 For 40-Week Period

Net profits of Allen B. DuMont Labs for the 40 weeks ending Oct. 9 totaled $1,676,000, as compared to $1,421,000 during the same period last year. Earnings, after deducting preferred stock dividends, represent 75c per share divvy on common stock, as compared to the 70c divvy in 1948.

While the earnings statement did not break down DuMont's broadcasting operation from the manufacturing operation, it is known the network is still running at a loss. DuMont board declared a regular quarterly dividend of 25c per share on preferred stock, payable Jan. 1 to stockholders of record Dec. 15. Divvy of 50c per share on common stock was declared payable Dec. 22 to record of Dec. 1.

CBS Acts In Clearance Snag

CBS television, which has lost several top shows to competing networks through its inability to clear time on affiliate stations, this week merged its sales service and station clearance departments for video. According to CBS-TV sales chief David V. Sutton, the move was taken to provide "a more efficient and effective operation," and it is believed one of the primary functions of the new unit will be a stepped-up procedure for time clearance.

Unlike NBC, CBS has few primary affiliates in single-station areas. As a result, it has had considerable difficulty in obtaining time on enough stations for certain shows. Because of this, it has lost "We, the People" to NBC-TV, with the latter web also snaring "Original Amateur Hour" and the upcoming Kay Kyser show for the same reason. CBS, on the other hand, was able to clear time on 54 stations for the Ken Murray Blackouts, since that show will have little competition in its Saturday night slotting from the other webs.

Herminie Traviesas has been put in charge of the new operation. Bob Wood will continue to function as station clearance chief and will also continue to represent CBS-TV in cable allocation meetings.

RALPH BYRD AGAIN SET AS DICK TRACY

Hollywood, Nov. 22.

Ralph Byrd has been set to play the role of Dick Tracy once more. Byrd will handle the role of super sleuth for P. K. Palmer, who has obtained television rights to the comic strip from the Chi Trib-NY News Syndicate.

Byrd has played Dick Tracy in two RKO pix and in two Republic serials. Actor also handled same chore for Vallee Video, which had tevee rights to Tracy prior to Palmer. First film will be rolled Friday. ABC-TV has optioned the series, which will be beamed only if sponsored.

NBC Acquires 'Women' For Wkly. Video Series

Television rights to "The Women," play penned by Claire Booth Luce, have been bought by NBC-TV, which plans to build a once-weekly, half-hour video series around it. Richard Berger, former producer for Columbia and RKO Pictures, will handle the program as his first assignment under his new producer's contract with NBC.

Berger is now casting the production and hopes to turn out a test kinescope on Dec. 8. NBC staffer Hal Keith will direct, with Bob Tallman, former writer on the "Sam Spade" radio series, handling the scripting. Play was made into a feature film several years ago by Metro, which thus controls film rights. As a result, it is believed the series will not be available for networking via the kine process.

WFIL-TV's Gal Gabber

Philadelphia, Nov. 22.

Lois Dow McLaughlin, actress and fashion expert, is giving a weekly program devoted to women's interests over WFIL-TV, Wednesdays at 7:35.

Miss McLaughlin appears under the name of "Peggy Towne" in a program tabbed "Towne Topics with Peggy."

SCRIPTERS IN TV TUG-OF-WAR

Soft Pedal Stuff?

Sudden cutbacks or complete elimination of television space in screen fan mags has cured no little eyebrow raising in video circles. Particularly in view of the fact that only a year ago the mag publishers embraced coverage of the new medium with an enthusiasm that sparked complete change in formats and mag titles.

Silver Screen mag is dropping the television column it has been carrying under Jinx Falkenburg's byline. Reason given was that the reader interest had dropped. (Only a year ago the mag reported it was one of the most popular features in the book.)

Some time ago, Screen Guide, which had even gone so far as to change its title to Screen and Television Guide, dropped its four-page television section. Reason given was that the section didn't attract advertisers.

Actually, it's reported that in both instances the moves stemmed from film company pressure to soft pedal the video stuff—or else.

Set Mfrs. May Double as Bankrollers To Spot More Sports Events on Video

Television set manufacturers still convinced that sports events constitute one of the chief lures to prospective buyers, may step in to fill the void caused this year by the lack of sports sponsors on video. RCA prez Frank M. Folsom is huddling this week with NBC prexy Joseph H. McConnell to determine how RCA might bankroll some events on that web this winter. Other manufacturers are expected to follow suit.

Entire status of televised sports looked more confused than ever this week, with promoters still at odds among themselves as to what effect TV has on their gate receipts. Both the Big 10 and the Eastern Collegiate Athletic Conference are slated to talk out TV's supposed menace at their winter conferences next month, with the possibility they may decide to ban video from all major college games next fall. In Los Angeles, owners of the L. A. and Hollywood baseball teams are flirting with the idea of permitting telecasts of only the first half of each game, while UCLA, on the other hand, this week sold rights to 14 home basketball games to KTTV.

Even if promoters okay TV, broadcasters are still not certain they can put the events on the air. Chief rub, at least for the network stations, is the conflict with their regularly-scheduled commercial

(Continued on page 39)

Video's 200G Turkey Spread

Three advertisers who will bankroll special one-shot Thanksgiving Day television shows tomorrow (Thurs.) will spend a total of over $200,000 for time and talent on the offerings. Elgin-American, which will have its show on the full NBC-TV interconnected web from 8.30 to 10 p.m., plans to lay out about $120,000, while Hotpoint and Longines-Wittnauer, with their hour-long programs scheduled back-to-back on CBS-TV from 4 to 6 p.m., will spend another $80,000 approximately.

E-A, with George Jessel, Milton Berle, the Ritz Bros., the Charlisteers and Mata and Hari already signed for the show, this week added Phil Regan and Frances

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RCA CHANGES MIND, 'KUKLA' TO STAY ON

"Kukla, Fran and Ollie," half-hour video puppet show now aired across-the-board on NBC-TV, will not take that two-month winter hiatus as originally planned. RCA, which sponsors the show three days a week, has nixed the idea on the assumption it must sustain its advertising on a year-round basis for top results.

RCA is mulling the possibility, however, of dropping one day a week from its bankroll schedule on the program, but it is reported that NBC has several other clients in line to pick up the tab as soon as an opening occurs. Sealtest Dairy now bankrolls the show on the other two days each week.

Benny Rubin

humorously discourses on the

Televiscious Circle

. . .

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

Skouras Sees TV As Boon to Pix

St. Louis, Nov. 22.

In the hotel where he began his livelihood as a bushboy, Spyros P. Skouras, head man of 20th-Fox, last week, as guest speaker of a Chamber of Commerce dinner, declared that, contrary to the prevailing opinion that television will be detrimental to the motion picture industry, he is confident it will be a boon to the industry.

"Television sets will be eventually installed in 20,000,000 homes in the U. S., and, probably, in hundreds of millions of homes throughout the world. When this occurs, either television will absorb motion pictures and radio, or motion pictures will absorb television. There

(Continued on page 41)

Balto TV Auction Nets 16G for Families Of Firemen Who Lost Lives

Baltimore, Nov. 22.

An allnight video auction on WMAR-TV, raising funds for families of four firemen killed the previous week, garnered $16,000 in gifts and bids for merchandise last weekend. Telecast on the Sunpapers outlet started at 9.30 p.m. Saturday (19) and continued through 5 a.m. Sunday with 50 station employees and 15 models handling pledges for merchandise contributed by city businesses, most of it donated during the special program.

Calls were received from Maryland, Virginia, District of Columbia, Delaware, Pennsylvania, with one coming from Minnesota—1,000 miles away. The Ripley w a s checked by the telephone company. Saturday was proclaimed "Firemen's Family Day," with Mayor D'Alesandro urging all citizens to tune in the WMAR-TV auction.

213,273 Sets in L.A.

Hollywood, Nov. 22.

Tele set sales in the Los Angeles area for the first nine months of this year totalled 133,633.

This raises the overall set circulation to 213,273. Sales rose from 9,697 in January to 24,496 in September.

SCREEN, RADIO UNIONS BATTLE

A jurisdictional war among video writers, similar to that which has bubbled the organization of television performers, was narrowly averted last week, although the basic issues have yet to be settled. Flareup came over a blast by Erik Barnouw, former national president of the Radio Writers Guild, attacking a leaflet put out by the Television Writers Guild of the Authors League of America. However, the dispute was apparently patched up when the eastern half of the League's National Television Committee met Wednesday (16) and called back the leaflet.

Background of the problem is a tug-of-war between the Screen Writers Guild and the RWG, both of which are part of the League. Each feels it should have the job of handling video organizing. Back in '48 an east-west conference was held, but broke up over SWG-RWG hair-pulling. Last February the TWG was started by the ALA, elected a temporary executive committee and staged several craft meetings. However, its actual legal position within the League was ambiguous and it was never an official member guild.

Meanwhile both the SWG and RWG were looking daggers at each other and at the infant (more exactly, embryonic) organization. Therefore, in July the League cooled off the east-west cold war by a compromise that shelved TWG temporarily. A national television committee was set up, with 13 members in the east and 13 members on the Coast. Composition of the western region group is seven from SWG, three from RWG, two from the Dramatists Guild and one from the Authors Guild. Eastern division includes four from RWG, four from DG, two from AG and three from the TWG.

Idea was that all organizing for the present will be done by the national TV committee, that video scripters who are not already members of another League guild will be members of the ALA at large and that after contracts and minimums have been established the question of jurisdiction will be decided.

Leaflet Rekindles Ire

Matters would have proceeded smoothly after that, but an organizing leaflet prepared by the TWG aroused the ire of radio scripters. In a letter to "The Scriptwriter," organ of the eastern RWG, Barnouw said the pamphlet apparently indicated that "The TWG is now going ahead with a recruitment campaign as though the jurisdictional question had been decided."

Barnouw asserted that RWG members, seeing the document, "will feel they have been double-crossed." Formation of a separate TWG "is wasteful, foolish and inefficient," he added, declaring that RWG, with a full-blown organization in N. Y., Chi and L. A., "can start the job of TV organizing" on

(Continued on page 41)

SUN OIL INTO VIDEO, SEEKING SHOW FOR MEN

Sun Oil Co., which gave up plans to enter television advertising when foreign currency devaluation cut into its revenue from overseas, is back in the TV market. Refining company is looking for an hour-long program with male appeal, preferably to be aired Friday evenings.

NBC-TV, for one, is currently wrapping up such a program for submission to Sunoco. To date, though, no deal has been set. Oil company, if it comes into video, will join Texaco, which now bankrolls Milton Berle's "Texaco Star Theatre" on NBC-TV. Gulf Oil, which sponsors the NBC simulcast of "We The People," and American Refining, which has sponsored pickups of the Univ. of Pennsylvania football games locally over WPTZ, Philadelphia, for the last several seasons.

NBC, CBS Battle for Name Talent For Coast Video; Blackburn Eyes AM Stars, Pix Freelancers for TV

Dr. Allen B. DuMont

gives his views on

Color TV—10-20 Years Away

. . .

one of the many editorial features in the forthcoming

44th Anniversary Number

of

VARIETY

All-out battle to line up whatever talent is still available on the Coast for television, including some top name film stars, is shaping between NBC and CBS. Norman Blackburn, former NBC-TV program chief who was recently named head of the web's Coast video operations, leaves this week to assume his new duties. While he is not expected to attempt raiding any CBS contract performers, any talent he succeeds in pacting for NBC video will be regarded as partial compensation for the stars NBC lost to CBS William S. Paley during the latter's forays last year.

Although most of the film stars under contract to the major studios are still not permitted on TV, the number of freelance players appearing on video has been increasing steadily. Both they and some of the top radio names, however, have consistently refused to leave Hollywood to come east. With the quality of kinescope recording constantly improving, the webs are confident they can get the name talent for TV on that basis. As a result, the competition for and eventual signing of top line performers for video will take place on the Coast.

Execs of both NBC and CBS, meanwhile, are turning their attentions more and more to Hollywood as a major program origination point. Despite the headstart given TV in N. Y., they claim the wealth of talent still present on the Coast makes it impossible to write off Hollywood for the future. In addition, both webs, along with ABC-TV, are expanding their programming operations there with a view to building more network

(Continued on page 39)

CBS Hopes Murray Can Lick Sat. Blues

Television's Saturday night programming, still in the doldrums, will get its biggest hypo Jan. 7 when CBS-TV launches the hour-long "Ken Murray Blackouts" in the 8 to 9 p.m. slot. Show was recently bought by Anheuser-Busch, brewers of Budweiser Beer, who will sponsor it on an alternate week basis. Time and talent nut on the 26-week contract amounts to $1,000,000, believed to be one of the heaviest cash outlays yet made by a video advertiser.

Network programming execs have maintained for some time that Saturday should be a good viewing night for TV, since it is a "stay-at-home" night in many cities. With few exceptions, however, little has been done to take advantage of that belief. "Cavalcade of Stars," one of DuMont's top vaude shows, now holds down the 9 to 10 p.m. bracket on Saturdays and NBC-TV airs the Crosley-sponsored "Who Said That?" Saturdays from 9 to 9.30.

Ambitious plans of NBC-TV exec veepee Sylvester L. (Pat) Weaver for a three-hour lineup of top programming on Saturday nights is still in the hands of web salesmen. NBC hopes to sell it to 12 participating sponsors, each of whom would pay for a 15-minute segment.

Ronson Burning Both Ends in Unique Deal For AM-TV Simulcast

In a deal believed unique in broadcasting, Ronson Lighters this week pacted to sponsor the same program on radio and two competing television outlets simultaneously. Show is the half-hour quizzer, 20 Questions, which Ronson has bankrolled regularly on WOR, N. Y. radio station.

To hypo its pre-Christmas selling pitch, the cigaret lighter outfit wanted to corral as much video time as possible, but WOR (Mutual) doesn't have a TV network yet. As result, Ronson will put the show on the NBC-TV web, including WNBT, N. Y., while continuing to air it over WOR as well as WOR-TV. Deal with NBC runs five weeks, starting Saturday (26). For the simulcast, the show will originate from WOR-TV's studios along the New Amsterdam theatre, N. Y.

KLAC-TV to 70 Hours

Hollywood, Nov. 22.

KLAC-TV expands into morning programming beginning Nov. 28. "Eddie and Ev" will start program at 10 a.m. with platter spinning, gabbing with guests and product demonstrations.

Expansion puts KLAC to a total of 70 hours of programming per week.

Tele Academy Sets Up Awards

Hollywood, Nov. 22.

Academy of Television Arts and Sciences has set up nine Emmy awards for this year. There were only six awards meted out last year.

Awards have been set for the best live show, best kinescope show, most outstanding live personality, most outstanding kine personality, best film program filmed for teevee, best commercial of three minutes or less, live, film or kine, best public service, cultural or educational program. Remaining two awards are for station achievement and technical advance. All awards are for shows viewed in Hollywood.

Last year there were no kine awards and there was no differentiation between film programs and film commercials. There were,

(Continued on page 41)

XMAS, NEW YEAR'S TV ONE-SHOTS PREPPED

With those Thanksgiving one-shot shows now lined up for tomorrow (Thurs.), the networks have turned their attention to other upcoming holidays. NBC-TV this week parted with Ballantine's for an hour-long show New Year's Day and CBS-TV is lining up a big variety show for Christmas, which it will pitch to sponsors and their agencies as soon as it is completely cast.

Ballantine's, already the heaviest brewery advertiser in video, will sponsor a film roundup of the top news events of the last year on NBC, Jan. 1, from 5 to 6 p.m. Agency on the account is J. Walter Thompson. In signing the contract, Ballantine's staked out its claim to that hour each New Year's Day, hoping to make the show an annual affair. Program this year will be aired on 32 stations.

Messrs. Hooper and

1/ CBS evening programs have the highest average rating in radio today.

CBS average Hooper: 10.0; the next closest network, 8.1; and the remaining two networks an average of 5.9. On Nielsen, CBS rated 10.7; the next closest network, 8.6; and the remaining two, averaged 4.8

2/ CBS has most of the most popular programs—nearly three times as many as all other networks combined.

Hooper gives CBS 11 out of the "top 15"; the next closest network, 3; and remaining networks, 1. Nielsen gives CBS 15 of the "top 20"; the next closest network, 4; and remaining networks, 1

That's why advertisers agree CBS gives them the biggest

Nielsen do agree...

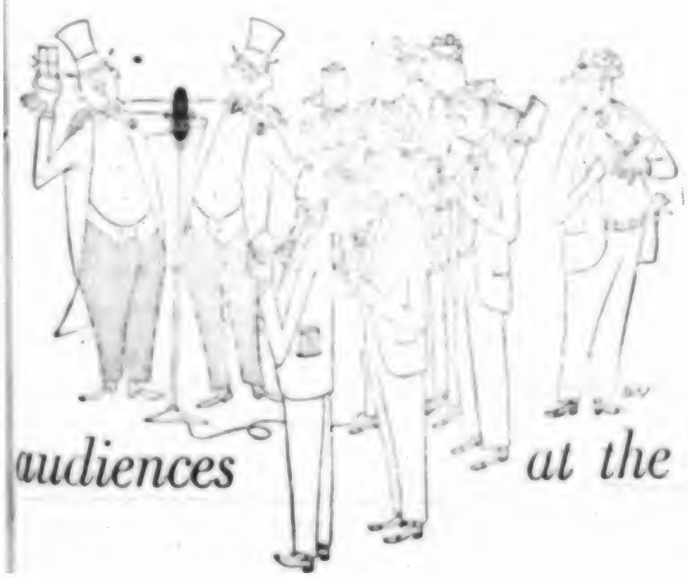
Source: Five network
[illegible] programs,
1948 and 1949
Hooper – October 1 – 15,21
Nielsen – Total Day report
(average audience basis)

3/ Over the past year, radio listening shifted heavily to CBS and away from other networks.

Hooper shows a 1[illegible] increase in listening to CBS over last year, a 20% drop for the next network, a drop for the remaining two combined. Nielsen shows a 16% increase for CBS, a 11% drop for the next network, and a drop for the remaining two.

4/ The average program that remained on CBS increased its audience over last season. The average show that didn't switch to CBS from the next network lost listeners.

Hooper [illegible] programs that [illegible] CBS [illegible] 7[illegible]. [illegible] the next network [illegible] 1[illegible]. Nielsen shows CBS up [illegible], the next network down 18%.



audiences *at the lowest cost in all advertising.*

Tele Follow-up Comment

METROPOLITAN OPERA
With Rise Stevens, Eleanor Steber, Erna Berger, Emanuel List; Fritz Reiner, conductor; Milton Cross, John Daly, Pauline Frederick, Edward Johnson, Deems Taylor, others
Producer-director: Burke Crotty
4 Hours, Mon. (21), 7:45 p. m.
TEXAS CO.
ABC-TV from New York
(Kudner)

ABC-TV did itself proud Monday night (21) with its four-hour pick-up of the opening night performance ("Der Rosenkavalier") of the Metropolitan Opera Assn. Starting with the arrival of the ermine-wrapped, top-hatted carriage trade down to the 11:45 p. m. final curtain, ABC's video captured the glamor and musical perfection for the home audience. It was one of the rare TV treats of the year, as good as a top-priced ducat, with the viewer treated to fine reception of a choice piece of dramatic and musical fare.

The technical perfection of the cameras achieved a true balance of closeups and the overall stage. The brief but clear narration also fortified the musical script and for opera-lovers and novitiates alike the evening was a memorable one. ABC, and the Texas Co., which for the second successive year picked up the expensive tab ($40,000) for the Metop's preem, unquestionably merit one of the vid-o accolades of the year.

ABC really gave it the production treatment for a four-hour "package" that found eight cameras "doing" the Met with a slickness that might have suggested long hours of rehearsal and study. With Burke Crotty, producer-director in charge of a staff of 41, nothing was overlooked.

John Daly and his mike were stationed in the 39th street lobby pointing out notables and describing the gay plumage, with a dubious assist by Pauline Frederick. Milton Cross was on hand for the commentary on the opera itself and backed by his full and expert knowledge of opera, was more than helpful. Deems Taylor did the between-acts interviewing in the inevitable Sherry's Lounge, expertly controlling the interviews with the half dozen notables. Edward Johnson, the Met's general manager, handled the backstage assignment himself, bringing in the various technicians, stars, etc., for a few words. All of this was supplementary TV hoopla in the functions of a Met first night, some of it adding little to the evening, but presented in good taste and with expert direction.

It was in the actual pickup of the opera itself, however, that the ABC video boys distinguished themselves. Without the use of any special lighting as pertained last year, the vast glittering stage of the Met got a faithful pickup. Only exception, perhaps, was in the third act, where the setting itself required that part of the stage be in semi-darkness.

The performers, from Rise Stevens, Eleanor Steber, Erna Berger and Emanuel List down, were oblivious of the focusing cameras and performed at their best. Only glaring inadequacy was in the third act trio, where the camera range was unable to fully encompass all three singers. But Monday night's few flaws at no time detracted from the actual performance itself.

This year the opera got a full-blown coaxial spread encompassing Philadelphia, Washington, Baltimore, Detroit and Chicago. That's probably the widest audience in history for a single operatic performance.

For several years skeptics have been lamenting the death of opera. In reality, TV has given it a new rebirth.

Rose.

JOHNNY FARRELL GOLF CLUB
With Johnny Farrell, guests
Producer: Farrell
Director: Meade Brown
13 Mins., Sat., 7:45 p.m.
Sustaining
WOR-TV, New York

WOR-TV is now offering its viewers a course in the fundamentals of golfing via this 15-minute, one day a week shot. Since most of the non-pro 18 holers are constantly trying to improve their game, show should get a good following. Conducted by the well known pro Johnny Farrell, broadcast is good for a few pointers on working around the green.

Program is livened up with guest personalities showing their golfing ability in relation to the lesson being taught. Both Joe Louis and Tonto Shor handled clubs on show caught Saturday (19). Initial lesson was the drive with Farrell showing audience the proper form necessary to make it count.

Production of W. Somerset Maugham's "Of Human Bondage" on CBS-TV's "Studio One" Monday night (21) featured the first pairing on the hour-long dramatic series of Charlton Heston and Felicia Monteleagre, both of whom are considered "discoveries" of the show's producer, Worthington Miner. Duo did fine jobs in their roles, playing well opposite each other but even so could not overcome the hathetic overtones of Miner's adaptation of the Maugham novel.

Story penned originally in 1915 and later filmed by Warners with Bette Davis and the late Leslie Howard co-starred, still carries an important message. In this day and age, at least as scripted by Miner, it had all the earmarks of a mundane soap opera. It was difficult to believe that a man could be as ascetic as Maugham's hero was pictured, even though Heston gave a sharp delineation of his intense sensitive characteristics. Miss Monteleagre brought to life her role of the cockney waitress in a finely-shaded performance. Supporting cast was good, including Faith Brook, daughter of actor Clive Brook, Charles Summers, E. Krumschmidt, Robin Cronin and Guy Saul.

Miner's production and Paul Nickell's direction put across the show neatly, although Heston in one instance lacked sufficient time to get from one set to another. Those Westinghouse commercials, incidentally, were handled well enough but were so far away from the mood of the show as to be grating.

"Skylark," Samson Raphaelson play that was also adapted for pictures several years ago by Paramount, didn't quite measure up to the generally super qualities that have become associated with "Ford TV Theatre" this season. Presented Friday night (18) via CBS-TV, with a top-name cast headed up by Lee Bowman, Faye Emerson, Alan Baxter and Vicki Cummings, the play was good viewing. But, with previous Ford shows this year for comparison, the slight camera fluffs and line-droppings by some of the cast were especially marked. Usual slick production values and top-notch direction were there for the most part but this series has given itself too much to live up to to bypass the slight miscues.

With Marc Daniels at the directorial helm, the cast, except for the fluffs, was fine. Bowman, given the type of role that he's handled well in his film work, turned in a neat characterization of the ad agency exec torn between his job and his wife. Faye Emerson was excellent as the wife, turning out the various moods called for in believable order. Miss Cummings, as the rich client's wife with a showgal background, clicked in her catty role. Baxter fared well as the meanderer trying to snare Miss Emerson away from her husband. Supporting cast was equally good.

Show was played against a fine setting of a suburban home, with Daniels reining his cameras neatly through the various rooms. Production also marked the sponsor's kickoff on this series of his 1950 model. New Ford was given good pitching via the fashion tie-in with three famous jewels.

Keeping up with Milton Berle's television antics is a simple matter of tuning him in—every three or four weeks. Berle's "ad lib" lines, his lip-chewing mugging and a good many of the basic situations on which his skits are built have begun to follow a set pattern. For example, Berle has been using the routine of having guest names insult him for at least three weeks now, and at each jeer he chews his lips to shreds. Then there's the crack he has repeated twice within a month or so, of offering to check his brains so he and a guest heist on ad libbing could start even. In short, no matter how the guest-act portion of helm, the show farts. Berle's repeating himself is too close to danger. For no matter how good, bad or indifferent those guest acts may be, it's Berle who makes or breaks his own show. Viewers who have placed him on the Hooper level he has attained have done so mainly on the basis of his own gimmicks and not so much on what he surrounds himself with.

Last Tuesday's (15) performance was one of Berle's poorest. With the exception of Don Ameche, who showed great potentialities for TV, not an act nor a routine connected with any sort of an impact. Dinah Costello did practically nothing. Allan Jones, who looked good mistakenly chose to handle standard tunes, capped by a "Mule Train" idea that segued into the "Carnival" finale, in which the knife-throwing Gibsons showed well. Even the Lane Bros., a good vaude act, didn't show well. Berle's own "Gorgeous George" (wrestler) bit was a missout.

Perry Como's Chesterfield TV program (NBC-Sundays, 8 p.m.) finally began looking like a professional production job this week (20), after weeks of fumbling. Show wasn't completely satisfactory from all angles, yet there was great improvement in ideas and the way they were carried out. Now if only something was done to speed up the pace of the program Como would be that much farther ahead.

It was the details that made the past week's production. Como's vocals and those of the Fontane Sisters, who do a superior job and look cute and smart doing them, have never been a source of argument. They started the show off with "Dear Hearts and Gentle People," then the trio alone worked on "Deep Freeze Dinah," a new and likable novelty, later Como himself kicked in with "Till the End of Time" one of his past hit disks, and near the finale the singer and his femme supports did "I Wanna Go Home" nicely.

Between the tunes was where the show took on new lustre. Como had Raymond Massey as a guest and, because Saturday (19) was an anniversary of Abraham Lincoln's Gettysburg address, that was Massey's assignment. It was brought on smartly by having Como discuss it with his "daughter"; this segued into a mental picture by the youngster of a meeting with Lincoln (Massey) and his recollection and repetition of the speech. It was well done. Same applied to a medley of college songs later in the show, with various principals taking part in a recap of usual "homecoming" day experiences. Como, of course, sang the tunes, with various shadow and double-exposure lighting tricks highlighting.

On the debit side of the production was one silly bit between Como and Mitch Ayres over a man's vanity case.

Philco's dramatization of Mildred Walker's novel, "Medical Meeting," vested some excellent enactments on either a weak story or a faulty adaptation. Problem of a sincere pair of medical researchers working in comparative anonymity under conditions of genteel poverty might have made an hour of mental and emotional excitement but confusing side-issues and a chintzy ending dissipated the inherent power of the central theme.

Philip Bourneuf and Frances Reid extracted every possible bit of drama for the roles of the man-and-wife medical probers. They enacted the parts with restrained warmth and feeling, making every gesture count. They hit some excellent moments when Bourneuf learns at a medical convention that a preceding speaker has given a paper on the same discovery upon which they've been working for seven years.

The surrounding cast was equally as competent in smaller roles. The direction was slowed considerably by the introduction of extraneous issues.

It's becoming increasingly evident that Philco's latching on to the dramatization of novels isn't panning out as well as hoped for. It's become a fairly consistent critique of this show that acting and sometimes direction is good but yarns aren't. It's granted that good video plays are scarce and Philco hoped to add to tele's literature with adaptations of novels, but apparently they'll eventually have to look elsewhere for suitable material or wait until adaptors know more about television.

NBC-TV's "The Black Robe" back after a two-week hiatus Friday (18) proved something of a disappointment from its initial promise. Technically the show is the same as it had been at first—a night court scene with a parade of plaintiffs and defendants from New York's lower brackets. As in the past, there are only two professional actors—the judge and bailiff—while the characters seeking justice or trapped by the police are recruited from John and Jane Does along skid row and other more or less seamy locales.

But where the present kind of material departs from the earlier concept is in the tendency to inject humor, phoniness and preaching. One comic sequence, which was obvious from the moment the two participants went up to the judge's bench, concerned two Negroes supposedly wrangling over a stolen hat. Another was the brawl between a rough-and-ready fellow who had wandered into a swank tonsorial salon and a frilly hairdresser. In both cases realism (and the show's basic idea) was violated by the stagey attempt at comicality.

Similarly, there was more cliche than actuality in the case of two teen-age delinquents, one of whom was a lot more sassy than a real kid would have been. And here the moralistic speech of the judge tended to detract from the stanza's honesty. Yet the faces of the youngsters made topnotch viewing.

"Robe" retains plenty of videogenic appeal in good closeups of people life has weathered or polished into characters. But a more natural humor and genuine situations would bring the series closer to Phillips H. Lord's original premise.

Last Sunday's (20) video projection of highlights from Lillian Hellman's "Montserrat" must have been approximately what Marty Gosch had originally in mind in blueprinting his "Tonight on Broadway" series, currently sponsored by Esso. There's no doubt that the play lent itself more readily to TV presentation than such previous pickups as "Twelfth Night" or "Regina," despite the limitations of the Bolivar saga as dramatic fare. Yet the TV camera treatment was excellent, managing to whet the video audience's appetite for more as the emotional climaxes were captured. Emlyn Williams was particularly effective in his TV bow. John Loder subbed for John Mason Brown for the intros.

Ed Wynn's stanza Thursday (17) maintained the par for this series, one of the deservedly topranking shows on video. Once again, Wynn displayed his mastery in the art of the casual gag, both verbal and visual. The yet comic still has a wealth of material at his disposal and his projection is doubly effective in its effortlessness, contrasted to the hard-slugging, keyed-up comedic styles now prevalent on the TV airlanes.

Show was backed up by two solid guesting stints. Kay Starr, after some byplay with Wynn delivered a sock rendition of "Mama Goes Where Papa Goes." Eddie "Rochester" Anderson was spotted in his inevitable role as Jack Benny's butler with the usual gibes at his penny-pinching employer. He topped it off with his standard vaude shuffle-hoofing routine. But Wynn, as usual, dominated the proceedings with his sly mix of subtlety and slapstick for another sock 30-minute session.

"Silver Theatre," in violent change of pace from its usual comedy romances, staged a melancholy play of murder and retribution on CBS Monday night (21). Scripted by William Irish, "Silent As the Grave" was effectively produced in the morbid vein suggested by the title. Marsha Hunt played the role of a wife who suspects her husband of killing a man with a succession of crying and fainting spells, all credibly managed. George Reeves as the suspected husband also played convincingly in a gruff violently tempered key. Although the payoff was mechanically arranged, the show skillfully maintained interest throughout. Settings were good and one special effects dream sequence was handled in top style.

LA PRIMADORA SPORTS SHOW
With Stan Lomax, guests
Producer: Wilfred Roberts
Director: Meade Brown
15 Mins., Sat., 7:30 p.m.
LA PRIMADORA CIGARS
WOR-TV, New York
(Pedlar & Ryan)

This 15-minute resume of the day's happenings in sports is leisurely handled by vet sportscaster Stan Lomax. Broadcast is given a relaxed atmosphere via a comfortable living room set. In addition to Lomax's narration, shots from a few of the games played Saturday (19) were offered on the program caught that night.

Guesting with Lomax was Otto Schnellbacher, Brooklyn-New York Yankees defensive backfield star. Questioned by Lomax, Schnellbacher offered a few tips on playing the game. Also spotted during the stanza were some clips from football classics of yesteryear such as the 1937 Harvard-Yale tussle. Plugs for La Primadora were integrated into the proceedings, but could be done in a more subtle manner.

REHEARSAL TIME
With Everett Kemp, m.c.; Norma Rolfson, Elmer & Gloria, Mickey Porter, Prof. Cheerio, Pat Dunn, Beverly Webb, Toonerville Rascals (4)
Producers-directors: Randall Jessee, Frank Feeley
60 Mins., Fri., 8 p.m.
Sustaining
WDAF-TV, Kansas City

Through the first month or so of its operation, WDAF-TV has clung closely to filmed shows for its regular programming, with a couple of rassles, a hockey game or two, and one or two others the only live local originations. Now it's figured time to get into some studio originations on its own, and "Rehearsal Time" is the first step in that direction.

Randall Jessee, program director, has designated the hour segment for a variety show, a regular weekly stanza on which local talent can strut its stuff. Format has Everett Kemp, an oldtimer, as m.c., looking over talent for various (apparently hypothetical) bookings, veterans hospitals and what-have-you, with each act talking it over with him and letting the viewer learn something of what it's all about from the chatter and gestures before each turn.

Hour is designed more as a parade of talent than as any stunning production, and so is simply run off in the bare studio or with whatever sets and props happen to be handy. Hence the title, "Rehearsal Time," and the strictly informal pattern of the show. It also gives the viewer a hint of what goes on behind the scenes in drumming up a TV hour.

Roundup of talent for this first session included Norma Rolfson, singing pop songs, Elmer & Gloria, doing tap routines to variety of rhythms, Mickey Porter, boy tenor, Prof. Cheerio, on magic, Beverly Webb, yodeling cowgirl, Toonerville Rascals and their washboard and accordion band, and Pat Dunn, established baritone for the solid professional flavoring.

While the whole undertaking rates an E for effort, there are a lot of loose ends to be picked up. In some cases show is almost too informal, and more can be done to let the viewer know what is going on—why Kemp is looking over talent, why the talent is rehearsing, etc. The answers to these and a lot of other questions undoubtedly will come as show goes along from week to week, and WDAF-TV with this idea is well-launched on a show to view the local talent picture.

Quinn.

BILL DAWES TV BALLROOM
With Bill Dawes, Rosemary Olberding
60 Mins.; Mon.-thru-Sat., 11 a.m.
PARTICIPATING
WCPO-T, Cincinnati

Lifting the curtain on a 13-hour weekday schedule, this sprightly melange is slanted at home set viewers. Bill Dawes, a veteran stage and radio campaigner, and Rosemary Olberding, a winsome recruit from the station's records library, romp merrily through routines that are surefire for mamas and kiddies—such things as health exercises, birthday polkas, waltzes and square dances, pantomimes of singing and piano playing to platter accompaniment.

Hodgepodge pattern allows for appearances of guest personalities and representatives of groups meriting public service blurbs for impromptu handling. Telephone calls also are injected. For the most part they concern youngsters and in cases of illness. Dawes passes along friendly advice with well wishes. Anniversary celebrants and births come in for attention.

A personality of the Robin Clark type, Dawes capers in neat street dress. Dark shell glasses are his stock prop. Now and then he adds false ears and other tricks for laughs. Miss Olberding, a curly blonde, is quite at ease in her solo and team bits and promises to be around in video for a long time. Her pantomime, dramatic and story-reading works are cleverly done.

Kall.

BILL THALL'S GENERAL STORE
With Bill Thall, Bob Shreve
Producer: Jim Hill
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
PARTICIPATING
WLW-T, Cincinnati

This giddap is a takeoff of the "Lum 'n' Abner" vehicle. Which recalls that Chet Laurk and Norris Goff, the famed L&A team, got a fast turndown from Crosley's WLW when auditioning for a staff spot before starting their fabulous radio climb. Stopped in the early part of their tryout script, the rustic comics heard the auditioning chief says: "You sound too much like hillbillies."

Since that historic trade incident, WLW has gone far in the

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Inside Stuff—Radio

Attack on blacklists in broadcasting is leveled by Erik Barnouw, council member and former prexy of the Radio Writers Guild, in "The Scriptwriter," publication of the union's eastern region. "Traditionally," Barnouw writes, "America has been a place where people could not only hold whatever opinions they wanted, but could also freely express them. Now we find a clique in radio—unfortunately with a good foothold among agency, sponsor, independent producer and network executive personnel—who have dedicated themselves to the proposition that anyone with unorthodox opinions shall be deprived of a livelihood in radio, whether actor, engineer, director, writer, etc.

"But of course this blacklist business is even more un-American than that. According to tradition a man is innocent until proved guilty. But now the blacklist patriots are demanding that agency and independent producers consider certain lists of radio artists guilty until proved innocent. And guilty of a crime not on the books. . .

"Don't be fooled into thinking the blacklist has anything to do with keeping 'red' thoughts off the air. The program executives have, and always have had, complete control of program policy. And it has nothing to do with combating communists, spies, or illegal conspiracies. Anyone charged with illegal acts can and should be tried and if guilty convicted—not lynched. Anyone not so convicted should be presumed innocent, with all rights appertaining. And the right to earn a living is not the least important of rights. . . The distorted mentalities behind this dirty work at America's crossroads wouldn't get anywhere without the cooperation of the nice, cleancut young men who don't dare risk losing accounts and therefore don't say: 'Let's have this show cast, written, directed and engineered on the basis of ability, not politics. What do you say?'"

Pointing up the importance of out-of-home listening is the fact that the first winner on "Tune-O," listener-participationer on WMCA, N. Y., was a non-home dialer. Winner, who got $800 in prizes, was Tom Kelly, shipping clerk for Burroughs Adding Machines, who was tuned in to an office radio during his lunch hour Monday (21).

Rudy Vallee, appearing Sunday (20) as a surprise guest on ABC's "Stop the Music," sang his old theme, "My Time Is Your Time." However, the crooner forgot to hum la-dee-dah for the title line, thereby spilling the answer.

Emcee quickly shouted, "Stop the music," whereupon Vallee said, "I've been singing this for 20 years on the air and this is the first time I've ever been so rudely interrupted."

KELP, EL PASO, SOLD TO RELIGIOSOS FOR 40G

El Paso, Nov. 22.

Application has been made to the FCC for transfer of control of the Paso Broadcasting Co., Inc., licensee of KELP, from Ed V. Mead, Lewis O. Seibert, Robert M. Jackson and J. T. Carrol, equal owners, to Richey Evangelistic Assn., a non-profit religious organization headed by Raymond T. Richey, pastor and president of the Evangelical Temple Corp. of Houston. Sale price was $40,000.

Asch Back at WBCA

Albany, Nov. 22.

The Schine-owned WPTR and WBCA, its FM affiliate in Schenectady, severed their relationship last Wednesday (15). WPTR henceforth operates AM exclusively, under its new manager, Fred R. Ripley.

WBCA is back in independent operation, with Leonard L. Asch, recently resigned as WPTR general manager, in charge. Asch ran WBCA for more than six years before it became part of the WPTR setup when the 10,000-watter went on the air in August, 1948.

Pickford's Radio Series Based on Heroism Files

Mary Pickford will make her return to radio in a weekly series of stories based on official records of heroism and valor of American servicemen in all wars in which the U. S. has taken part. She'll serve as hostess and narrator on the show and may also do the lead in the dramatizations.

She and her personal manager, Mal Boyd, train from N. Y. to Washington today (Wed.) for huddles with army brass and governmental biggies with a view to lining up rights to the official records. Miss Pickford guested Monday (21) on her husband's show, "Pick a Date with Buddy Rogers," via ABC.

Name Rivalry

Continued from page 35

shows. That, in fact, will comprise a large part of Blackburn's new duties.

Blackburn's first consideration will be the development of video programs for NBC radio stars in Hollywood. Among these are Fibber McGee & Molly (Jim and Marion Jordan), Dean Martin and Jerry Lewis (who recently returned to the Coast to do another picture), Eddie Cantor, etc. Bob Hope is also a possibility for TV but it's believed likely that some arrangement would have to be worked out first with Paramount, to whom the comedian is under contract.

Blackburn said he would spend the next month looking over the situation and probably would not start actual operation until after the first of the year. He emphasized that his work, at least at the start, would be on an experimental basis, indicating that any shows lined up will be auditioned via kinescope for submission to NBC execs in N. Y. and to ad agencies and their clients before they are put on the air. Blackburn, before coming to N. Y. had been Coast veepee of the J. Walter Thompson agency and thus has many important radio and agency contacts in Hollywood.

Set Manufacturers

Continued from page 35

shows. That has prevented CBS-TV from carrying many of the events it wanted this fall and winter. And, even if the time could be cleared, the question of sponsorship still remains, especially since most promoters have upped their asking prices on TV. CBS, for example, is negotiating for some Saturday night events from Madison Sq. Garden, N. Y., but still definitely not put them on the air unless a bankroller is found.

Broadcasters still maintain that video does not cut into gate receipts. They point out that the Univ. of Michigan, which expanded its stadium to a 97,000 capacity, has sold out for all but one game this year, despite all games having been televised. The recent Notre Dame-North Carolina fracas was played before a capacity house of 72,000 in Yankee Stadium, N. Y., while being carried by the DuMont web. In addition, the fact that Garden authorities have offered their complete schedule of events for TV indicates the Garden still considers the medium as an ally.

While broadcasters have been slow in lining up events for televising, their belief that sports still have video drawing power is indicated by the fact that some wrestling or boxing is available almost every night on one of the N. Y. stations. Viewers, however, have complained about the lack of telesports Sunday afternoon, caused by the pro football teams banning TV, and are demanding a heavier schedule for the winter. N. Y. Daily News' WPIX is airing the N. Y. Rover hockey games now on Sundays, but the major league Ranger games have still not been sold.

Idea of selling rights for only half games in L. A. was originated by Bob Cobb, head of the Brown Derbies and veepee of the Hollywood Stars. He admits that televising of the games last season cost the club around $150,000 in reduced attendance but is willing to go along next season if they'll play his way. Under study by the Hollywood stockholders are these arrangements:

(a) Telecast games every other night.

(b) Telecast only first half of game.

(c) Pay a proportionate increase for TV rights based on increased volume of sets.

Don Fedderson, general manager of KLAC-TV, which carried last year's games both on TV and AM, won't hold still for every other night or taking only the first half of the game. He might settle for the last half. Master plan here is to get fans away from their sets and into the ball park.

Last season Fedderson bought exclusive TV rights for $40,000, which covered the home games of both Coast League clubs. Pabst bought every other game for around $1,000 and will renew if the price is right. At last week's meeting of Coast League club owners no mention was made of television so it was taken to mean that each club could do as it pleased.

KTTV laid out better than $1,100 per game for the UCLA package. There has been no sponsor set to date. USC cage tilts have not yet been sold.

Games went as a combined UCLA-USC package last year, with coin averaging $500 per battle. First tilt will be played on Dec. 2, when UCLA meets UCLA Alumni at the Westwood court.

Hub Investment House Buys Show to Plug Stock

Boston, Nov. 22.

In a pitch to housewives, a local investment house has bought time on WCOP, Howard Malcolm's noontime "Record Rack" plugging AT&T and Boston Edison stock.

This is believed to be the first time an investment house has ever bought time on radio to plug a certain stock and directly aimed at housewives.

strange things and true from WOR's own scrapbook of oddities

CONSIDER THE ANTIQUE ALBATROSS

THE ALBATROSS was thought most wondrous for the distance it traveled. Rumor had it that it could be seen at a greater distance than any other bird. Therefore sailors looked upon it with special fondness.

As WOR travels to ⅚ of the United States, it too is regarded with great affection by its many sponsors. And for good reason:

In one month 1 out of every 4 housewives listening to "Rambling with Gambling" bought the product he advertised.

FROM PINS TO PINNACLES

THE PEOPLE of Brittany were often at loss for a pin. This loose state of affairs was caused by a cherished and remarkable belief: all good Bretons and bold used to toss small pieces of money and pins into certain wells for good luck.

WOR thinks this a great waste of clips and cash. Look what you can buy on WOR for mere pin money! Lyle Van's "News On The Human Side"—the highest-rated 6:00 PM show on a major N. Y. station.

YES, WE HAVE NO IMPORTED WITCHES TODAY

IN THE DAYS when witches were abroad, it was common fancy that same flighty ladies could journey to the East Indies in an eggshell. Or if they were so inclined, negotiate a cross-country broomstick hop for 300 miles.

Nice, we think. But WOR can fly farther and faster. We can rocket your message to the Dominion of Canada and from Maine through Georgia—and talk to the majority of 36,000,000 people in 430 counties in 18 states. That's why more spot advertising was bought on WOR during the month of September than on any other New York station.

ONE THING AT A TIME, PLEASE

A TRIBE called the Bedui, flourishing in the interiors of Java, had definitely fixed feelings—about the numeral one. They only allowed themselves one piece of work a day.

WOR regards this as singular laziness. For in one day

1

WOR sells more
more often
for more people
to more people

than any other station in the United States.

Gentlemen, if you prefer facts to fables, sales increases to sallies into the great unknown

our address is:

WOR

that power-full station at 1440 Broadway in New York

GET MORE OUT OF LIFE
With Len Sterling, announcer-interviewer; George Hamilton Coombs, guest
Producer - director: Jacqueline James
15 Mins., Sun., 1:45 p.m.
WILLIAM WISE & CO.
CBS, from New York
(Thorieg & Altman)

Designed as a 15-minute weekly broadcast to offer practical hints on a variety of subjects, "Get More Out of Life" has returned to the CBS airlanes, under sponsorship of William Wise & Co., book publishers. For the initial program, George Hamilton Coombs guested to kick the gong around with announcer Len Sterling on workaday legal problems for the layman. As it came off Sunday (20), it has questionable value as a program, and equally pertinent, is in questionable taste in terms of major network sponsorship.

This is the kind of program that while perhaps in this instance being aloof from such undignified commercialism, nevertheless suggests the "per inquiry" type of show that's creeping back into radio at an accelerated pace these days.

The whole thing suggested an elongated commercial to tie in with the fat Wise-published tome on "law for the home" that gets extensive plugging, and the fact that potential buyers are requested to obtain them through CBS only tends to create the suspicion that Columbia, too, is making its facilities available for "P.I." sponsorship deals.

The format of the show is dull, unless one happens to be immediately intrigued by the subject, there's little to hold the listener for 15 minutes in the hopes of picking up some valuable information. *Rose.*

SHEELAH CARTER
15 mins.; Mon.-thru-Fri., 10 a.m.
FREDERICK & NELSON
KJR, Seattle

Sheelah Carter, sister of the late Boake Carter, is now doing this five-times-a-week news and commentary program for Frederick & Nelson, having moved to Seattle some months ago from Minneapolis. Miss Carter's knowledge and experience are evident throughout her broadcast and she handles the news in an easy, conversational fashion that should appeal to women listeners. Angle is toward the intelligent femme, with news presented straight and embellished only with additional background material and interpretation for understanding on the part of the listener.

Program caught featured day's happening with a feature on the Shah of Iran and his country for an interesting session. Miss Carter also handles the middle commercial, featuring appliances, for good impact. *Reed.*

AVAILABLE
AM-FM
STATION MANAGER with SALES AND PROGRAM IDEAS—for competing with TV or Networks. Experienced in all phases of Broadcasting.
Box V-7421, Variety
154 W. 46th St., New York 19

TUNE-O
With Joe O'Brien
Producer: Charles Lewin
Musical Director: Jerry Shard
30 Mins.; 1:30 p.m.; Mon.-Fri.
WHITE ROSE TEA, COFFEE
WMCA, N. Y.
(Weintraub)

A takeoff on Bingo, this cross-the-board afternoon quizzer is heavy on commercials and light on showmanship. Currently backed by an estimated $100,000 ad campaign, show should get heavy dialer attention in its early stages. But whether the listenership will continue is doubtful.

With playing cards available to listeners at their neighborhood grocery stores, program offers a number of tunes, which have corresponding letters on the cards. First contestant who calls the station after correctly guessing the songs so that Tune-O is spelled out on their card wins the day's prize. Giveaways run from $500 to $1,000 daily. On program heard, Thursday (17), prize consisted of $737 worth of gifts, among which were included a television set, a rhinestone necklace and a Gruen wrist watch.

Indications point to show losing listeners if it continues with its frequent spotting of commercials, which tends to become indigestible. Also more time should be devoted at the end of the airer to giving a resume of the numbers played. In conducting the show and handling the White Rose plugs, Joe O'Brien was overly gushy on program caught. Jerry Shard's orch does okay with the melodies.

KIDS DAY SALUTE
With Gabriel Heatter, Walter Winchell, Bing Crosby, Bob Hope, Red Skelton, Drew Pearson, Edgar Bergen, Jimmie Fidler, Dinah Shore, Arthur Godfrey; J. Hugh Jackson, Alben W. Barkley; Basil Adlam music; Harry Von Zell, announcer
Producers: Bill Lawrence, Cornwell Jackson
30 Mins., Thurs. (17), 10 p.m.
Sustaining
ABC, from Hollywood

ABC lent its facilities to National Kids Foundation and Kiwanis International for a bangup show Thursday (17), in the first annual salute to Kids Day (19). As Walter Winchell pointed out, "a nation's heart is where its treasure lies—in its kids," and an array of talent sang, joked or was just serious about America's kids, the need to protect them, and the ever-present fight against juve delinquency. Talent tuned in from N. Y., Hollywood, Washington, to put in its pitch.

Dinah Shore, who being a mother, felt honored at this opportunity, tuned in from the Coast to sing "Dear Hearts." Drew Pearson chipped in from Washington; Arthur Godfrey from N. Y. Bing Crosby did a rousing rendition of "Mule Train" and Bob Hope wowed the studio audience with his patter. "Wait for the joke," he kept telling his enthusiastic listeners. Edgar Bergen, Red Skelton, Gabriel Heatter, all did an assist. Jimmie Fidler, as founder and pres of National Kids Day Foundation, introduced Vice-President Alben W. Barkley, who in turn introed J. Hugh Jackson, Kiwanis International pres. Latter sounded off on need of an aggressive citizenship. Show biz showed America's kids an excellent time as well as example. *Bron.*

NEW ADVENTURES OF MICHAEL SHAYNE
With Jeff Chandler, others
Producer: Searles & Parks
Director: Bill Rousseau
30 Mins.; Fri., 8 p.m.
EGAN & FICKETT CO.
WOR, New York

The other week when somebody sidled up to ABC's Pat Novak and asked him to pick up a suitcase from a check room locker it cost 100 smackers, which was cheap considering that Novak got banged around like a punching bag. Michael Shayne took a similar assignment Friday (18) for a mere half-century note, which makes him a sucker because Mike got bounced around like a ping pong ball. But then, remember, things are done a bit more cheaply on transcribed shows.

This waxed series is a sequel to "Michael Shayne, Private Detective," based on the whodunit tomes by Brett Halliday, which WOR aired last year. Story on the preem dealt with Shayne's getting mixed up in a three-way scramble for twenty grand stashed away by a con man while he did a long stretch. It involved mayhem and murder and the payoff was that crime doesn't pay — because the dough was in 20-year-old bills—the old king-size dollars which were recalled back in the turbulent "Thirties." There was fairly interesting action, a few colorful sidelights on New Orleans' French Quarter and a good, quiet portrayal by pic star Jeff Chandler as the private eye. Music by a small orch, added better production values than the organ usually provided on plattered mysteries. *Bril.*

NEW BLOOD
With Owen Jordan, Santos Ortega, Norman Rose, Henry Norrell, Ann Pitoniak, Helen Ray, Nat Polen, Maurice Cavell
Producer-director: Howard Phillips
Writer: Stanley Silverman
30 Mins.; Tues., 9:30 p.m.
WMCA, New York

This public service stanza made a good, strong pitch for a cause that needs help. The fact it socked home is that New York City needs 250,000 pints of blood next year—while its supply is dangerously low. It got across the urgency of the situation by presenting it in the dramatic terms of a writer whose wife is in childbirth. While the new mother is resting, the medico takes the scribe around the hospital—pointing to the anemic kids who need weekly transfusions, the surgical patients and emergency cases who need plasma, and the sadly depleted blood bank which can barely meet the demand. And then there is the hurry-up call that the writer's wife is hemorrhaging and needs another two pints—and there isn't enough on hand.

Result was a documentary with fairly solid impact. Perhaps there was an attempt to cram too much into the preem, conveying the impression that all the city's health problems center on getting blood. But nevertheless it did underline the message, "You can't buy blood—you must give it."

Production was distinguished by good performances by Owen Jordan as the writer and Santos Ortega as the doctor, with the remainder of the cast also handing in competent jobs. Direction was good and while the orch was small it was more than adequate for a sustainer. In fact, the series represents an ambitious project for an indie. In fills a real, specific need and has the backing of the city's health and hospital departments, plus hospital associations, blood banks, American Red Cross and N. Y. Academy of Medicine. *Bril.*

Radio Followup

Alfred Lunt and Lynn Fontanne, in one of their rare radio appearances, costarred on the "Theatre Guild of the Air" Sunday (20) for one of the brightest air shows of the season. It was right all the way. Erick Barnouw's adaptation of Arnold Bennett's play, "The Great Adventure," furnished an ideal vehicle for the duo's sparkling talents, while rest of the production trappings were par for this deluxe airer. The musical scoring, particularly in the courtroom scene, was standout.

As the famous British artist who disguised himself as his own valet in order to escape the public's adulation, Lunt gave a flawless portrait toned with a dry, mundane humor. Lynn Fontanne played counterpoint as the simple Cockney wife with an equally superb performance. With both of the Lunts in top form, this sightless play was given brilliant comic lustre that equalled the impact of the film version, "Holy Matrimony," with Monte Wooley and Gracie Fields.

THE HARDY FAMILY
With Mickey Rooney, Lewis Stone, Fay Holden
Writers: Jack Rubin, Jameson Brewer
Director: Thomas McAvity
Producer: Raymond Katz
30 Mins.; Tues., 7:30 p.m.
Sustaining
WMGM, N. Y.

Closely patterned after the film series, the air version of "The Hardy Family" is one of the top packages being offered by M-G-M Radio Attractions. It is a solid comedy show backed by the vet studio cast which made the Hardys one of the country's most likable fictional families. The scripters aren't tampering with the established format and this air show will likely be considered an extension of the now-defunct pix series.

While the films were handicapped by Mickey Rooney's aging out of his part, "The Hardy Family" on the air has no such hurdles. Rooney is still cast as the irrepressible adolescent, hamming up his lines in his usual ingratiating manner. Lewis Stone remains as the model of fatherly understanding while Fay Holden continues as the mother. The story line on the air also is based on the mild tribulations suffered by a comfortable middle class family.

On the opener (15), the yarn concerned Rooney's efforts at getting a job suitable to his talents. Hired as a junior executive in charge of pencil-sharpening in a big firm, Rooney struts as an industrial bigwig until the masquerade leads to his firing. Scripting provides plenty of bright lines and solid comedy situations for Rooney to bite into.

Platter includes three open one-minute segments for local commercials. *Herm.*

THE RABBI VISITS
With Rabbi Solomon I. Moseson, Mrs. Abbe Koblantz; Marty Ross, announcer
30 Mins.; Wed., 7:30 p.m.
Sustaining
WOKO, Albany

Program interpreting Judaism to listeners of all faiths ought to be expanded in radio circles. Rabbi Moseson, of Congregation Ohav Sholoon, discusses carefully though frankly and persuasively, Jewish doctrine, philosophy and customs.

An illuminating contribution was that of Judaism's teaching on divorce—a subject which few Christian dialers had heard before under discussion by a spokesman for the Jewish faith. Jewish aversion to divorce is instinctive and inherited, said Rabbi Moseson, who added only four of the thousands-odd marriages at which he officiated had ended in a split. His father and father-in-law, both rabbis, achieved great success in effecting reconciliations, he stated. Other comments had pertinence and point.

Rabbi Moseson's observations are spaced by e.t. music featuring Richard Tucker, cantor and Met star, who he announced was appearing here Nov. 21. The Hebrew numbers should be tabbed, perhaps with brief explanation of their theme. Mrs. Abbe Koblantz, who asks Rabbi Moseson questions, might be better integrated into the program. He is a good broadcaster, despite pulpit mannerisms, traces of over-formality and language ornamentation; she reads quite well. Program has been presented for some time. Marty Ross announces. *Jaco.*

PARADE OF STARS
With Bob Ellsworth
30 Mins.; 11:30 p.m., Mon. thru Sat.
Sustaining
WXKW, Albany

Bob Ellsworth, who has attracted attention as a newscaster, shows promise in the role of a disk jockey. Signing on 15 minute after a late-evening news wrapup, he offers a potpourri of transcribed numbers, which include mailed requests. Program should build, because Ellsworth possesses an excellent voice, a persuasive manner and good knowledge of music. He may be feeling around for the right balance.

On the blocks caught, Ellsworth played some new tunes and a few by artists not too well known, mixing them with the more standard stuff. Format is not chiefly dance music, as is often the case with similar area shows.

Ellsworth is a bit over talk and repetitious, but he never sounds cocksure or smart. With added experience and development of pace, he should be a network bet, his voice right now pars some of those heard on the webs. *Jaco.*

Lancaster, Pa.—John D. Hymes, assistant manager and commercial manager of WLAN, he's been upped to manager. Hymes was formerly with WNEW, N. Y., CBS, Blow and Foote, Cone & Belding.

STORYTELLER'S PLAYHOUSE
With Louis Van Rooten, Butch Cavell; narrator, Mel Brandt
Writer: Barbara Shelber
Producer: Milton Krents
Director: Kay Daniel
15 Mins.; Mon., 7:30 p.m.
Sustaining
WNBC, N. Y.

Hadassah — Women's Zionist Organization of America—in cooperation with WNBC, N. Y., is bringing Jewish folklore and fantasy particularly to juvenile audiences in "Storyteller's Playhouse," which opened Monday (21) on WNBC. Initial yarn was "Joseph and the Trader," adapted from the Stephen Vincent Benet story by Barbara Shelber.

Tying in with the Thanksgiving season, the dramatized tale had an underlying theme of the brotherhood of man as seen through the eyes and experiences of a young Philadelphia Jewish boy of colonial times. His playmates talked of a Scotch trader who bargained with the Indians as "bad." But after a trip to the forest together, both the boy and the trader became cognizant of each other's good qualities.

Mel Brandt competently narrated the yarn. Louis Van Rooten crisply portrayed the Scotsman, while Butch Cavell was adequate as the boy. Hadassah's aims in acquainting those of all creeds with Jewish folklore in this transcribed series was briefly outlined at the stanza's end by the organization's president, Mrs. Samuel W. Hoffman. On the basis of the inaugural, "Storyteller's Playhouse" has a good chance of attaining its objective. *Gilb.*

NBC's Summer

Continued from page 31

to completely eliminate from the program schedule shows previously aired by other networks, in favor of creating new properties. With but one exception (Brian Donlevy's "Dangerous Assignment"), the entire list of 26 shows represents new properties. The new programs have been selected to include every category—mystery, situation comedy and personalities. On Dec. 22 an audition of "The Silent Men" with Douglas Fairbanks will be cut. Overtures are presently being made to Gary Cooper for a western. Cary Grant will be heard in a situation comedy series. John Kieran has been pencilled in for a new program idea. Others include June Allyson and Humphrey Bogart.

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DAYTIME SPECIAL
Come Between
9 A.M. and 3 P.M.
SAVE 20%
8 TREATMENTS $15.00
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Inside Television

Film actor Lee Bowman, who was scheduled to make his eastern television bow on CBS' "Ford TV Theatre" last Friday night (18), was stricken with a severe gastro-intestinal disturbance the preceding night after having rehearsed the show, "Skylark," for 11 days. He was taken to a hospital and director Marc Daniels, not knowing whether he would be able to make the performance assigned Francis DeSales, who had a lesser part in the production, to learn Bowman's complete role.

DeSales spent all Thursday night and Friday morning getting his lines down pat, studying Bowman's camera cues, floor plans, etc. But Bowman returned Friday afternoon to take part in the dress rehearsal, resting on a cot set up in the studio when he wasn't needed on stage. He went through with his role on the air, with DeSales returning to his supporting role.

Current shift of network and ad agency execs from one coast to another is creating a landoffice business for realty brokers in N.Y. and Los Angeles. Both Kay Kyser and Ken Murray, for example, who maintained homes in Hollywood, are putting them up for sale since they're moving to N.Y. for their upcoming video shows and will need homes in the east. NBC-TV program chief Norman Blackburn, on the other hand, is moving back to the Coast from N.Y. this week and so is seeking to sell his Pelham Manor home.

Mass move of the Lever Bros. homeoffice from Cambridge, Mass., to N.Y. next year will also make the realtors happy, since most of the Lever execs are expected to sell their homes in and around Boston and buy houses in N.Y. Mary Pickford and Buddy Rogers, who recently moved to N.Y. for their radio and TV activities, have maintained their "Pickfair" residence in Hollywood.

In an effort to bulwark its radio and television news coverage, CBS has sent all its foreign correspondents 16m cameras and Minitape equipment. Reporters covering on the spot news in foreign countries will thus be enabled to tape the events for eventual AM airing and also film them for inclusion in the web's TV news shows.

CBS presently uses film footage acquired from Telenews for its across-the-board TV news roundup starring Doug Edwards. NBC, for its TV news, has a swapping agreement with major newsreel firms or video stations in most European countries, through which it acquires the foreign film used on "Camel News Caravan" and other network news shows.

Skouras on TV

Continued from page 35

fore, the success of television depends upon the production of motion pictures.

"Within a short period of time, large-screen television will be installed in a majority of theatres. By virtue of the facilities supplied by this medium, it will be possible to present simultaneously in 5 or 10 theatres—and as a matter of fact, in 5,000 or 10,000 theatres—entertainment that has never before been conceived—a great show and a great motion picture.

"I feel very definite that, through television, entertainment will reach its zenith of success.

"The present theatre grosses will be a small percentage of what television will eventually bring in. But television will have to depend on the theatres, because the public will pay admission to see the show. Whereas in the homes, through advertising, it can never hope to equal the money the theatres will pay."

Skouras also said that in many European nations that he visited he saw the impact of American leadership and realizing that the film industry is an instrumentality of great influence he spoke of the courageous policy to produce any provocative or controversial film so long as it would educate, inform and help serve mankind to raise our standard of living to a higher level.

He cited pix such as "Song of Bernadette," "Keys of the Kingdom," dealing with religious subjects; "Tree Grows in Brooklyn," dealing with American institutions of learning, "Wilson," "Gentlemen's Agreement" and "Miracle On 34th Street" promoting good will, and many others.

Skouras told of his company producing films in many European countries, and others will be made in Argentina and Australia in order to get authenticity and a true feeling.

Tele Academy

Continued from page 35

however, awards for male and femme personalities.

East, West Merger Nears

Proposed merger of the eastern American Television Society and the Academy of Television Arts and Sciences on the Coast moved a step nearer this week with a series of huddles between David Hale Halpern, ATS prexy, and Mal Boyd, N.Y. liaison for the Academy. Duo are lining up plans for effective cooperation between the two organizations, which will be presented to their respective boards next month.

High on the agenda is a possible nationwide representation in selection of the Academy's annual "Emmas," TV's counterpart of the film industry's "Oscars." Since they are usually handed out on the Coast in January, however, it is believed that plan will have to be delayed until 1951. Also in the works is some form of cross-membership privilege, which will give members of either organization a chance to work with the other when they are away from home.

CBS Color Better?

Continued from page 34

Newsweek staff, RCA showed good color at times, but the hues were not constant. When the cameras were trained on a colored world map, the colors failed to register on RCA.

In colorcasts of animal pictures, the brown of a monkey showed green on RCA. Closeups of semi-precious minerals, Van Gogh paintings, fabrics and flags showed RCA off color in many cases.

RCA claimed its performance showed "marked improvement" over previous showings, and that its pictures were "far brighter" and had "truer" fidelity than in earlier tests. In a statement issued following the morning sessions of the demonstrations it asserted its reproduction of test patterns was "superior" to CBS.

Adrian Murphy, CBS veepee and general exec, differed sharply with RCA's claims. He told reporters the RCA color hardly compared with CBS. The comparisons, he said, showed CBS color "very accurate" and constant, while RCA's drifted and "wandered all over."

"ARCHIE ANDREWS"*
SCRIPT #232
By Carl Jampel
CAST
Archie ..... Bob Hastings
Jughead ..... Harlan Stone
Mom ..... Alice Yourman
Dad ..... Art Kohl
Veronica ..... Gloria Mann
Betty ..... Rosemary Rice
•
Director .. Ken MacGregor
Announcer .... Dick Dudley
Organist .. George Wright
•
NBC, Saturday, 12:30 P.M.
*Based on Characters Appearing in "ARCHIE COMICS MAGAZINE"

TV Scenic Designers Stand By for Strike

Last minute negotiations to avoid a threatened walkout against the five major television stations in New York by United Scenic Artists, Local 829, were held yesterday (Tues.) between union officials and station execs at the N.Y. State Mediation Board. Over 70 set designers, scenic artists and costume designers were standing to await the outcome of the huddles which were still in progress as VARIETY went to press. A strike appeared to be a virtual certainty if the mediation efforts failed.

Rudy Karnolt, Local 829's business manager, said the union was pressing for a substantial upward revision of the pay scales now in effect, which range from $75 to $145 weekly compared to legit and film rates of $135 to $185. He said that Local 829 agreed originally to the lower scales to help out the TV industry in its infant days but now the union thought the industry to be in position to shell out standard salaries.

WMGM Platter Series Attracts Client Coin

WMGM, Metro-owned New York indie, is beginning to stimulate bankroller coin for the new series of platter shows packaged by MGM Radio Attractions. Transvision Television has picked up the tab for the "MGM Theatre of the Air," a weekly 60-minute dramatic production. H. J. Gold was the agency.

"Good News From Hollywood," twice-weekly gab show with George Murphy, has been bought by Bedford Radio and Television Stores while "The Adventures of Maisie," which preems tomorrow (Thurs.), will be sponsored by Sales Affiliates, Inc., hairwave lotion manufacturer. Getchel & Richard were the agency on the latter deal.

Comprising eight different plattered airers, the entire block of MGM packages have also been sold on 90 stations outside of the metropolitan area, including outlets on the Yankee, Inter-Mountain and McClatchy-Beeline networks. Music Corp. of America is handling syndication of the shows in conjunction with WMGM's sales staff headed by Bertram Lebhar, Jr., station's managing director.

Folsoms' to HQ in N.Y.

Frank M. Folsom, RCA prexy, has closed his home in Philadelphia and taken an apartment on New York's Park avenue.

Folsom and his wife intend making their permanent headquarters in N.Y.

Video's 200G

Continued from page 35

Langford to the east. Longines program on CBS-TV from 5 to 6 will feature the "Choraliers" and "Symphonettes" as well as dancer Bambi Linn, pianist Leonid Hambro and violinist Oscar Shumsky. Latter program will be aired simultaneously on CBS radio.

"Hotpoint Holiday," set by CBS-TV this week, will mark the entry of the home appliance firm into video advertising. Show will have Rudy Vallee as emcee, who, like Jessel, came in from the Coast especially for the program. Guy Lombardo orch will handle the music, other talent including comedian Sam Levenson, singer Carol Bruce, dancers Mary Raye and Naldi, the Upstarts and the Three Rockets. Barry Wood will produce, with Herbert Sussan directing and Ken Roberts handling the announcing.

CBS-TV will also carry a remote pickup of the annual Macy's Thanksgiving parade from 10:30 to 11 a.m. Parade which will be led by NBC-TV's stars Milton Berle and Howdy-Doody will also be carried by that web. Only CBS-TV talent to take part in the parade are Paul Winchell and Jerry Mahoney.

Other networks and N.Y. stations plan nothing special for Thanksgiving on either radio or TV, although most expository whodidit shows will carry a holiday motif.

TV Scripters

Continued from page 35

a day's notice. He argued that inasmuch as RWG deals with the same sponsors, networks and agencies who handle video it should have jurisdiction.

In reply to Barnouw, the TWG execs say they recognize the authority of the League's TV committee, and always have, and that if the leaflet seemed to indicate that the TWG was functioning as a guild it was an unintentional mistake. The point was discussed at the first meeting last week of the eastern section of the TV committee, which reaffirmed the July compromise.

Eastern group, which has skedded biweekly meetings, with the next planned for Tuesday (29), is trying to implement the compromise by gathering data on working conditions, minimums, rights, etc., so that it can have bargaining demands to present to the webs in a couple of months.

While the recent set-to points up the RWG-SWG friction (and these groups might agree to settle for RWG supremacy in the east with SWG hegemony on the Coast, where vidpic production centers), the Authors Guild and the Dramatists Guild feel they also belong in the picture. They believe that although the screen and radio unions know how to negotiate employment contracts, AG and DG are better equipped to handle the question of licensing rights.

Another meeting of the ALA council will take place in two weeks, at which another attempt to untangle the TV knot will be made, but it's likely a solution will require more time. Meanwhile, ALA toppers feel that the RWG and SWG friction is akin to two fire companies squabbling over who is to put out a blaze.

Disputes began to boil again following Thursday's (17) RWG meeting, at which Barnouw was reported to have said that the radio union would handle tele organization. However, Barnouw explained later that his statement had been that a majority of scripters, particularly in the live production centres, was already in the RWG.

WLIP BACK ON AIR AS AFRA WINS HIKE

Kenosha, Wis., Nov. 22.

WLIP, here, strikebound and off the air since Nov. 9, resumed broadcasting Sunday (20) after a reconciliation between the station and the American Federation of Radio Actors and the International Brotherhood of Electrical Workers. Station had ceased broadcasting one week after the unions walked out, following breakdown of negotiations and alleged discharge of a union leader.

WLIP owner, William Lipman, announced that under the new contract AFRA members get a $5 weekly pay boost. Station also accepted a union shop.

The Farm Story
a WWJ Daily Feature

From 6:30 to 7:00, five mornings a week, farmers take time off from their chores to listen to John Merrifield, WWJ's capable farm editor. He not only presents farm news of usual interest, but he has traveled more than 45,000 miles the past year through the prosperous farm areas of Michigan, Indiana and Ohio to make 159 transcribed and direct-wire broadcasts of unusual on-the-farm happenings.

To make "The Farm Story" the most authentic of all farm programs, John Merrifield has entertained almost 500 guests and experts, spoken before 26 farm organizations, sat in with more than 70 farm planning meetings and spent countless hours in research.

"The Farm Story" is another example of why WWJ—The Detroit News is first in public service and first in public acceptance of its programs and the products advertised on it.

WWJ AM-FM
AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 245—97.1 MEGACYCLES
FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS
National Representatives THE GEORGE P. HOLLINGBERY COMPANY
Associate Television Station WWJ-TV

From the Production Centres

IN NEW YORK CITY . . .

Leonard Feather (WMGM jazz jockey) and wife injured Saturday (19) by an auto, now in Knickerbocker hosp. . . . **Maggi Hofstadt** (ABC-TV) and **Ernie Otto**, formerly at the web, to wed Sunday (27). . . . **Mary Margaret McBride** spearheading drive for musical instruments for a Virgin Isles boys' school. . . . **Rocky Graziano** and WINS crooner **Boby Colt**, to record three disks for Admiral Records. . . . Winners of WLIB's "International Children's Hour," which marked its 15th anni, given awards by sponsor, Schlossman's dept. store, Saturday (19). . . . **Richard J. Puff**, MBS research chief, father Monday (21) of twin girls. . . . **Louis M. Heyward** has joined WMGM as writer-director. . . . **Leonard Sitomer**, of the William Morris agency, has resigned to join the **Ted Ashley** office. Ashley is a former Morris staffer also.

George Wallach, WNYC program director, on vacation motor trip to Coast, returning Dec. 1. . . . United Fruit using Chiquita Banana spots on rural outlets of Keystone Broadcast System in a 13-week campaign. . . . "Mother Knows Best," Kellogg airer hitherto heard only on CBS' Coast skein, now booked on WCBS. . . . **Helen Sherritt**, ex-Y&R, has joined WINS continuity dept. . . . **Joseph Tery**, station's production manager leaving Dec. 1 to head music department of WFLN, Philly. . . . New faces at WOR include **Al Jaeggin**, newswriter; **Martin Katz**, account exec, and **Frank Kizis**, teever sales assistant to **Bob Mayo**. . . . **Hal Marc Arden**, former WMGM scripter-director, has joined **Robert A. Bories** package agency. . . . **Vera Vague** originating her ABC series from Gotham for several weeks. . . . **Edith Behrens**, ex-Columbia Records, has joined **George Crandall's** publicity dept. at CBS succeeding **Bill Packer**, who has gone off to Europe on a Fellowship. . . . **Hal Davis**, veepeed by Kenyon & Eckhardt last week, toasted by flackery friends Monday at luncheon.

Norman Brokenshire has taken over announcing chore on CBS' "Inner Sanctum." . . . **Albert J. McCosker**, board member of WOR, up from Miami for a couple of weeks during which he attended the station's board powwows. . . . **John Daly's** switch from CBS to ABC points up that web's bypoed news staff, which recently picked up MBS' **Al Warner** in Washington and with **Edwin C. Hill** due to return soon for General Foods. . . . WWRL launches annual "Toys for Tots" drive Dec. 1.

WOR's annual Christmas Fund to be divvied this year among 31 metropolitan hospitals. . . . Portrait in oil of **Jo Ranson**, WMGM flack, by his wife, Nancy Ranson, is currently on view in the National Association of Women Artists' oil show at the Argent Gallery on 57th street, N.Y. VARIETY is in the act, too. Mrs. Ranson employed collage, using a portion of VARIETY's radio review pages as part of the background for her spouse's portrait. . . . **Connie Desmond** to sub on "Red Barber's Club House" (CBS) while the sportscaster is on out-of-town grid assignments for the next two Saturdays. . . . **Robert Frost**, 74-year-old poet, interviewed for first time on radio by WOR's **Barbara Welles** yesterday (Tues.). . . . **Larry Brown** new emcee on "Luncheon at Guy Lombardo's" over WGBB. . . . **Carolyn Pratt** of CBS talks dept., soloist at One Fifth Avenue nitery Monday (21). . . . **John Lyman Bogert** has been named veepee and technical director for **C. E. Hooper**. . . . Pilot Radio has bought three WOR newscasts weekly to plug its tele sets. . . . Radio scripters **Coleman Jacoby** and **Arnie Rosen** have wrapped up some special material for **Jackie Miles**. . . . **Joe Field** upped to publicity director for Compton agency, vice **Virginia Travers**, who leaves for Albo and D-A Publishing Cos. . . . **Mike Hughes** has resigned as ed of Sponsor, effective Dec. 31. No plans set. . . . **Betty Garde** added to "Our Gal Sunday." . . . **John Raby** new to "David Harum." . . . **Richard Holland** is "Lorenzo Jones" addition. . . . **Reese Taylor**, **Frankie Tweddle** and **Ethel Owen** new "Front Page Farrell."

IN HOLLYWOOD . . .

Al Jolson will make two calls on **B. Crosby** before the new calendars are hung—Nov. 30 and Dec. 28. Other bookings go to **Peggy Lee**, **James Stewart**, **Bill "Hopalong" Boyd** and possibly **Ethel Barrymore**. . . . **Bob Wolfe**, head of the Kenyon & Eckhardt Hollywood office, now rates a v.p. salute. . . . Since **Bob Landry** picked **Ted Steele** of Benton & Bowles as one of the 10 best dressed in radio, he's been darting in and out of smart haberdasheries. . . . NBC pulled "policy" on Philip Morris prexy, **Alfred Lyon**, for overdoing the appeals pitch for polio. Net likes to hold it to one for each cause but **Lyon** has ordered six in a row for polio on "This Is Your Life." . . . **Eddie Cantor** goes for a serious touch Dec. 22 when he stars in "Double Entry" on "Suspense." . . . **Red Barber** drove over to Pasadena to case the Rose Bowl and surroundings so he can doll up his wordage, a la **McNamee**, on his first reporting of the New Year's day game for CBS. . . . Producer **Joe Bigelow** is floating around on Cloud 18 since "Hollywood Calling" trampolined to 6.1. . . . Sportsmen quartet will be without the services of **Bill Days** for a few weeks. They got him to the hosp just in time with a ruptured appendix. . . . Only **Roy Rogers** can make this statement: "My program is heard on 561 stations." . . . **Cy Howard's** new comedy creation, "The Professor and Mrs. O'Reilly," which is based on those two characters in "My Friend Irma," will be recorded within the next two weeks. Leads are taken by **Hans Conried** and **Gloria Gordon** of the "Irma" cast. Lever Bros. wants to hear the record first. **Howard** and **Parke Levy** supervise production with scripting by **Stanley Adams** and **Roland McLaine**. . . . **Carl Brisson**, the dashing Dane, guesting on shows around town to get in some plugs for his Cocoanut Grove engagement.

IN CHICAGO . . .

Radio Writers Guild moving offices to Wrigley Tower Dec. 1. . . . VARIETY staffer **Marty O'Shaughnessy** bowing out here to publish Chi teenage newspaper. He'll be replaced by **Harry Doolittle**, formerly of City News Bureau and WBKB. . . . New romantic singing team, **Connie Russell** and **Tony Fontaine** featured on WGN's "Serenade at 7" Weds. p.m. . . . **E. J. Huber**, Sioux City's KTRI general manager, now a member board of directors of the Woodbury County Cancer Society. . . . **Danny Kaye** made guest appearance on **Tommy Bartlett's** NBC "Welcome Travelers" show Nov. 16, next day Bartlett welcomed **Peter Lawford**. . . . 4,000th consecutive broadcast with same sponsor celebrated by **Norman Ross**, classical disk jockey (Nov. 22) heard over WMAQ. Sponsor is North Western Railway. . . . Visiting Mutual Central Division offices last week were **F. M. Kadow**, Manitowoc, Wis., WOMT owner, and **Ken Gordon**, KDTH station manager, Dubuque. . . . **Gene Autry** planes for Chi Nov. 30 to present 4-H Club top achievement awards over WBBM. . . . NBC Quiz Kids helped Duluth's WEBC celebrate their 25th anni last week when they made their first trip of the season to the northern town. . . . WIND recorded Santa Claus' official welcome to Chi when **Bob Hope**, aboard the S. S. Santa Claus, rode down the Chicago river. . . . WBBM's "The Billy Leach Show" now heard nightly, Monday through Friday, quarter-hour earlier than previous time. . . . **Dick "Two-Ton" Baker**, large man of music, guest starred at world premiere of RKO's "Bride For Sale" shown at Palace theatre. Preem was for benefit of women's board of Illinois Epilepsy League.

WLS program exec, **George Biggar**, served as judge in sixth annual Territorial Speakers Contest at request of Salvation Army. . . . **Rudolph S. Peterson**, ex-president of the Hollywood Recorded Features, has connected with WBBM local sales staff. . . . Feature Productions lost **Charles Logan**, producer-writer, when he took a partnership in the new firm of Burnett & Logan, advertising and public relations outfit. . . . Zenith has two new top execs, **Dr. Alexander Ellett**, v.p. in charge of research, and **Karl Hassel**, secretary of the corp. . . . **Shelby Gordon** and wife **Phyllis**, WBBM radio writers, will leave for a vacation in Florida and Cuba. . . . Tripping to Europe and the Middle East next Dec. is **Ralph Yohe**, WLS Farm Service editor. He plans to study foreign agriculture systems reporting back home his findings for broadcasting and publication.

Bulova

Continued from page 31

maining Manhattan outlet, WOV, which after years of duopoly litigation, was sold to Richard O'Dea. Ralph Weil, the station manager, and Arnold Hartley, program manager.

At one time Bulova was running WNEW, WOV in New York, WPEN in Philadelphia; WCOP in Boston, WELI in New Haven, and WNBC (now WONS) in Hartford.

Stymied in New York

The desire of Bulova, a multi-millionaire watchmaker and real estate dabbler, to get rid of his radio holdings stems back a few years when he started to unload the New England stations. He was stymied in New York because of the protracted litigation among those seeking to buy WOV, and the failure to obtain a permanent license for WNEW. Only in recent months did he accomplish his Manhattan mission, which paved the way for last week's sale. Since the revenue from his radio interests didn't affect him one way or the other, Bulova found himself involved in a succession of political embarrassments, which probably hastened his desire to scram out of radio altogether.

Along with Bulova, Milton Biow was a big stockholder in the outgoing corporation. Bulova was a 60% owner, with Biow holding 30% of the stock. Subject to FCC approval, the new operating lineup will read as follows: Cherry, the department store man and principal stockholder in the station, will be president; Miss Judis, exec veepee and general manager; Ira Herbert, veepee; Ted Cott, veepee in charge of programs; Harold B. Tanner, secretary, and Charles F. Knowles, treasurer.

Along with Cherry, Miss Judis and Herbert, participating in the WNEW purchase are Knowles, George V. Meehan, Frank F. Crook, Godfrey B. Simonds and Tanner, all of Providence.

Miss Judis has been with the station since its inception in 1935 (WNEW was the outgrowth of the amalgamation of several small New Jersey stations). She said there would be no changes in program policies, personnel, etc.

N. Y. Indie Sales

Continued from page 31

WPAT station in Paterson, N. J., to the Passaic Publishing Co.

A few months back Nathan Straus turned over management of his WMCA to Ralph Atlass of Chicago, with the latter reportedly holding a five-year option to buy the station. Although there have been denials that Col. Robert R. McCormick of Chicago is interested in buying WOR, the fact remains Jack Straus, of the Macy clan, has put himself on record that the property can be had for the right price.

The New York Times-owned WQXR and the Loew-controlled WMGM, which like WNEW seem to have found the AM modus operandi for the future, appear, on the other hand, to be well entrenched under the present ownership setups.

Foreign Language

Continued from page 30

English and another language, he should tune in English programs.

In reply, the foreign language broadcasters declare that the value of their operations was amply demonstrated during the late war, when they mobilized immigrant and second-generation groups behind the war effort.

Some circles also feel that the foreign language stations need additional support rather than mere toleration. While there has been an increase in multi-lingual radio recently, this has largely been in Italian and Spanish programs, because sponsors and agencies have begun to realize the value of advertising in these languages. At the same time some airers in other languages (representing less numerous minorities) have been curtailed.

Tele Reviews

Continued from page 38

field of hillbilly entertainment, Bill Thall is now one of the established rustics in the Crosley fold, doing emcee and Toby roles in standard and TV shows. Bob Shreve, an excellent Irish tenor, also has been a Crosley staffer for quite a spell and sits well with AM and video fans.

Setting for this new routine is a way-out-yonder store with postoffice, hand-crank telephone, cracker barrel and pot-bellied stove trimmings. Comedy situations are ad libbed by Thall as Willie, and Shreve, as Elmer. Dialects are richly highgrass and Shreve does a close imitation of "Abner's" chuckling. Both men do a good job on commercials, working them in smoothly as items sold in the store.

At the halfway mark there's a vocal injection via a phonograph. Shreve could take care of this spot in style, but the program seems to be that he remain in character.

Koll.

Boston—Ron Cochran, news director of Hub's ABC outlet, WCOP, has been elected to the Board of Directors of the National Association of Radio News Directors. Board consists of 12 members.

CBS' $5,000,000

Continued from page 31

simulcast, and the Hotpoint Appliance (General Electric) sponsorship of a Thanksgiving afternoon (4 to 5) all-star lineup.

Network grabbed off Pillsbury's "House Party" cross-the-board afternoon show from ABC, parted William H. Wise Co. for bankrolling of the Saturday afternoon "Get More Out of Life," and wrapped up the "Skippy Hollywood Theatre" as a Thursday night network attraction.

Courtesy of M-G-M
'THE GREAT AMENDOLA'
For George Fol Frein
THE CAMEL SHOW
Every Friday Nite, 9:30 E.S.T., NBC
Mgt.: LOU CLAYTON

Returning to New York after two years radio and magazine work in the European Command, France, England and the Scandinavian countries.

THE LEWIS FAMILY

DRAPER LEWIS
Producer, Writer, Director

GLORIA LEWIS
Writer, Commentator, Actress

AND

"KAPUTT"
(Watch for TV's Pet-Agreed Winner)
"Going to the Dogs"

AWARD TO FOLSOM AS HUMANITARIAN

Philadelphia, Nov. 22.

Frank M. Folsom, RCA prexy, received an award for his humanitarian services at a testimonial dinner in his honor held at the Bellevue-Stratford hotel under the auspices of the National Jewish Hospital at Denver. The ceremony, a highlight of the hospital's 50th anni celebration in Philadelphia, was attended by over 800 prominent industrial, civic and social leaders.

The plaque was presented to Folsom by John B. Kelly, chairman of the dinner, who said that the RCA executive "typifies the men of broad vision, patience, understanding and charity who have made democracy work." Folsom, who is a trustee of the hospital, said, in accepting the award, pointed out the non-sectarian work of the institution, declaring that 60% of the patients were non-Jewish.

The plaque cited Folsom for "his concern for his fellow men of every station, race, color and creed, his devoted loyalty and eagerness to serve those in distress, and his meritorious service in providing free tuberculosis treatment to the needy of all faiths." RCA board chairman David Sarnoff added his congratulations to Folsom and the hospital.

'Steeple' Stations

Continued from page 30

such major outlets as WWL, New Orleans (Loyola Univ.-Catholic); WEW, St. Louis (St. Louis Univ.-Catholic); KWBC, Corpus Christi (Baylor Univ.-Baptist); KFSG, Los Angeles (Evangelistic), and KPOF, Denver (Pillar of Fire, an independent sect).

It adds that since Jefferson's time, presidents of the U. S. have proclaimed days of national prayer, that FCC dismisses its employees on part of Good Friday, that Government offices are closed on Christmas and Thanksgiving. In proclaiming Christmas as a holiday, brief declares, the Government "is not merely giving special recognition to all religions, but is particularly recognizing the need of the dominant religion."

In requesting the Commission to authorize use of channels not now being used, the brief declared, the Baptists are asking "far less" from a constitutional standpoint than does FCC in advocating that radio stations make time available gratis for religious programs. "If the Commission had authority to build stations and we asked it to do so for religious groups," said the brief, "that would be government participation. But all we ask is that the Commission leave religious groups in as unhampered a position as the public interest permits and requires by not prohibiting their use of the air through unnecessary stringent requirements."

JUDY CANOVA
AMERICA'S NO. 1 COMEDIENNE

WM. H. KING
Exclusive Management:
2025 N. Argyle Ave.
Hollywood 28, Calif.

TV Program Production

I am currently production executive on a weekly, full hour, dramatic television program. Would like to change my affiliation. Ivy League grad. Box V-8762, Variety, 154 W. 46th St., New York 19.

DISK JOCKS AS BANDS' SNAG

Deductions-vs.-Returns by Merc Burns Publishers; Map Crackdown

Mercury Records inaugurated a new system of paying royalties to music publishers last week, and the latter are of a mood to crack down on it immediately and not wait for discussions. Mercury started something akin to what Decca Records aimed at earlier this year—a system that would make allowances for returns by deducting percentages of statements and holding the coin in escrow.

What burns the pubs in Mercury's case is that for as long as they can remember they have been settling each quarter for a partial payoff on the coin due them from the company, accepting notes for the remainder, which have been bought up before the next quarter was due. And Mercury followed the same procedure for the past quarter, paying approximately 48% of the coin it owes publishers at the same time making the deductions against returns. That was the topper.

Mercury made its move without notification, apparently under the impression that Decca's ideas along the same line had been accepted by the pubs (they were not and Decca paid in full). It sliced anywhere from five to 20% off individual statements, depending upon the amounts due each company, and explained that the coin would be held until all returns were in on the individual disks. On the basis of publisher reaction, the company will get short shrift. According to law, although it's rarely if ever exercised, publishers can demand that Mercury pay in full on every record manufactured, in addition demanding the coin every 30 days.

Mercury's statement, bolstered by hit disks, jumped 150% over the prior quarter. Hop was due to Vic Damone's "You're Breaking My Heart," Frankie Laine's "That Lucky Old Sun," Eddy Howard's "Room Full of Roses" and several other best-selling platters. Only a short time ago, pubs had advised Mercury that, since it appeared to be doing so well, they would expect in the future to be paid in full each quarter, instead of accepting notes and cash. Mercury agreed and stated that within the next two quarters full payment in cash would be the rule.

The notes covering the partial payoff on the past quarter incidentally, are signed by distributors covering accounts receivable by Mercury. They are countersigned by the company itself in the event the distribs default.

'Mule Train' Juke Spree With Stolen Money

Milwaukee, Nov. 22.

Frankie Laine's "Mule Train" ran wild here last week when Leonard Eilers gave the platter 481 spins on jukeboxes with $80 he had stolen from his roommate.

"Mule Train" spree also got Eilers a one-year probation from District Judge Harvey Neelen, on the conditions he stay out of saloons and not play the tune for a year.

Release-Date Jumping Stirs New Argument

Release-date jumping, which hasn't been too much of a problem recently, reared its argumentive head again last week, involving songs from the score of Walt Disney's "Cinderella," the Leeds melody, "Open Door, Open Arms," and Spitzer Music's "Sorry."

Disney tunes caused the biggest hullabaloo. A release date of Dec. 5 had been set on them, and as a rule recorders observe the restrictions on film tunes. Disks by Jo Stafford and Gordon MacRae (Capitol), and Sy Oliver (Decca) were being shipped last week, however, and Columbia Records blew up. Capitol moved with its recordings in fear that CRC would jump the gun, and caught Columbia without any such ideas. Latter's Dinah Shore cut the tunes incidentally. Victor also has part of the score by Perry Como, which aren't out.

In the Leeds case, Lou Levy burned at Mercury Records, claiming that company's release of Richard Hayes on "Open Door, Open Arms" was a breach of agreement and demanding that the platter be withheld until the proper time.

Capitol released Margaret Whiting's "Sorry" last week, beating Frank Sinatra's Columbia pressing and Bing Crosby's Decca to market. This provided another explosion, particularly from Sinatra, who claims that Miss Whiting had assured him of at least an even break. Tune was written by her father, the late Richard A. Whiting, and it's owned, of course, by Miss Whiting's family, which puts her in rather a peculiar position, since she wants other recordings on the song.

HILL & RANGE (BMI) SETS UP ASCAP CO.

Hill & Range music firm is launching another company, Alamo Music. Unusual angle of the new operation is that it is to be affiliated with the American Society of Composers, Authors and Publishers, whereas the parent H & R outfit is Broadcast Music, Inc., and has supplied the latter during the past year with a majority of its hits.

Too, there's the angle of the continued rumor that H & R is partly owned by Max Dreyfus, head of one of the largest ASCAP catalog combines. Dreyfus several weeks ago went so far as to deny officially to the ASCAP board that he had any connection with the BMI outfit. He is one of the original board members of the Society.

Joe Higgins Into Hosp

Joe Higgins, assistant to Manie Sachs, head of the pop artists and repertoire division of Columbia Records, is in Polyclinic hospital, New York, with a fairly serious gall bladder condition. An operation may be required.

Higgins in recent years has been bothered by arthritis and less than a year ago was forced to return east after heading Columbia's Hollywood office for over a year.

CHI'S JAMES MARTIN IN LONDON DISTRIB TIE

Chicago, Nov. 22.

In an unusual tie-in with London Records, James Martin, Chi record distributor, is making a bid for large-scale distribution for local-talent disks pressed by his subsidiary, Sharp. Martin has distribution in five midwest states through 13,000 jukeboxes plus large radio station hookup which he services.

First six sides he cut for Sharp are on that label in this territory but in 43 states are on the London insignia. Any other distributor cuts for Sharp are limited to 5,000, with all supplementary etchings on London.

If the record becomes a hit, London takes over; otherwise local outfit does the groundwork on the initial platters.

Six initial sides are "Repeal Band" and "Tu-Tone Boogie" by Lew Monti's Tu-Tones, "Johnson Rag" and "Take Another Guess" by Jack Teter, "Neapolitan Nights" by Marty Zinko and "Cicero Mama" by the Novelletes. New sides are "At Peace With the World" by Luddy Barbara, "Gee, But It's Great" by Johnny Brewer, and "Freckle Face" by Sherman Hayes.

USE OF 'CURRENT' DISKS ONLY HURTS

Name band salesmen have a newly discovered reason for the lagging interest in bands of all categories and there's a move afoot among them which eventually may bring the National Ballroom Operators Assn. into the picture to try to right the wrongs. They claim that disk jockeys, and the types of programs the vast majority of the more important ones put on the air, hold back the band business.

It's all caused by a vicious cycle, the salesmen aver. Most of the country's top jocks today make up their programs mostly from "current" records. In short, to stay in competition with rivals the disks they use are only of the latest hit lists. And because today's disk market is a singer's paradise, the "current" platters mostly in use effectively block out the playing of band records. In addition, a good many of the disks made by name bands are based on pop songs, with vocals, meaning that it's the non-name vocalist employed by the bandleader who actually is in competition with the name singers.

A try will be made to get disk jockeys to mix up their programs more, to use instrumental music by bands. The answer to this is, of course, that a sufficient amount of strictly instrumental music is not being recorded. To get around

(Continued on page 48)

Dailey Buys TV To Plug Spots

Frank Dailey, owner of Meadowbrook, Cedar Grove, N. J., began sponsorship of a television show on WATV, Newark, Monday (21) evening. Called "Wedding Bells," the program plugs the banquet and party facilities at Dailey's Meadowbrook, Sherbrook and Ivanhoe spots, all in the north Jersey area. By using talent on tap at the three spots at the same time promotes the nightly dine-and-dance operation.

Program is uniquely built in that it uses local people partly as actors. To sustain the "Wedding Bells" idea, Dailey invites a recently married local pair, and the bridal party to guest on the show. They are seated at a banquet table in front of a backdrop that is an actual blowup of a photograph of the Meadowbrook, Sherbrook or Ivanhoe bandstands. Since the party is supposed to be at either one rather than at WATV studios from which the programs actually come, the entry of the entertainment by talent from either spot is a natural sequence. Patti Page, Mercury singer now at Meadowbrook; Mike Farley's orchestra, Jerry Sellers, at Sherbrook and others were on the opening show. They're paid extra.

Part of the bridal parties used are made up of Conover models wearing gowns provided by a north Jersey bridal dress shop, and the latter shares a part of the program's cost.

John Abbott

Managing Director of the old British music publishing house of Francis Day & Hunter, just back from Down Under

Finds Aussie Show Biz OK

• • •

one of the many editorial features in the forthcoming

44th Anniversary Number of

VARIETY

Tommy Dorsey Date in Havana With Big Band May Open New Cafe Route

Tommy Dorsey's orchestra opens at the Sans Souci, nitery-gambling spot outside Havana, Jan. 12 for four weeks, the first time a full-sized U. S. pop band has played in another country, at least during the era of modern name bands. Years ago Duke Ellington and others played England and the Continent, and this year Benny Goodman was to have worked concert dates in Europe but cancelled out. Louis Armstrong also worked the Continent twice in the past year, but with a small combo.

Dorsey is drawing $7,500 weekly in U. S. coin for the Sans Souci date and can earn a bonus if biz is good. Arthur Michaud, T.D.'s manager, who set up the date directly with Miguel Triay, operator of the spot, feels that the reaction he got to Dorsey's name in the Cuban capital left little doubt that top name U. S. crews could find Havana niteries, such as the Tropicana and Montmartre, as well as the Sans Souci, wide open to them.

There is no reciprocal arrangement between the Cuban Musicians union and the American Federation of Musicians. As a matter of fact the Cuban outfit has barred many U. S. bands, but so far all that have applied for admission were Latin-styled. They were turned down. Dorsey was okayed after brief discussions.

Woody Herman, who's breaking up his current full-sized orchestra, also is going into Havana. He'll open at the Tropicana Dec. 8 for four weeks with a seven-man combination and upon his return will reorganize a big band, according to present plans.

Cab Calloway, who reduced his outfit to a small combination quite a while ago, is at the Montmarte at the moment.

'Lucy' Writer Set By London Records

"Hank" Fort, Nashville writer of the recent hit tune, "Put your Shoes on Lucy," becomes a recording artist for London Records this week. She'll cut a group of recently written melodies for the British Decca affiliate in N. Y.

Writer also will work with Arthur Godfrey on the latter's Chesterfield television broadcast tonight (Wednesday) on CBS-TV.

Pluggers Ask Publisher Meet To Nip Payolas

Music Publishers Contact Employees union has requested a meeting with major publishers to mull the possibilities of knocking the pins out from under the payola evil, now more widespread than ever. MPCE sent letters to all of the topline pubs over the weekend asking that a date be set up with them as a group to give the MPCE heads an opportunity to air complaints.

It's not explained in the letters, but the contactmen's organization apparently will dwell on the terms of the recently signed contract between pubs and staff employees, which prohibit paying artists for any sort of performance. MPCE intends putting teeth into these rules. Up until now infractions have not been seriously dealt with, or even brought before the union's board. But in the future they will be, says MPCE heads.

To this end, the contact union is establishing a secret trial board which will decide penalties for substantiated infraction of rules. Idea of the secret panel is to prevent any of its members from getting cold feet at the prospect of being in the position of sitting in judgment on a complaint against a firm he may work for at the moment.

BURKE, VAN HEUSEN SEEK MORRIS SPLIT

Hollywood, Nov. 22.

Johnny Burke and Jimmy Van Heusen are working towards dissolving their publication contract with E. H. (Buddy) Morris Enterprises. Tunesmiths had arguments, it's beefed, that the publisher did not exploit the tunesmiths' score of Bing Crosby's latest starrer, "Top of the Morning," as well as it might have been pushed. Burke and Van Heusen songsmith all tunes for Crosby pix.

Sol Kornheiser, top Morris exec, says extra pluggers were added to tout the songsmiths' score for previous Crosby film, "Connecticut Yankee," and that it flopped. When "Top of Morning" film broke, according to Kornheiser, Morris firm was working on tunes such as "Baby, It's Cold Outside" and "Riders in the Sky."

Contract which attorneys for the songsmiths have been instructed to dissolve was drawn early this year and extends for five years. Morris has been handling Burke-Van Heusen tunes for years since they started writing music for the Crosby films. During the war Morris set up a separate company for their work but that was altered last year with arrangement that Morris would have one of his full-time firms exploit B-VH compositions.

Contract to be dissolved now calls for B-VH to keep their old L. B. Curtis catalog and 60% of whatever they've written, with remainder to be split up between writers and Morris on a lot drawing system.

SERIES OF COPYRIGHT LECTURES ENDS DEC. 5

A practical course on Copyright Law Problems is being conducted this fall by the Practising Law Institute in cooperation with the Committee on Copyright of the Association of the Bar of the City of New York. The lectures so far have covered U. S. Copyright Office procedure, common law and statutory copyright, foreign copyright, and copyright infringement, litigation and decrees.

Among the lecturers have been Register of Copyrights Sam Bass Warner, Julian T. Abeles, Herman Finkelstein of ASCAP and Louis D. Frohlich. The remaining lectures will be on the clearance of material for radio and television programs and motion pictures and problems of infringement, property rights and unfair competition in connection with them. One was given Monday (21) by Joseph A. McDonald, General Counsel and Vice President of the American Broadcasting Company. "Anti-Trust Litigation" to be given by Seymour D. Lewis, former Chief in New York of the Justice Department's Anti-trust Division, and "Oddities and Fatal Errors in Copyright," including pitfalls and common and unusual problems in obtaining copyright, acts resulting in forfeiture, renewals, assignments, licenses, republications and compilations, to be given on Dec. 5 by Samuel W. Tannenbaum, of Johnson & Tannenbaum, chairman of the Course and chairman of the Subcommittee on Copyright Lectures of the City Bar Association.

An "Information Please" session on Dec. 12 will conclude the course. It will be conducted as an open forum and discussion meeting by a panel of experts, consisting of Sidney M. Kaye, of Rosenman, Colin, Goldmark & Kaye, who will act as moderator; Robert J. Burton, veepee and head of Broadcast Music's legal department; Robert Pearce Myers, Assistant General Counsel of NBC, and Tannenbaum, who also will answer questions submitted to them.

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Nov. 11 to Nov. 17

First Group

Songs	Publishers
A Dreamer's Holiday	Shapiro
Ain't She Sweet	Advanced
A Thousand Violins—*"The Great Lover"	Famous
Bye Bye Baby—*"Gentlemen Prefer Blondes"	J. J. Robbins
Dear Hearts and Gentle People	Morris
Dime a Dozen	Morris
Don't Cry Joe	Harms
Festival of Roses	Witmark
Hop Scotch Polka	Cromwell
I Can Dream Can't I	Chappell
I Never See Maggie Alone	Bourne
I've Got a Lovely Bunch of Cocoanuts	Cornel
Last Mile Home	Leeds
Making Love Ukulele Style	Melrose
Maybe It's Because	BVC
Mule Train—*"Singing Guns"	Disney
River Seine	Remick
Room Full of Roses	Hill & Range
Rudolph the Red-Nosed Reindeer	St. Nicholas
Slippin' Around	Peer
Someday You'll Want Me	Duchess
Some Enchanted Evening—*"South Pacific"	Williamson
That Lucky Old Sun	Robbins
There's Yes Yes In Your Eyes	Witmark
Toot Toot Tootsie—*"Jolson Sings Again"	Fe[illegible]
Twenty-four Hours of Sunshine	Advanced
Twilight	Bloom
Wishing Star	BMI
You're Breaking My Heart	Algonquin
You're In Love With Someone—*"Top O' the Morning"	Burke-VH

Second Group

Envy	Encore
Fiddle Dee Dee—*"It's a Great Feeling"	Harms
Georgia On My Mind	Melody Lane
Hush Little Darlin'	Michael
Just For You—*"My Friend Irma"	Paramount
Just Got To Have Him Around	Jefferson
Just One Way To Say I Love You—*"Miss Liberty"	Berlin
Let's Take Old-Fashioned Walk—*"Miss Liberty"	Berlin
Make Believe	Triangle
Meadows of Heaven	Laurel
My Bolero	Shapiro
My Own, My Only, My All—*"My Friend Irma"	Famous
My Street	Campbell
Over the Hillside	Dreyer
She Wore a Yellow Ribbon—*"She Wore a Yellow Ribbon"	Regent
Souvenir	Beacon
Way Back Home	BVC
Younger Than Springtime—*"South Pacific"	Williamson
You're My Thrill	Fox
You Told a Lie	Bourne

Best British Sheet Sellers

(*Week ending Nov. 12*)
London, Nov. 15.

Breaking Heart	Sterling
Confidentially	New World
I Don't See Me	Connelly
Forever and Ever	F. D. & H.
Wedding Samba	Leeds
Hop Scotch Polka	Leeds
Leicester Square Rag	Norris
Echo Told Me Lie	Sterling
Careless Hands	Morris
Angelus Ringing	Southern
Buy Killarney	P. Maurice
Rose in Garden Weeds	B. & C.

Second 12

Riders in the Sky	Morris
Mon. Tues. Wed.	Dash
Baby Its Cold	Morris
Again	F. D. & H.
Harry Lime Theme	Chappell
I'll String Along	Feldman
Shawl Galway Grey	Connelly
Too-Whit, Too-Whoo	Reid
Kiss in Your Eyes	Bosworth
Our Love Story	Carolin
My Heart Awake	Chappell
Is It Too Late	Yale

Bernier Prize Lyric For Selznick Score; New Zither Interest

Lyric penned by Buddy Bernier is to be fitted to the theme of the Vienna-made Selznick film, "The Third Man," to be released in the U. S. shortly, and starring Joseph Cotten, Orson Welles and Alida Valli. Bernier's lyric was selected the winner of a "contest" arranged by Larry Spier, of Chappell Music, as part of a program designed to make a pop tune of the melody, written by Austrian Anton Karas.

Bernier drew the $500 advance last week after attending a studio showing of the film, with 20-odd writers invited by Spier to submit a lyric. It's titled "Third Man Love Song."

"Third Man" theme has stirred unusual reaction. It is uniquely played solely on a zither as background music, and Karas himself plays it. Carol Reed, producer of the film, is said to have devised the unusual idea after hearing Karas play his instrument in a Viennese cafe. Reed found out Karas was a composer also and made a deal for him to write and perform the music.

There's another unique angle, too. Since the release of the film in England the music made such a hit that it already has achieved a slot on Britain's best-seller sheet list—as an instrumental. It's called simply "Harry Lime Theme," "Lime" being the character played by Welles in the film.

U. S. record companies, preparing to record the melody, are said to be uniformly thinking of using a zither in various ways in the disked performances. Music men feel that such an event could bring about a revival of pop interest in the instrument.

Inside Orchestras—Music

Irving Florman, who as a sideline did the English lyrics for Leo Greanin's Broadway revival of the Russian revue, "Chauve Souris," in 1943, has been appointed U. S. ambassador to Bolivia. A research and mechanical engineer, metallurgist and inventor, Florman wrote the lyrics for the show after long association with Morris Gest, the late legit producer and son-in-law of David Belasco. Both Gest and Florman shared the same office for 10 years.

Florman is holder of a permanent pass to the Belasco theatre, which was given him by Belasco because of their likeness to each other. In addition to his new ambassadorship, Florman is also prexy of the Cleveland Corp., manufacturers of scientific mechanical devices. He plans to leave for Bolivia in January.

Dance promoter in the Pittsburgh area who got caught short with a contract to play a name band on a promotion date, at a time when the coal and steel strikes were smothering the b.o., took a unique way out. After the hop, which drew about half the coin the promoter had guaranteed the bandleader, the former offered the maestro a deal that also seems to be a commentary on new-car buying in this territory.

This promoter happens to be a dealer in a nationally known make of car. To make up the coin due the batoneer, the promoter offered him any new model on the showroom floor—at $500 under list. He killed two birds with one stone, since auto agencies must sell so many cars in a given period to maintain a franchise.

Concentration of top Decca execs and recording directors in Hollywood had started considerable speculation in the east as to what the disk company is up to. Dave Kapp, veepee in charge of recording, president Milton Rackmil, and Milt Gabler and Gordon Jenkins are all on the Coast, but Decca men in N. Y. insist that nothing unusual, excepting a heavy recording schedule, is afoot. Majority of Decca artists are in Hollywood at the moment and a lot of material the company has wanted to record, in addition to pop stuff, is being gotten out of the way at once.

Current issue of Hotel Management, trade sheet of the hotel industry, carries a lengthy story on "How To Hire a Band," under the byline of Bill Burnham, former William Morris agency band department exec. Burnham is now in business for himself in purchasing talent for various hostelries, including the new Shamrock, Houston. Yarn is completely detailed with pictures. It even includes a warning to have a performer's piano in tune, a factor (most are not) which often drives bandleaders crazy.

Ballroom operators around Southern California are playing the waiting game with agencies handling orchestras for the upcoming holiday season. Reports are current that bands are being offered at more than $1,200 for New Year's Eve, with top names going above $1,500. Operators are holding the line and not doing any booking yet. They hope to force the agencies to accept lesser coin by waiting until the last minute to sign deals.

On the Upbeat

New York

National Records has a Microgroove LP disk carrying eight tunes by **Billy Eckstine**, set for release, beating M-G-M Records, which goes into LP in January, to the punch. Eckstine recorded for National before switching over to M-G-M . . . **Milton Rackmil**, Decca president, back in N. Y. from Hollywood. **Dave Kapp** stays west until next week . . . **Lorry Raine** cut four sides with **Raymond Scott** orchestra . . . **Perry Como** subject of a spread in Look mag . . . **Ginnie Powell**, former band singer, takes **Betty George's** spot in the "Salute to Cole Porter" show at New Yorker hotel . . . **Al Donahue** band held over to Xmas at Statler hotel, Detroit after original eight-week run . . . Coral Records added two new distribs, Seaboard Distributing, Hartford, Conn., and Stone Distributing, Miami.

Hollywood

Ike Carpenter band gigs at Merced Dec. 3 at flat $850. Crew will get $1,250 same spot New Year's Eve . . . **Frank DeVol** set by Capitol to etch kiddie album for Spring release . . . **Eddy Howard** booked for a two-week stand at the Deshler-Wallick Hotel, Columbus, Ohio, starting Dec. 5 . . . **Gordon Jenkins** has returned to the Coast for Decca. He's been etching for the label in N. Y. for the past six months . . . **Louis Armstrong's** combo becomes first name attraction for Bal Taharin, Gardena nitery, starting for two weeks Feb. 9 at flat $4,250 per frame . . . **Phil Spitalny's** all-girl ork goes into the Last Frontier, Las Vegas, starting Dec. 16 at $11,500 per week.

Leo De Lyon has been booked by the Mocambo to topline floorshow opening Dec. 13 . . . **Mills Bros.** go into the Melody Club, San Jose for one week starting Jan. 4 . . . **Bob "Tex" Cromer** has joined **Spade Cooley's** band after vocalizing with **Lawrence Welk** for a long time . . . "Sing Songs the Jack Smith Way," folio of 10 standards, will be released in February by Edwin H. Morris.

Chicago

Lake Club, Springfield, Ill., switches to name band policy, with **Eddy Howard** set for Nov. 25 followed by **Lawrence Welk** Dec. 2, **Tiny Hill** Dec. 9 and **Ted Lewis** Dec. 17 . . . **Mitch Miller**, recording head for Mercury Records, in town cutting six sides with **Harmonicats** . . . **Billie Holiday** and **Herbie Fields** into Blue Note Dec. 12 for three-weeker . . . **Henry Busse** set for Shamrock hotel, Houston, for a month Dec. 23 . . . **Frankie Carle** swinging through midwest territory on one-nighters for balance of November and December . . . **Jimmy Dorsey** set for one-nighters in December in Chi area . . . **Jan Garber** will one-night it across Texas after Dec. 1 . . . **George Winslow** set for three weeks at Muehlebach hotel, Kansas City, Nov. 30 . . . **Tommy Reed** plays the Blue Moon, Wichita, Dec. 20-31 . . . **Woody Herman** swings through midwest on one-nighters, teaming up for concerts with the **King Cole Trio** in December . . . **Louis Jordan** set to play a benefit at Rose Bowl, Chi, with proceeds going to the playground named after him in Harvey, Ill. . . . **George Tasker**, formerly with Universal Records, has started his own firm, North American Record-

(Continued on page 49)

Band Reviews

TED WEEMS ORCH (13)
With Elmo Tanner & Russ Carter,
St. Francis Hotel, San Francisco

The nostalgic pitch in which Ted Weems grooves his music is calculated to hurdle the unjivey patronage that frequents the Mural Room, and in this he succeeds in spades.

The oldtimer fare, with an occasional current tune as transfusion, is easy on the ears and wears well in the hands of the four brass, four reed, piano, drums, bass and guitar, with Weems' own contrib on the trombone contriving to keep the tempos interesting and danceable. Vocals by Russ Carter and whistling by Elmo Tanner lend sparkle and novelty. *Ted.*

PAYSON RE ORCHESTRA
NICHOLAS MATTHEY ORCH
Hotel Plaza, N. Y.

Twin bands have put over the Rendez-Vous Room of the Hotel Plaza, under maitre d'hotel Gigi Molinari, with a fine brand of dance and listening music. The dinner crowd is predominantly partial to the Nicolas Matthey troupe, replete with fiddles and Old World gypsy and waltz melodies, but at the evening prolongs the brisk Payson Re combo perks up the feed trade.

Pianologist Re is given to Satchmo Armstrong takeoffs. His band has a nice lift with the supporting trumpet, sax, accordion, traps and string bass. The Matthey band is equally versatile, segueing from the magyar and Strauss stuff into the maracas mood with equal facility. Withal, they're two tiptop terp teams, ideal for the nice environment of the Rendez-Vous Room. *Abel.*

CARMEN CAVALLARO (16)
Mark Hopkins, San Francisco

The combine of good music and good showmanship, with which Cavallaro has become identified locally, garnered him a capacity turnout at his opener, with much representation from the champagne-cork-popping contingent especially in evidence. Cavallaro mixes his tunes neatly, pleasing young and old alike with his roving assortment of dance items.

Cavallaro's three brass, four

(Continued on page 50)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 19

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co	St. Louis, S. L. Music Supply Co	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hospe Co	Kansas City, Jenkins Music Co	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co	Seattle, Capitol Music	TOTAL POINTS
1	1	"Lucky Old Sun" (Robbins)	2	1	4	1	1	1	1	3	1	1	3	2	111
2	5	"I Can Dream, Can't I" (Chappell)	5	3	6	2	4	3	9	4	4	5	2	3	82
3	6	"Dreamer's Holiday" (Shapiro-B)	6	4	2	8	6	7	4	7	5	2	1	5	75
4	10	"Mule Train" (Disney)	1	8	1		8	10	6	2	6	7	4	1	67
5	3	"Slippin' Around" (Peer-Inter)	3	7		9	5	6	3	1	9	6	7	4	61
6	2	"Don't Cry, Joe" (Harms Inc.)	7	2	8	5	2	2	2	10	2		6	7	59
7	4	"Breaking My Heart" (Algonquin)	8	9	5	3	3	4			3	8		6	50
8	7	"Room Full of Roses" (Hill-Range)	10	10	10	7	10	5	10	5	7	10			26
9	9	"Jealous Heart" (Acuff-Rose)	9	6		10				6		3			21
10	8	"Someday" (Duchess)				4	7	8		8	8				20
11	12	"Hop Scotch Polka" (Cromwell)	4	5		6					10				19
12	13	"Long, Sleepless Night" (Miller)										4	5		13
13A		"White Christmas" (Berlin)			3										8
13B		"Dear Hearts, People" (Morris)			9				7				9		8

Jocks, Jukes and Disks

By BERNIE WOODS

Jimmy Dorsey orchestra "Charlie My Boy"-"Johnson Rag" (Columbia). Dorsey hasn't made as fine a coupling in ages. Using his Dixieland combo on the two revival tunes was a natural, and they are exhilarating cuts. Dixieland is "happy" music and it could easily catch on anew in the current trend. Of these two, "Charlie" is a shade better, but both are swell jock and juke sides on a solid, medium beat. **Claire Hogan** and **Charlie Teagarden** vocal "Charlie" Miss Hogan alone on "Rag."

Tony Martin "Marta"-"Bye Bye Baby" (Victor). Martin, steadily climbing in disk importance, has two more good sides in these, a standard and pop. Given excellent musical support by **Henri Rene**, he works "Marta" into an attention-getting manner, the disk is a potential. Martin does exceptionally well with "Baby," too, a tune from the new "Gentlemen Prefer Blondes" musical. On a rhythm kick, it's perhaps the best cut of the melody so far. It, too, is a possibility for success.

Jack Haskell "Too-Whit Too Woo"-"You're Different" (Decca). Haskell, former band singer now on Dave Garroway's TV show from Chicago, hasn't been too good on the few Decca disks already out. But on "Too-Whit," an English importation, he shows differently. A good ballad tune, Haskell does it well and the combination could go over solidly with jocks and jukes. It has something. On "You're Different," a fair pop, he's okay.

Jo Stafford - Gordon MacRae "Echoes" - Bibbidi-Bobbidi-Boo" (Capitol). Miss Stafford and MacRae are a better team every release. On this they're excellent. "Echoes," a new pop that makes a hit impression, is a smoothly satisfying job smartly backed by **Paul Weston's** orchestra. It has a good chance. Reverse, a novelty from Walt Disney's "Cinderella," by the writers of "Chi-Baba" (and very similar in idea), is one of those things that hit or miss by a mile. It's well done here and might go big.

Sammy Kaye "Echoes"-"Careless Kisses" (Victor). Sammy Kaye also does swell work on "Echoes," turning a disk that matches the Stafford-MacRae side. He uses **Laura Leslie, Lloyd Roberts** and **Don Cornell** and band chorusing on the slow-ballad melody. His disk will be widely played. "Careless Kisses" sounds like nothing.

David Rose Orchestra "When the Wind Was Green"-"Leave It to Love" (M-G-M). There have been many attempts at "Wind Was Green," but Rose's disk is the only one that makes an impression. Using the Rosetones on the vocal, the maestro-composer turned in a smartly satisfying disk that could turn the tune into a commercial hit. His arrangement (vocally and musically) makes full use of what the melody has to offer. "Leave It" is also good listening performance-wise.

Frank Sinatra "The Old Master Painter"-"Lost in the Stars" (Columbia). Sinatra has enough new disks on the market to confuse even his fans. "Master Painter" is one of his recent best, a side that figures to get a lot of jock and juke spins in the event the tune is successful, which seems likely. He takes it easily in an up-tempo groove, backed by the **Modernaires** and **Axel Stordahl**. "Stars," from the show of the same name, is a smart melody of the type Sinatra loves to do. It takes repeated listening to appreciate the excellent melody from a pop viewpoint.

Sy Oliver "A Dream Is a Wish Your Heart Makes"-"Bibbidi-Bobbidi-Boo" (Decca). "Dream," ballad from Walt Disney's "Cinderella," has what it takes for a ballad hit rating. Oliver's music, Jack Haskell and the Aristocrats do a good job of showing what the tune contains. There'll be other bigger names on the song, for it's a real potential. Reverse, also from the Disney film, gets a neat workout from Oliver, vocal by the Aristocrats and chorus.

Dennis Day "Dear Hearts and Gentle People" — "I Must Have Done Something Wonderful" (Victor). Day's "Dear Hearts" worked with the Rhythmaires is good but is topped by rival cuts. His work on the reverse, however, presents pop potentialities. He and the swell ballad melody go well together, forming a combination that could go over in the retail marts. He's aided by the Rhythmaires again, all backed by Charles Dant's baton.

Art Mooney "Shenanigans" — "River Seine" (M-G-M). Mooney bounces all over the map, from Scotch to Irish tunes. His "Shenanigans" may not be a big hit, but it figures to get many a play. For it's a lively piece (for once not achieved by banjo sound) that skips along on commercial vocal and musical production. His "River Seine" is in waltz tempo with accordion flavor, vocalled by **Johnny Martin**. **Jack Berch** does "Shenanigans" for London Records, a good disk in pseudo-brogue. It lacks the production of Mooney's disk and therefore isn't as good.

Doris Day "Quicksilver" — "Crocodile Tears" (Columbia). Doris Day and hillbilly tunes go well together. She has an excellent potential in "Quicksilver," backed by another good thing in "Crocodile." First tune is a fine melody of its type, and the singer and her "Country Cousins" spread it smartly. It figures for a lot of jock and juke spins. Ditto "Crocodile."

Platter Pointers

Axel Stordahl, out with Columbia records under his own name, has an excellent band, but mistakenly approaches the hillbilly "Foolish Tears" from a pop angle. His "I Wanna Go Home" is good, however. . . **Guy Lombardo** cut a neat instrumental slice of "Wunderbar" (Decca). "Billy" from 20th-Fox's "Wabash Avenue" film seems a good tune under **Doris Drew** (M-G-M). . . **Louis Prima** should have titled his "Charlie My Boy" as "Louis My Boy" (Mercury) or forgotten the whole thing. . . **Macklin Marrow's** "Galloping Comedians" (M-G-M) and "Cancan" fine sides. . . Decca's Dixieland binge, started by numerous reissues on Brunswick, boosted along by reissues of **Bob Crosby's** "Dogtown Blues" - "South Rampart Street Parade." . . Admiral label's first disks show **Bobby Colt** as a vocal potential despite ordinary tunes. . . London's "Dear Hearts Gentle People," by **Buddy Green**, a neat side due to the time. . . **Victor Young's** "Thousand Violins" an exceptional instrumental (Decca). . . **Jack Teter** trying for a repeat on his "Johnson Rag" with vocalled "Mulenberg Jays," a fair side (London). **Owen Bradley's** "Pickin' 'Em Up and Puttin' 'Em Down" (Coral) a neat piece of material. . . Capitol's **Jubilaires** group show fine potential on "I Wish I Had a Sweetheart," a solid rhythm disk. . . **Jack McLean's** orchestra on Grevlatette shows an impressive sweet style on "All Ears," a good novelty.

Leonard Feather, Wife Hurt in Car Mishap

Leonard Feather, music critic and WMGM, New York, disk jockey, was injured with his wife, Jane, Saturday (19) evening when a driverless auto jumped the sidewalk and knocked them down. Feather sustained possible fractures of both legs and one elbow and his wife a fractured pelvis. They are in Knickerbocker hospital, N. Y.

Feathers were standing on a street corner when the car, which had been double-parked on a hill, rolled down out of control and careened off two other cars before hitting them. Owner of the auto, when advised of the accident, then had a heart attack.

Feather's disk shows on WMGM have been cancelled temporarily.

Xmas Disk Biz 'Hopeful' So Far

Recording business is showing slight signs of equalling the Xmas sales marks of previous years. Sales executives of the various companies are expect. and hopeful that an upward trend will begin after Thanksgiving.

Steel and coal strikes in the middlewest are the major causes of the lagging sales, since that area contains the greater potential of record buyers. Even if the strikes are finally ended within the next few weeks dance promoters and others whose business it is to furnish entertainment to the area hold little hope for pre-Xmas business. They say it takes three to four months for coal miners and steel workers, and others affected by their strikes to recover sufficiently economically to be in a position to buy recordings and sheet music which also is lagging in sales.

Dishmen point out that 1949 has been a funny year for them. Sales were big last winter, right after the cessation of the recording ban (Dec. 6, '48). It tapered off earlier than usual in the spring, then dipped into the worst summer slump in years. However, a decided sales upturn occurred in mid-August at a time when they didn't expect it, and then dropped again early in October, at the time the strikes started or just before they began.

Columbia Stops Harmony Recording Sans Explanation in Wright Co. Snag

Columbia Records Corp. halted all recording for its Harmony (49c) label last week and does not know when cutting will resume. Halt grew out of friction between CRC and Eli Oberstein, whose Wright Record Co. is distributing the cheaper Columbia label through department store and similar channels only.

CRC execs will not comment on the cause of the cancellation of recording and will not even admit that it has been stopped after last week denying rumors that its own distributing division was about to take over handling of the Harmony disks from Wright. Oberstein, who has been in Little Rock, Ark. could not be reached for comment.

Columbia's arrangement with the Wright outfit, which also manufactures and distributes Oberstein's own Varsity Records (39c), is unique. CRC records and presses the platters, sans orders from Oberstein, and turns them over to him to distribute instead of disbursing them through its own wholesale avenues. Idea, of course, is that the low price of the Harmony disks makes it according to Columbia men, a smart-profit proposition if its own distributors were to handle the platters.

RCA Victor's own distributors clear the company's 49c Bluebird series. Decca's Vocalion disks are handled by separate distributors.

Ju-Jitsu Music

Louis Armstrong was asked for his opinion of bop music while on his recent European tour. Trumpeter, who dislikes the style intensely, coined his own tag for it.

He called bop "ju-jitsu music."

CUGAT SOUGHT FOR CONTINENTAL CONCERTS

London, Nov. 22.

Lew and Leslie Grade are dickering with Xavier Cugat for a concert tour throughout the Continent next spring. If the deal jells, Cugat would bring his orchestra over in April and cover dates in Italy, Belgium, France, Switzerland, Scandinavia, etc.

The Grades also are aiming for the usual arrangements with the British Musicians Union, which would allow Cugat to do a series of dates in England.

Marilyn Maxwell Set By Col.'s Harmony

Chicago, Nov. 22.

Singer-actress Marilyn Maxwell will cut four sides for Columbia's Harmony label when she returns to the Coast after her current Chicago theatre engagement, ending Thurs. (24). Miss Maxwell with Buddy Rogers and Ted Weems bands before going into films, has never before cut a disk.

Deal calls for three novelties and one standard.

Who's the Boss, Now!

Decca Records is revising the label of the recording of "I Want to Go Home" to take fuller advantage of Gordon Jenkins' newly-acquired disk rep.

Side now features Beverly Jenkins, wife, a singer who had worked with name bands. But the disk is competing with Perry Como's RCA-Victor version, and her name is not strong enough. Hubby Jenkins' name means more, so the label is being changed on future pressings.

Disk Jockey Reviews

BILL RILLY HIT PARADE
With Dal Stallard
60 Mins., 8 a.m., Saturdays
GOLDMAN JEWELRY COMPANY
KCMO, Kansas City

Something a little different in the way of record shows has been cigged up by Dal Stallard, of the KCMO staff and it's clicking. Show began as a quarter-hour several weeks ago, was stretched to a half hour, and lately has been a full hour, following directives from listeners.

Stallard is fairly well-versed in the western and hill tunes, being on an earlier show with station's five quartet, Al Phillips Frontier Four and other shows. This one is Stallard's own idea, and he has handled it throughout. Chatter is strictly informal, drawing on background material of recordings and chit-chat about records, artists, etc. Voice and manner carry show smoothly.

By now the disk has developed a format of playing the top 10 rural tunes, the winners being decided by the weekly mail. Mailbag now is bringing Stallard several hundred requests per week, and these are tallied to decide the top 10. Then they're played on the show in reverse, 10th tune first, ninth second, etc. Full hour gives more than time enough for 10 tunes, and Stallard runs in a couple of oldies, or a brand new one here and there.

Following is sizeable and is growing, as evidenced by the mail and by the fact that the sponsor, originally on for part of the show, has come along for the full hour. While there is plenty of live hillbilly music on the air in these parts, this is one of the very few recorded sessions, if not the only one. Has the advantage of top artists in the field and evidently is on the KCMO schedule to stay.

Quirk

IVAR HAGLUND
60 Mins., midnight, Mon.-thru Sat.
Ivar's Acres of Clams
KING, Seattle

Here is a record session that presents real entertainment between the disks, and with folk-singing Ivar Haglund, who does the show, which he also sponsors as owner of the waterfront restaurant, Ivar's Acres of Clams, doing a particularly fine job on his singing commercials.

Haglund mixes up his record selections using pops, ballads and westerns, but the chief appeal of the program is the easy style of his introductions and the plugs for his cafe. The singing commercials, with accompaniment by himself on the guitar, are refreshing and honest.

VARIETY 10 Best Sellers on Coin-Machines

Week of Nov. 19

1	MULE TRAIN (3) (Disney)	Frankie Laine / Hoagy Carmichael	Mercury / Decca
2	I CAN DREAM CAN'T I (10) (Chappell)	Andrews Sisters	Decca
3	THAT LUCKY OLD SUN (12) (Robbins)	Frankie Laine / Vaughn Monroe	Mercury / Victor
4	DON'T CRY JOE (5) (Witmark)	Frank Sinatra / Gordon Jenkins	Columbia / Decca
5	SLIPPIN' AROUND (1) (Peer-Int.)	Wilburn Wheeler / Ernest Tubb	Capitol / Decca
6	I NEVER SEE MAGGIE ALONE (4) (Bourne)	Kenny Roberts	Coral
7	DREAMER'S HOLIDAY (1) (Shapiro-B)	Perry Como / E. Wilson Jenkins	Victor / Decca
8	ROOM FULL OF ROSES (18) (Hill & Range)	Sammy Kaye / Dick Haymes	Victor / Decca
9	SOMEDAY (12) (Duchess)	Vaughn Monroe / Molly Bee	Victor / Decca
10	JEALOUS HEART (11) (Acuff-Rose)	Al Morgan	London

Second Group

WHISPERING HOPE (Hanover)	Stafford MacRae	Capitol
THERE'S NO TOMORROW (Paxton)	Tony Martin	Victor
YOU'RE SO UNDERSTANDING (8) (Barton-Pemora)	Evelyn Knight / Blue Barron	Decca / M-G-M
HOP SCOTCH POLKA (Cromwell)	Art Mooney / Guy Lombardo	M-G-M / Decca
YOU'RE BREAKING MY HEART (15) (Algonquin)	Vic Damone	Mercury
MAYBE IT'S BECAUSE (13) (Triangle)	Dick Haymes / Connie Haines	Decca / Coral
I'LL NEVER SLIP AROUND AGAIN (Peer-Int.)	Whiting-Wakely	Capitol
ENVY (Encore)	Fran Warren / Buddy Clark	Victor / Columbia
SATURDAY NIGHT FISH FRY (Preview)	Louis Jordan	Decca
WHY WAS I BORN (T. B. Harms)	Vic Damone	Mercury
GOT LOVELY BUNCH COCOANUTS (Cromwell)	Freddy Martin / Peggy Lee	Victor / London
IF I EVER LOVE AGAIN (Paxton)	Frank Sinatra / Jo Stafford	Columbia / Capitol
LAST MILE HOME (Leeds)	Hoagy Crosby / Jo Stafford	Decca / Capitol
NOW THAT I NEED YOU (Famous)	Doris Day / Frankie Laine	Columbia / Mercury
GIVE ME YOUR HAND (Laurel)	Perry Como	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Reckoning is computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Titles and pickups will vary week to week in amount as non-productive records drop out of the reckoning.

WEEK ENDING NOV. 19

Pos. this wk.	Pos. last wk.	No. weeks on log	Artist	Label	Song	Pub.		N.Y. Paul Breaner—WAAT	Chi. Eddie Hubbard—WIND	L.A. Bill Anson—KFWB	Boston Howard Malotte—WCOP	D.C. Eddie Gallaher—WTOP	San Ant. Red Vinson—WOAI	Pitt. Bill Brent—KDKA	Milw'kee Tom Shanahan—WEMP	S.F. Les Malley—KYA	Phil. Bob Hope—WPEN	Cleve. Red Wendell—WJMO	Omaha Sterling Walker—KOWH	Sp'g field Paul Menasse—WMAS	Clacy Bill Beaver—WCPO	N.O. Larry Wilson—WNOE	Rochester Mort Neshaim—WBAM	Memphis Kenny Sargent—WHBQ	Phoenix Dick Gilbert—KTYL	Lawrence Dean Slack—WCCM	Richmond Harvey Hudson—WLEE	Ind. Ray Gayton—WIBC	Port Ma. Dick Smith—WMTW	Charlotte Alonzo Squires—WAYS	Port. Ore. Jack Meyer—KPOJ	TOTAL POINTS
1	2	1	Frankie Laine	Mercury	Mule Train	Disney	ASCAP	1	1	1	2	4	3	1		2	1	4	-	2	1	2		1	1	2	3		1	1		166
2	1	11	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP		4	2	7	1	1			1	2	2	3	1		1		2		9	1	1	5	2	5	148
3	3	15	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP	4	2		4	2	2	8	4	7	6	1			2	6			10	1	2	5	2		7	123
4	5	9	Gordon Jenkins	Decca	Don't Cry, Joe	Harms Inc	ASCAP		5		1	5	4	5	10		3	3	6		3	5				7	6		10			81
5	8	9	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP		6	3	3	3	10		2		10	5		8	5		4			4					8	72
6	7	10	M. Whiting-J. Wakely	Capitol	Slippin' Around	Peer-Inter	BMI		3	10			6		3	5		6	2	10		3							8		3	62
7	24	3	Bing Crosby	Decca	Mule Train	Disney	ASCAP				6				1				1	3		7	2		5	3						60
8	4	20	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI		10			7		2		3		8				4								3	2	49
9	6	7	Fran Warren	Victor	Envy	Encore	BMI			4				3			4			7			7	10	2							40
10	13	17	Vaughn Monroe	Victor	Someday	Duchess	BMI						7	9		4	8	9								8					1	31
11	9	4	Vic Damone	Mercury	Why Was I Born	T B Harms	ASCAP	3													4				3							23
12A	25	6	Freddie Martin	Victor	A Lovely Bunch of Coconuts	Cornell	ASCAP								9				8				6			5			7			20
12B	13	12	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP													4							5				4	20
12C	12	10	Frank Sinatra	Columbia	Don't Cry, Joe	Harms Inc	ASCAP			5																		2			6	20
15A	10	17	Al Morgan	London	Jealous Heart	Acuff Rose	BMI		8	9		9						7						3								19
15B	19	3	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP			8	8	6								5								9				19
15C	26	9	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP	2				8					5	10														19
18	16	3	Jack Teter	London	Johnson Rag	Miller	ASCAP		7						8						8								4			17
19	10	5	Art Mooney	M-G-M	Toot, Toot, Tootsie Goodbye	Feist	ASCAP												7		7									5	10	15
20	15	3	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP																		4	6						12
21		4	Bing Crosby	Decca	You're All I Want for Xmas	Porgie	BMI																1									10
22A		2	Eileen Wilson	Decca	Tell Me Why	Rytvoc	ASCAP				2																					9
22B	38	3	Teddy Phillips	London	Charlie, My Boy	Bourne	ASCAP							7	6																	9
22C	38	4	Bill Farrell	M-G-M	You've Changed	Melody	ASCAP									2	7				6											9
25A		3	Buddy Clark	Columbia	Dreamer's Holiday	Shapiro-B	ASCAP												4									10				8
25B		2	Buddy Clark	Columbia	Merry Christmas Waltz	Remick	ASCAP																3									8
25C	41	11	Connie Haines	Coral	Maybe It's Because	BVC	ASCAP																					3				8
25D		1	Perry Como	Victor	I Want to Go Home With You	Paxton	ASCAP																						3			8
29A		3	Vaughn Monroe	Victor	Cloul Su	Algonquin	BMI						8											7								7
29B		1	Snooky Lanson	Columbia	Old Master Painter	Robbins	ASCAP			6							9															7
29C	50	2	Doris Day	Columbia	Bluebird On My Windowsill	Mellin	BMI																	4								7
29D		1	Blue Barron	M-G-M	Send Ten Pretty Flowers	Hill-Range	BMI																				4					7
29E	20	13	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP																					4				7
29F		1	Gordon MacRae	Capitol	The Sunshine of Your Smile	Harms Inc	ASCAP																							4		7
35A		1	Frank Sinatra	Columbia	Bye Bye Baby	J J Robbins	ASCAP	5																								6
35B		1	Freddie Hall	Parlay	When He's All Dolled Up	Witmark	ASCAP				5																					6
35C		1	B. Crosby-P. Waring	Decca	Way Back Home	BVC	ASCAP																5									6
38A		3	Jo Stafford	Capitol	If I Ever Love Again	Paxton	ASCAP	6																								6
38B		20	D. Haymes-Tattlers	Decca	Maybe It's Because	BVC	ASCAP							10													9				9	5
38C		1	Ralph Flanagan	Bluebird	Don't Cry, Joe	Harms Inc	ASCAP									6																5
38D	34	12	Art Mooney	M-G-M	Hon Scotch Polka	Cromwell	ASCAP													6												5
38E		1	Dinah Shore	Columbia	The Story of Annie Laurie	Santly-Joy	ASCAP																		6							5
42A		1	Perry Como	Victor	Ave Maria	P D	P D	7																								4
42B		1	Merry Musette	Victor	Where Are You, Blue Eyes	Knickbker	ASCAP			7																						4
45	22	2	Vaughn Monroe	Victor	Mule Train	Disney	ASCAP																		8							3
46A		2	Bing Crosby	Decca	The Last Mile Home	Leeds	ASCAP						9																			2
46B	47	2	Harmonicats	Mercury	Galloping Comedians	Leeds	ASCAP														9											2
46C		11	Dinah Shore	Columbia	A Lone and Sleepless Night	Miller	ASCAP															9										2
46D		1	Tony Martin	Victor	A Thousand Violins	Paramount	ASCAP																9									2
46E		1	Al Morgan	London	Foolish Tears	Hill-Range	BMI																	9								2
46F		1	Russ Case	M-G-M	Wishing Star	BMI	BMI																		9							2
46G	26	2	Ella Fitzgerald	Decca	Foolish Tears	Hill-Range	BMI																						9			2

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Wow! He's added ANOTHER to his stack of winners!

Sammy Kaye

Just out!

ECHOES and CARELESS KISSES

RCA VICTOR
20-3595 (47-3101*)

Holiday standout!

HERE COMES SANTA CLAUS

RCA VICTOR
20-3575 (47-3071*)

Climbing the charts!

DIME A DOZEN

RCA VICTOR
20-3533 (47-3010*)

Still riding high!

ROOM FULL OF ROSES

RCA VICTOR
20-3441 (47-2908*)

Here's THE disking of the big "Buttons and Bows" follow-up!

Dennis Day

DEAR HEARTS AND GENTLE PEOPLE

and

I MUST HAVE DONE SOMETHING WONDERFUL

RCA VICTOR 20-3596 (47-3102*)

Hayseed hilarity hypes hits!

Homer & Jethro WITH June Carter

THE WEDDING OF HILLBILLY LILLI MARLENE

and

THE HUCKLE-BUCK

RCA VICTOR 21-0140 (48-0144*)

BABY, IT'S COLD OUTSIDE

RCA VICTOR 21-0078 (48-0075*)

THIS WEEK'S RELEASE!

(Both 45rpm and 78rpm. Numbers marked * are 45rpm.)

POPULAR

The Blossoms On The Bough	FREDDY MARTIN
Timbales	20-3590 (47-3089*)
Marta	TONY MARTIN
Bye Bye Baby	20-3598 (47-3104*)
The Game Of Broken Hearts	THE THREE SUNS
Beyond The Sunset	WITH ROSALIE ALLEN AND ELTON BRITT 20-3599 (47-3105*)
Normania	COUNT BASIE
St. Louis Baby	20-3601 (47-3107*)

POP-SPECIALTY

Oh Clara—Polka	LAWRENCE DUCHOW
Up In Heaven—Waltz	25-1142 (51-0037*)

COUNTRY AND WESTERN

Nobody's Child	HANK SNOW
The Only Rose	21-0143 (48-0147*)
Crocodile Tears	JUNE CARTER WITH
Grandma Told Me So	THE CARTER SISTERS AND MOTHER MAYBELLE 21-0142 (48-0146*)

SPIRITUAL

No, No, Nothing Can Change Me	THE ORIGINAL GOSPEL HARMONETTES
Only A Look	22-0055 (50-0039*)

"EDDY ARNOLD SINGS" P-260 (WP-260*)

The Cattle Call	
The Nearest Thing To Heaven	21-0133 (48-0136*)
You Know How Talk Gets Around	
There's No Wings On My Angel	21-0134 (48-0137*)
I'm Throwing Rice	
Just A Little Lovin'	21-0135 (48-0138*)

DEALERS! Are you ringing up those extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Co-op mats, and national advertising add up to easy sales.

THE CERTAIN SEVEN!

(Best-sellers that no dealer can afford to be without)

I'VE GOT A LOVELY BUNCH OF COCO-NUTS	Freddy Martin 20-3554 (47-3047)
A DREAMER'S HOLIDAY	Perry Como 20-3543 (47-3036)
DON'T CRY JOE	Ralph Flanagan 20-0007 (54-0002)
THAT LUCKY OLD SUN	Vaughn Monroe 20-3331 (47-3018)
SOMEDAY	Vaughn Monroe 20-3510 (47-2968)
JEALOUS HEART	Bill Lawrence 20-3539 (47-3039)
CLAIR DE LUNE	Jose Iturbi 21-0031 (49-0176)

The stars who make the hits are on . . . **RCA VICTOR Records**

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

America's going overboard for this sensational "45" bargain! "45" disks are moving by the million!

$12.95
Completely AUTOMATIC!
Plays thru any set!

T. D.'s Style Eyed As Sinatra Accompaniment

American Tobacco, sponsor of Frank Sinatra's "Light Up Time" programs across the board on NBC wants to see the singer backed by a band styled somewhat along the lines of the Tommy Dorsey outfit, with which Sinatra sang before he made his reputation. Apparently the sponsor feels that Sinatra works better with that kind of accompaniment.

At any rate, Sinatra brought nine musicians from Hollywood with him over the weekend when he came east. Most are men who played with Dorsey in the past, and are now studio tooters. They formed the nucleus of the band that backed Sinatra from N. Y. starting Monday (21). And they are being conducted by Ziggy Elman former T. D. trumpeter, while Sinatra sang with that combo.

Tops of the Tops

Retail Disk Best Seller
"Mule Train"
Retail Sheet Music Seller
"That Lucky Old Sun"
"Most Requested" Disk
"Mule Train"
Seller on Coin Machines
"Mule Train"
Best British Seller
"You're Breaking My Heart"

Det. Symph Interest Gains Impetus; 10G Fund

Detroit, Nov. 22.

The move to revive the Detroit symphony orchestra gained impetus last week when Mrs. Horace E. Dodge—of the auto family—pledged $10,000 to help extend the children's concert series.

Informed symphony followers believe that Mrs. Dodge's contribution may spark similar gestures by other strong backers of the orchestra, which was disbanded this fall because of disputes among its board of directors, between the directors and the players, and inability to raise sufficient funds.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400, $2)	7	2,050	15,950
Guy Lombardo	Roosevelt (400, $1.50-$2)	8	2,250	18,175
Vaughn Monroe	Statler (450; $1.50-$2)	2	2,150	6,800
Don McGrane*	New Yorker (400, $1-$1.50)	8	1,125	9,000

* New Yorker has "Salute to Cole Porter" show. Waldorf, Peter Lind Hayes-Mary Healy (opened Friday (28).

Chicago

Wayne King (Marine Room, Edgewater, 700, $1.20 cover). Griff Williams closed Thurs. (17). King in with own package. Heavy 4,000 tabs.

Dick LaSalle (Mayfair Room, Blackstone, 350, $3.50 min.-$1 cover). Kay Thompson garnering boff 3,900 covers here.

Frankie Masters (Boulevard Room, Stevens, 720, $3.50 min.-$1 cover). Way up over last week with 4,375 covers.

Jack Nye (Empire Room, Palmer House, 500, $2.50 min.-$1 cover). Hildegarde opened Thursday (17). Sweet 3,075 tabs.

Bill Snyder (College Inn, Sherman, 500, $3.50 min.). "College Inn Story" plus Sunday aft "Tiffin." Fat 3,800 covers.

Los Angeles

Henry King (Biltmore, 900, $1.50). Tenth week, 2,400 covers.

Eddie Oliver (Beverly Hills, 300, $4 min.). Average 850 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon, $1-$1.15 adm.). Switched from northside Aragon. Nice 11,000 admissions.

Cee Davidson (Cher Paree, 500, $3.50 min.-$1 cover). Dean Martin and Jerry Lewis in Friday (18). Hot 4,500 covers.

Buddy Moreno (Blackhawk, 500, $2.50 min.-50c cover). "Whiffenpoof Revue" down to 1,300 covers.

(Los Angeles)

Harry Owens-Leighton Noble (Aragon, Santa Monica). Eleventh weekend for Owens, first week for Noble. Fair 7,725 admissions.

Tex Beneke (Palladium B., Hollywood). Fifth week, okay 9,875 admissions.

VALANDO, CONNELLY IN YANK-BRITISH ACCORD

Tommy Valando signed an agreement with Reg Connelly, British publisher now in New York, under which Connelly's London firm will handle all of the tunes stemming from Valando's Laurel and Valando music companies. Pact is for two years and starts immediately.

Valando formerly did business with various English firms for British, South African and Australian publishing rights, all of which Connelly gets.

Jocks-Bands

Continued from page 43

this it has been suggested that old band records be used, along with past hit recordings of standard tunes and such originals as Tommy Dorsey's "Opus 21." Here again there's also a stymie. Disk jockeys already contacted on the idea assert that their libraries are too modern to go back six and seven years for outstanding band disks. They'd play them if they had 'em and ask to "send them along." Obviously that's not easy, since it would be an expensive proposition, even to individual maestros, did they choose to supply the platters.

Name band men feel that it would be to the disk jockeys' advantage to pace programs with band instrumentals, as well as helping the band business. It's pointed out that adhering strictly to current material cut mostly by outstanding singers can become boring to listeners, which in the end would work against the disk jockey.

Another angle known to be throttling bands is that late night remotes from location jobs (except in the cases of possibly bands such as Vaughn Monroe, a singer more than a bandleader) rarely get much coverage. Stations on the chain which would, before the war, pick up and rebroadcast such programs now have their own late evening and all-night disk jockey shows, which are sponsored as a rule, barring the possibility of outlet for the live music shots.

The top ranking quartet featured on Arthur Godfrey's Radio and TV Shows with their

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Address: Box V-3025, VARIETY, 154 West 46th Street, New York 19

ANGLO-YANK PUSH ON CONNELLY'S NEW ONE

London music publisher Reg Connelly, now in New York on business, doing a little songplugging and recording contacting on his own, in collaboration with Sid Mills (Mills Music), which has some of the Campbell-Connelly tunes for America. British music man took over from Cecil Lennox of London an oldie, "There's a Lovely Lake in London," renaming it "Loveland" in place of the town, to extend its scope.

Connelly thinks he can revive "Let's All Sing Like the Birdies Sing" (also Mills Music) which, while it had a limited vogue, may be more attuned now to the times. British publisher returns in time for Xmas, early next month, but plans to be back in February en route to his Nassau winter home.

The Lennox firm years ago also turned over its "Moonlight on the Ganges" to C-C, another w.k. standard, "Lady of Spain," which Keith Prowse now controls, likewise was first started by Lennox.

Jerry Vogel Sues On 'Yellow Ribbon'

Jerry Vogel Music on Monday (21) filed an infringement suit in N. Y. Federal court against Regent Music. Complaint alleges that Regent's tune, "'Round Her Neck (She wore a Yellow Ribbon)," violates Vogel's renewal rights to George A. Norton's 1917 composition, "'Round Her Neck She Wears a Yeller Ribbon (For Her Lover Who Is Far, Far Away)."

Asking an injunction, damages and an accounting, Vogel also wants the assertedly infringing copies of the defendant's song impounded by the court pending trial of the action. Plaintiff claims it acquired the renewal rights to the late Norton's ditty in 1945 from the writer's son. Used in RKO's "She Wore a Yellow Ribbon," the Regent version was authored by M. Ottner with additional lyrics supplied by Leroy Parker.

Decca's Unveiling

Decca Records' headquarters in New York officially became known as the Decca Building last week with the installation of a bronze plaque out front. Decca does not own the 16-story structure, but it leases 11 floors for offices, recording studios and equipment, and the owners agreed to the designation.

When Decca's top brass get back from Hollywood the company intends tossing a party to "unveil" the plaque.

On the Upbeat

Continued from page 44

ing and will tee off with pressings by **Red Nichols and His Five Pennies**. **Joe Whalen**, formerly with BVC Chi offices, joined St. Nicholas Music Co. here. **Bob Mellin**, head of Mellin Music, in from Hollywood for **Wayne King's** opening at Edgewater Beach hotel Friday (18) with **Chester Conn**, topper with BVC, and **Hal Fine**, of Republic Music, in from Gotham for the occasion. **Jimmy Palmer** into Martinique ballroom here Dec. 2.

Pittsburgh

Wes Parker's band into Vogue Terrace for a run Monday (21). **Jack Fina** opens two-week engagement at Bill Green's on Friday (25). **Will Hansen** orch plays annual Thanksgiving Day dance at Grove City (Pa.) College. **Tommy Carlyle's** band stays at Trianon, Chicago, through Dec. 22, then comes back home the following night for another stay at Bill Green's. Orch has had another change in personnel, **John Corlette** having replaced **Tony Costanzo** on drums. **Baron Elliott** signed to play annual dance of Scabbard and Blade Society at Carnegie Tech Dec. 3. **Johnny Mitchell**, veteran theatre and radio organist, into the Mayfair hotel's Braddock Lounge for a run while option of **Everett Haydn** at Sheraton Lounge has been lifted again.

Jack Fina orch opens two-week engagement at Bill Green's Nov. 25 following **Wayne Gregg** outfit. **Alberto Casabona**, formerly with **Marty Gregor** band, now first violinist with Cleveland symph under **George Szell**. **Wes Parkers'** band picked as the local unit to play for Pitt's annual Interfraternity Ball at William Penn hotel Dec. 9.

Steve Matthews, who has had orchs of his own, is pianist with **Harry Bigley** crew at Seventh Avenue hotel's Terrace Room. **Dolores Clark**, violinist, and **Joe Leerah**, pianist, into the Ankara as a unit. **Ray Englert Trio** into cocktail bar of Patio.

W. C. Handy 76

St. Louis, Nov. 22.

W. C. Handy, composer of "St. Louis Blues," last week came to St. Louis to celebrate his 76th birthday, receive a scroll of welcome from Mayor Joseph M. Darst.

He also learned of the progress of a permanent organization created to exhibit some of his mementos in a building on the riverfront Jefferson Memorial.

Jo Stafford and Paul Weston, Capitol Record artists, head back to Hollywood after closing last night (Tues.) at Paramount, N. Y. Concert dates and theatre booking kept pair on road for two months.

16m Film, With Pro Actors, as 45 RCA Hypo

In a move to hypo sales of the 45 rpm system, RCA-Victor has come up with a 16m film designed to acquaint chain, variety and department store sales personnel with the unit's selling points. Labeled "Your Surest Selling Job," pic was produced by the William J. Ganz Co. Victor is aiming at establishing the 21-minute short as a standard training film for their dealers throughout the country.

Philip Foster, Bill Terry, John Harvey, Judy Parish and Philip Truex, all professional actors, appear in the film as salesmen and customers.

RCA FREE 45 DISKS TO MACHINE BUYERS

RCA-Victor will give $10 worth of 45 rpm disks free with every purchase of its self-contained 45 machine, selling at $39.95. Inducement plan will be exploited to begin next Monday (28) with no definite time-limit. This follows Victor's previously outlined decision to give away "Little Nipper" albums to buyers of specially designed Walt Disney and Roy Rogers editions of the same-price machines.

The $10 gift package will consist of 14 recordings of various types of music.

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Terminating Eight Weeks, Nov. 28, at
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DON'T CRY JOE
BYE BYE BABY
STROMBOLI
THAT LUCKY OLD SUN

NOW!

FRANK SINATRA'S
THE OLD MASTER PAINTER
(by the writers of "That Lucky Old Sun")

COLUMBIA RECORD
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Columbia Records

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data

HAYMES DOES IT AGAIN!

A GREAT NEW RECORD—

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4 HITS AND A MISS

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Both with SONNY BURKE and His Orchestra

sung by

DICK HAYMES

DECCA 24801

DECCA RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 19

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denell's Mus. Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Center)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury) "Mule Train"	1	1	1	1	1		1		1	1	1	3	98
2	3	ANDREWS SIS. (Decca) "I Can Dream, Can't I"	3	2	4	2	2	2	2	5	7	5	6	6	86
3	4	M. WHITING-J. WAKELY (Cap) "Slippin' Around"	7	4			4	4	6	2	6		2	2	63
4	2	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	2		8	7	3		3		2	6	5	1	62
5	5	GORDON JENKINS (Decca) "Don't Cry, Joe"	5	5		3	5			7	5	4	3	5	57
6	9	VIC DAMONE (Mercury) "You're Breaking My Heart"	10		2		8	6			3	2		4	42
7	8	PERRY COMO (Victor) "Dreamer's Holiday"	4	3			8		7		8		7		31
8	6	AL MORGAN (London) "Jealous Heart"	8		7			9					4	8	19
9	10	FREDDY MARTIN (Victor) "A Lovely Bunch of Coconuts"	6	6		6								6	18
10	15	BING CROSBY (Decca) "Mule Train"					7			1					14
11	12	FRANK SINATRA (Columbia) "Don't Cry, Joe"			5				4						13
12	15	TENNESSEE ERNIE (Capitol) "Mule Train"						1							10
13A	18	FRAN WARREN (Victor) "Envy"		10	3										9
13B	16	VAUGHN MONROE (Victor) "That Lucky Old Sun"					10			3					9
14A		DANNY KAYE (Decca) "A Lovely Bunch of Coconuts"						3							8
14B		BILL LAWRENCE (Victor) "Jealous Heart"										3			8
15A	7	J. STAFFORD-G. MacRAE (Cap) "Whispering Hope"	9			9	9	10							7
15B	9	DORIS DAY (Columbia) "Canadian Capers"		9	6										7
15C		TONY MARTIN (Victor) "There's No Tomorrow"				4									7
15D		FRED CORCORAN (Lamb) "Christmas Island"								4					7
15E	13	VAUGHN MONROE (Victor) "Someday"									4				7
16A		JOHNNY LONG (King) "Build a Bungalow"				5									6
16B		BUDDY CLARK (Columbia) "Dreamer's Holiday"						5							6
16C		ART MOONEY (M-G-M) "Toot, Toot, Tootsie Goodbye"							5						6

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC	JOLSON SINGS AGAIN	MIDNIGHT KISS	MERRY CHRISTMAS	KISS ME KATE
Broadway Cast	Al Jolson	Mario Lanza	Bing Crosby	Broadway Cast
Columbia	Decca	Victor	Decca	Columbia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	3	202	London	1	19
Decca	4	165	Lamb	1	7
Victor	7	86	M-G-M	1	6
Capitol	3	80	King	1	6
Columbia	3	26			

Band Reviews

Continued from page 44

reed, five strings, drums, guitar, bass and piano, which includes the baton-waver's own chore, is a smooth combo that knows when to take it sweet and when to turn on the gas. The outfit also works neatly as a background to Cavallaro's piano soloing which is a highlight. On the preem night he gave a 30-minute concert of in-the-groove classics to big ovation. Numbers included "Jealousy," "Rhumba Marta," "Intermezzo," "Warsaw Concerto" and "Clair De Lune," with "Voodoo Moon" an effective encore.

Cavallaro has become a local favorite and he is playing it smart by giving a full measure of the danceable stuff it likes, which includes a sprinkling of the oldies, some syrupy standards, as well as pops.

Vocals by Bob Lido, doubling from violin, are easy on the ears. It's a five-week booking. *Ted.*

MILT HERTH TRIO
Hotel Warwick, N. Y.

Veteran maestro of small combos, Milt Herth is at the Raleigh Room of the Hotel Warwick for an indef period and he can probably stay as long as he likes. Heading a group comprising his own organ, piano and drums, Herth is playing listenable and danceable music for both dinner and supper.

Herth is the sort of leader who plays music to fit any occasion, whether it's a request for the college tunes, especially during this football season, or the musicomedy faves. And whether it's straight dance music, or for the Latin boofolog, the threesome keeps the dancers in a frolicsome mood.

Holding over is violinist Fred Fassler, who has been around for years in the Viennese joints. Here Fassler provides somewhat of a novelty with his nifty fiddling and singing of Continental melodies, in addition to the musicomedy tunes, working in a table-by-table manner that helps to achieve an intime aura. *Kabo.*

VAL OLMAN ORCH (8)
Bellerive Hotel, K. C.

For several seasons Val Olman has played the circuit of clubs and bistros in New York, but recently switched to the outland for a change of pace. One of his first stands is the Bellerive hotel and its elite supper room El Casbah.

Olman gives the Casbah a change from its previous orchs with an unusual instrumentation including reed man, string bass, accordion, drums, piano and his own doubling between violin and a second piano. Proves a flavorful outfit, mixing Latin rhythms with pops standards and musical comedy faves, but keeping Latin numbers frequent in tune with character of the room. Vocally crew is rounded out by Olman on novelty, rhythm and foreign-language tunes, with Jack Towne stepping down from his reed work to warble ballads and sweet tunes.

Best measure of crew's acceptance here is in fact that Olman originally brought band in for a few weeks, but will round out three months before moving out for an eastern date. *Quin.*

CAPITOL'S 3D QTR. IN BLACK AFTER 2 RED

Hollywood, Nov. 22.

Capitol Records' profit for the third quarter, ended Sept. 30, was $20,327, after the wax'ry had run into the red for the first six months of its operations. Net figure for the three-month period is compared to profit of $485,620 for the same period of 1948.

President Glenn E. Wallichs of Capitol, reduced operating expenses in August and disk sales spurted upwards about the same time. Company had a net loss of $226,390 for the first nine months of the year. During the banner year of 1948 Capitol rolled up a profit of $1,211,100 for the first nine months.

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Alice Lloyd—Symbol of an Era

By JOE LAURIE, JR.

The beautiful and talented Alice Lloyd, who has entertained American audiences, has gone "Upstairs."

When Alice Lloyd was a headliner in America she was a definite part of a certain era of vaudeville. An era when the "single woman" performer was the tops in popularity and drawing power and naturally getting the heavy dough. She and Vesta Victoria were the sparkplugs to start the trek of English artists to America and try for the jackpot that they both hit.

Alice's sister, Marie Lloyd, was known as "The Bernhardt of the Music Halls" in England. She was the greatest of all the single women over there, a charitable, big hearted, talented gal. When she died in 1922 there were over 100 carriages and thousands of mourners who followed her to her grave.

The two girls were exact opposites. Marie was rough and had a raciness of style in her work. Alice was dainty, modest, pretty and wore beautiful clothes. Marie never was the success that Alice was in this country. She was ill-advised as to her songs and American audiences weren't quite ready for "broad" lyrics and broader comedy in 1907. (She appeared first in America in 1897 at Koster & Bial's, where she sang the part of a Spanish senorita with a decidedly English accent). Although Marie was full of gaiety and high spirits and audiences wanted to like her, they just couldn't "take" the mockup Marie's triple-entendre lyrics. Some of the titles of her songs kinda tip one off. "Everything In the Garden Is Lovely" was a lyric that even the broad-minded censor in England had to cut. "A Little Bit Of What You Fancy" and "Dilly Dally" were others. Today there are saucier lyrics used in niteries, but they call 'em "sophisticated."

Alice Lloyd, on the other hand, was less brilliant, but more modern. Some of her songs are unforgetable. "Who You Gettin' At, Eh?", "Never Mind The Rain," "Liza's Wedding," "Stockings On the Line," and, of course, "Splash Me." When she first made her appearance at the Colonial, in New York, in 1907, she was featured after the first show and was held over and later headlined. Her husband, Tom McNaughton (Tom & Fred McNaughton), the famous comedy team was on the same bill and ran over a half hour.

In a popularity contest held by Percy Williams in all his theatres that year, Alice Lloyd (a newcomer) ran third. She was beat by such established favorites as Irene Franklin and Eva Tanguay, who ran second. But Alice beat out Vesta Victoria (another great English star and a big hit in New York); she ran fourth while the terrific Gertrude Huffman, a great favorite, ran fifth and Marie Dressler sixth. Vesta Victoria was signed at $3,000 a week, then the highest price in vaudeville—in 1907.

First To Copyright 'Business'

Alice Lloyd had the distinction of being the first in many things. She was the first to obtain a United States copyright on "business of mirror effects" she used in her act. It was the first time stage "business" was copyrighted. In 1908 she played two houses, the Colonial, N. Y., and the Orpheum, Brooklyn, in one week—in those days a rarity. She was also made the first female Life Member of the White Rats of America (Equity got their charter later). In 1911, when William Morris was the judge of the Ideal Bill contest being run by VARIETY, he picked the following bill (in running order): Pederson Bros., Alice Lloyd, Harry Lauder, McIntyre & Heath, Frank Keenan & Co. (Intermission), Norworth & Bayes, Julian Eltinge, Nat Wills and Annette Kellerman.

In 1912 Alice Lloyd became the star of "Little Miss Fix-It," a musical comedy originally played by the immortal Nora Bayes.

The tremendous success of Vesta Victoria and Alice Lloyd in America brought many fine artists from England over here. I am only talking about the "single women" performers. Some were terrific and remained here for years, while others, through bad selection of material (and sometimes talent), just couldn't make the grade. Daisy Harcourt came over in 1909 and opened at the American. She was an imitation of Katie Barry, who was a big hit here and had many imitators. Miss Harcourt sang such songs as "Show It to My Mother Before You Can Give It to Me," and "I Don't Know How I Ever Got Along Without It." (No doubt this will give the writers for our night club "blue" singers an idea—or have they already used it?)

There was hardly a bill in the 1900s that didn't have at least one English character song singer, sometimes two and three. The managers got them pretty cheap for "showings." Some of the single women that come to mind are, of course, the incomparable Vesta Victoria singing "Waiting At the Church" and "Poor John," which became nationally famous. Cissie Loftus, the greatest of all mimics on both sides of the Atlantic, she did an imitation of Alice Lloyd, Caruso and Bert Williams while doing a pianolog. That was in 1908. Another top performer was Lilly Lena, her great hit song was "Swing Me Higher, Obediah."

Male Impersonators

Then there was Vesta Tilley, the greatest of all male impersonators, who had a runner-up in a Brooklyn gal that was unknown in 1907, went to England to become a headliner, and came back here as an "English" star yclept Ella Shields singing "Burlington Bertie." And so many more.

Daisy Wood, another sister of Marie's and Alice's, who took the family name of Wood not to trade on the Lloyd reputation (the name Lloyd was first picked by Marie from a well known periodical in London, Lloyd's News), was a very talented artist, who came over here in 1908 and made a hit with her songs, "Paddling," "Whistle and I'll Wait For You" and "The Last of the Lloyds."

These English artists helped change the song ideas in America. Our own single women began to get special material with a bit of "blue" in them. In 1913 suggestive material was so bad that the Keith office had to cut many of the lines, and some songs were barred entirely. One thing the majority of English singers did that was improved upon by the American gals was the making of changes between songs. The English artist would have the orchestra play chorus after chorus of their previous number while they were making a wardrobe change. A few like the topnotchers could get away with it because of their catchy melodies, but for some others the audience would get restless. And did you ever see a restless audience say at the Colonial? The American gals made their changes fast. The fastest changes ever made between songs were by Nan Halperin.

It was in later years that England sent us femme stars that are still twinkling. Gracie Fields, who first played the Palace in 1930, was a flop when she opened, being ill-advised by her friends as to her song selections. She changed them and became a terrific hit. (Same thing happened to another great artist, Wilkie Bard, at the Palace.) Miss Fields was a worthy successor to Marie Lloyd with her songs, "Why Does the Hyena Laugh?" and, of course, her classic "Biggest Aspidistra In the World." She became the idol of both continents. Via revue we got Gertrude Lawrence and Beatrice Lillie, they played vaudeville later on.

Alice Lloyd's parents were Mr. and Mrs. Brush Wood. Her father was a waiter and her mother a dressmaker. They had six daughters and three sons. Three of the girls were performers, Alice, Marie and Rosie. One of the boys became a manager, his name was Henry and he is the father of Harry McNaughton, one of the stars of "It Pays To Be Ignorant," and a good performer in his own right. Alice lived at Little Trees, Surrey, England. She was married and had two daughters, Alice and Tomme. In 1919 Alice Lloyd returned to America, played a week at the Palace and received the greatest ovation in the history of the theatre. She returned to England and retired. A few years ago she came out of retirement to play in an oldtimers' act, with Rosie. When Rosie died she again retired until Nov. 17, 1949, when she heard her opening music and made her entrance in Heaven's Greenroom.

'ICE VOGUES' NIFTY 24G IN 7 AT ALBANY

Albany, Nov. 22.

"Ice Vogues of 1950" grossed a solid $24,000 in seven performances at $3 top in the State Armory under the auspices of Kaa Rheu Van Grotton. Manager Bobby Johnson said the figure topped one previously registered here by "Holiday On Ice." Business in Hartford and other cities played—except Waterbury and Scranton—has been excellent, according to Johnson.

Troupe, playing a 46-week season, will visit Mexico in April and Hawaii in July.

Most Vauders To Drop Shows Wk. Before Xmas

Vaude houses throughout the country will play it safe this year by eliminating stageshows for a week or two before Christmas. Straight films will prevail in all houses that drop vaudeville in what is regarded as the slowest period in the year.

The RKO, Boston, is slated to suspend stageshows for two weeks starting Dec. 8 and will resume in time for the Christmas holidays. The RKO houses playing the Palace roadshows will similarly be dark. The road unit which opened Cleveland early this month, will cease operations in Kansas City Dec. 14 and resume in Youngstown Dec. 25. This house has been added to this tour to go in ahead of Dayton. Unit will continue until Jan. 26 when it closes in Boston. Meanwhile the circuit is working on the fifth and sixth Palace units for the road. Of course, the Palace, N. Y., will stay open during the slow season.

The Schine houses in upper New York State, Ohio and elsewhere are also slated to cut out stage-show the week before Christmas.

The circuits have generally resigned themselves to bad business prior to the holidays. Houses in major cities which are committed to regular stageshows try to ride out this desolate period by booking inexpensive attractions and thus keep the budget down to a minimum. They feel there's little sense to buck the Santa season with expensive attractions.

AGVA Fines Sophie Tucker, Silvers for Cuffo Stints

Hollywood, Nov. 22.

Sophie Tucker has been fined $100 by an American Guild of Variety Artists trial board here on charge she solicited performers to do free performances on her opening night at Ciro's. Phil Silvers also was meted out a $100 fine for doing a few minutes of introduction for Vic Damone's opening at the Mocambo.

Mitzi Green, Dean Martin, Jerry Lewis, Al and Harry Ritz still face charges for the Tucker show. Miss Green was ill and the two comedy arts were out of town when the board met. They're charged with entertaining for free.

Reggie Dvorak, who whistles and does bird imitations, has been fined $100 by AGVA and prohibited from working as a variety entertainer for the next six months for allegedly refusing to obey the union's orders in a recent battle between AGVA and Zucca's nitery here. Eddie Rio, Coast rep for AGVA, ordered all talent out of the place in a back-salary hassle with Zucca. Dvorak refused to leave and continued to work. Zucca has now paid off, but Dvorak can't work.

Vallee Into Click, Philly, In Switch to Act Policy

Philadelphia, Nov. 22.

Nicky Blair's Click, name band showcase, switches to a floor show policy as an experiment Thursday (24). In addition to Shep Fields band, Blair is bringing in Rudy Vallee, a line of Wally Wanger girls and several other acts.

Vallee is only in for three days, to see how revue policy works out at the big musical bar. Fields band holds over, however, for second week.

AGVA's Withdrawal from TA Seen Affecting Structure of Future Benefits

Withdrawal of the American Guild of Variety Artists from the eastern division of Theatre Authority last week, makes the fate of future large-scale charity benefits hazy. AGVA resigned from the eastern TA following a dispute on allocation of TA takes. Union had demanded a 25% cut on TA receipts and meeting last week was to have passed on it. However, wording of the meeting notices indicated that meet was merely to be a discussion on the move. Henry Dunn, AGVA's treasurer and TA rep, consequently moved toward withdrawal.

Unless differences between AGVA and TA are patched up, move may mean the end of the benefit clearance group. Majority of talent working the gratis displays are from the variety union and most of the shows are a variety format.

Dunn declared that any move to circumvent the benefit ban by having AGVA members work under the jurisdiction of another Associated Actors and Artistes of America affiliate will not work. He declared that should a performer who is both an Equity member and an AGVA member declare he's working a free show under Equity jurisdiction it will not be legal unless the benefit has a legit format.

Already efforts had been made to affect a reconciliation. AGVA has already rejected proposals to come in under a 20% divvy. Ante may be upped to 25% by the end of the week.

The AGVA withdrawal from TA is only one reason why it will be more difficult to stage a benefit in the future. The recent TA action basing its return on 15% of the entire selling price of the ticket so that the large affairs will pay a maximum $12,500 for the "free talent" is another stymie in the way of future promotions.

It's conceded that $12,500 will buy a lot of talent for one night. It's possible to get five or six headliners and a batch of fill-in talent to work at one-seventh of their regular salary and still come in under that budget. And, it's felt that nobody will be beholden to anybody.

Talent Rebelling

Another factor that will make it more difficult to stage benefits in the future came with "Night of Stars" benefit at the Madison Square Garden, N. Y., Nov. 14. Several performers were sufficiently burned up to vow that they'll never appear at a Garden show again. For example, Guy Lombardo's band had to wait 45 minutes before going on. Tony Martin didn't like the treatment accorded him and left before singing. His spot was given to Arthur Godfrey when Larry Puck, who handles the talent for Godfrey, declared that unless Godfrey went on immediately, he would have to leave. Martin's spot was thus taken. Others similarly had to wait around interminably and many felt they were being given the brush.

"Night of Stars" also had difficulty in lining up talent. Committee had to send out telegrams at the last minute in order to get its quota of names. Many had declined because of the fact they had been working too hard and had nothing new to show this year. It's known that talent is rebelling at the number of benefits they're called upon to do and are not playing as many as heretofore.

Whether the AGVA divorce from Theatre Authority will stick isn't known as yet. Dunn declares that the only condition under which AGVA will return to the fold is the granting of 25% cut and right to veto any benefit. This may be granted since it will be impossible to hold a large-scale show without AGVA talent.

Aerialist Falls to Death At Shrine Circus in K.C.

Kansas City, Nov. 22.

Jan Vogel, 37, aerialist, plunged 95 feet to his death at the finale of his act before the week's peak crowd of about 9,000 spectators at the Shrine Circus last Friday evening (18). The audience was keyed to expect a thrilling trapeze performance, and many who witnessed the fatal plunge did not know Vogel was killed until they read of it in the newspapers the next day.

Known professionally as the Great Zanelly, Vogel's introduction as given by L. Fred Stein, chairman of the circus and arena announcer, ran, "And now — we present the most daring of aerial acts. This is the most desperate attempt ever made by man to commit suicide." Vogel performed without a net.

Vogel had performed most of his regular act and was to leap for a swinging trapeze bar as the finale. He evidently missed the bar and crashed to the floor below.

Gambling Nix Hits Midwest Niteries

Council Bluffs, Ia., Nov. 22.

Stork Club here, one of the midwest's leading bistros and one of the heaviest users of name talent in this area, is shuttering this week. Last week talent was slired and orch is playing out rest of this week to fulfill contract.

Nearby Omaha, rich farming center, gave the casino heavy play during the war years, but clamdown on gambling about four months ago spiked this. Management tried to run a straight nitery and did okay for several weeks last month when games were allowed to resume. However the relax was short-lived and crackdown came again last week.

MAN-WIFE SINGING ACT SLATED FOR N.Y. COPA

Betty Jane Watson and Jerry Austen are slated to play the Copacabana, N. Y., late March or April on the bill topped by Dean Martin and Jerry Lewis.

This man-and-wife team will do a round of RKO theatres until February before hitting New York. They played their first date together last August at the Bismarck hotel, Chicago, although they had worked together some years ago at the Copley-Plaza, Boston. Jack Bertell agents them.

Sunday Tea Sessions Hypo Biz at Chi's College Inn

Chicago, Nov. 22.

Ernie Byfield, co-owner of the Sherman and Ambassador hotels, has come up with an innovation for his College Inn in the Hotel Sherman, which is giving the spot a biz hypo on Sunday afternoons. It's called "Tiffin at the College Inn," patterned after the British custom of afternoon teas and get-togethers, but Byfield's treatment adds a solid hour of informal entertainment for payees.

Spot has been closed on Sunday afternoons for over two years, with last effort for Sunday biz having been a jam session period that failed to catch on. "Tiffin Time" presents the cast from "The College Inn Story," each doing a song or dance, or request numbers from the audience, similar to the format used in some New York bistros. Emphasis is on informality, with $2.50 minimum to cover tea, drinks or food.

West Exits AGVA

Los Angeles, Nov. 22.

Max West, longtime head of American Guild of Variety Artists San Francisco office, has been removed by Eddie Rio, AGVA's Coast chief.

A long hassle between West and AGVA's New York execs is given as the reason.

Connie Haines, Tommy Farrell May Team Up

Hollywood, Nov. 22.

Connie Haines and Tommy Farrell are planning to team up in a night club act. Players are both now working in Metro's "Duchess of Idaho" and plan to start on tour when their film jobs wind.

For the past year Miss Haines toured with a Frankie Laine vaude unit and Farrell, until recently, was teamed with Gene McCarthy.

Slashed Prices and Various Gimmicks Bolster Biz in Philly Niteries

Philadelphia, Nov. 22.

Two niteries here have reversed the field, upping business sharply with the aid of gimmicks. The Little Rathskeller after a long-running teaser ad campaign using the numerals "55," finally broke out in print with the announcement that no item of food or drink would cost over 55c.

The Celebrity Room taken over last season by two local insurance men, George Dorwarth and Herman Seifforth, was limping badly when the owners hit on the idea of a Walter Thornton "Pin-Up Girl" contest. Competition entails nothing more than the opportunity for girl winner to have photo listed in Thornton's agency's model list and the gift of orchids to the nightly winners.

Celebrity Room contests, now in seventh week, have drawn capacity crowds every Wednesday night, merely to see a dozen girls parade in bathing suits and evening gowns. Quality of supporting talent seems to have had no effect on contest attendance. Trade has picked up substantially on other nights during the week. Bill Layne, former MBS singer and a Thornton model, emcees the contest, and stunt is being offered as a package to cafes in other towns by Nat Segall Agency here.

Announcement of prices in ads by the Little Rathskeller is being watched critically by the whole nitery industry here. Pennsylvania State Liquor Board frowns upon any device to lure customers into gruggeries. Cafe's lawyers, however, went through Liquor Act and claim spot is within its rights.

Customer response was terrific and immediate. Monday nights, for example, Little Rathskeller has played to as few as six people. Opening Monday under price slash policy found both shows well attended. Wednesday, Sunday and Saturday nights had them waiting to get in. Attraction, the Kirby Stone unit, while very sturdy in this section, is the answer merely in relation to bargain prices.

Jackie Kannon?

9 MONTHS IN ONE SPOT AS COMEDY HEADLINER?

This Boy Is Great!

CLUB GAY HAVEN
DETROIT

Thanks To:
PETE IODICE & JOHN ANTHONY

Stagehands Snarl Deal For Burley at Chi's Rialto

Chicago, Nov. 22.

Attempt by Harold Minsky to reconvert the Rialto, once Chi's leading burlesque house, back to burley shows was stymied by demands of the stagehands union for six-man double shifts. Minsky had obtained concessions from the musicians union and earlier the stagehands had agreed to one seven-man shift, but later in same day said original 12 man deal would have to stand.

Minsky would like to put in his unit, which just closed here at the Carousel, if the deal can be reopened. Package goes into the Bowery, Detroit, for two weeks at the end of this week.

Billy De Wolfe's Click Cues Continuance of Name Acts in Mpls. Niteries

Minneapolis, Nov. 22.

Success of the Billy DeWolfe fortnight engagement at the Hotel Nicollet, Minnesota Terrace, has prompted Neil Messick, vice-president and managing director, to adopt a permanent policy of big name acts for the swanky supper club's floor shows for the six months or more a year that the Dorothy Lewis ice shows are not quartered there. The roof apparently will be the limit as far as price of acts is concerned.

With the room levying a $1 cover charge for the first time, DeWolfe, making his first personal appearance here, drew capacity crowds at every performance.

Three Suns are current at the Terrace and deal is now on the fire to bring Hildegarde in for her first Minneapolis appearance since her rise to fame.

Prior to DeWolfe, Messick had stated that that high cost of name acts made necessary another policy for room and he started after the conclusion of the Dorothy Lewis ice show run with a Horace Heidt unit. When no more such units were available, however, he took an experimental whirl at names with DeWolfe.

Club Carnival here is also playing and in the market for the biggest name acts available. Ted Lewis is current.

Still a third Minneapolis supper club, the Hotel Radisson Flame Room, also uses names and personalities. A fourth, Curly's, has been exceptionally successful with an elaborate revue of female impersonators, now in its 30th week.

Curfew Seen as Damper On Holiday Revels in Montreal

Montreal, Nov. 22.

With a Provincial Police edict banning club or restaurant activity after 11 p.m. on Christmas Eve and 2 a.m. on New Year's this should be the quietest Yule in the city's history. Both civic and rural centers must obey identical closing hours and all patrons of night clubs, cafes and restaurants must be off the premises by 11 on Christmas Eve. Regulations for New Year's, as laid down by the police, differ slightly in the city and rural districts. Where local clubs and eateries are allowed to remain open until 2 a.m., the rural circuit must close up shop by midnight.

The regulations, issued in a joint statement by Deputy Director Hilaire Beauregard and Police Chief Norbert Labbe, were ordered by the attorney general's office and any infringements mean the loss of restaurant license.

Symphony Bus Service For Mpls. Nitery Patrons

Minneapolis, Nov. 22.

Hotel Radisson Flame Room has inaugurated a "symphony bus" service for Friday night dinner guests who attend the Minneapolis Symphony orchestra concerts.

Patrons are provided with the free transportation to the concerts at the University of Minnesota Auditorium and back to the Flame Room in time for the supper floor show.

Vaude's Comeback Lauded At NVA's Dinner to Handin

Vaude's comeback and a hope for its retention highlighted the festivities at the "Vaudeville Victory Dinner" tossed at the Hotel Astor, N. Y., Friday (18) by National Variety Artists in honor of Lou Handin, who is rounding out his 13th consecutive term as president of the organization. More than 600 attended and the dais was studded with reps of various talent organizations, public officials and others who lauded the return of vaude to N. Y. and the hinterlands.

Harry Hershfield chairmanned the affair and kept things moving in a glib manner. Milton Berle, as usual, stole the show with his clowning, but in a more serious moment lauded the return of vaude and pointed up the necessity for its permanence to feed vaudeo shows such as his Texaco stanza. Jo Laurie, Jr., sounded a nostalgic note in a "Down Memory Lane" speech, wherein he saluted the vaude stars of yesteryear. Among other speakers were Sol A. Schwartz, RKO exec in charge of theatres, who brought vaude back to the Palace, who stated that a recent tour of circuit houses showed that the vaude revival was being encouragingly received. Handin was lauded for his splendid work as proxy of the NVA and presented with a scroll.

Frank Palumbo, once the town's top buyer of talent for his dine-and-dance spots, last week opened a Ford agency in Darby, in suburban Philly, thus adding to his Ford and Mercury showrooms in operation in the heart of Philly.

MIAMI BEACH TARLETON REVERTING TO JACOBS

Miami Beach, Nov. 22.

The Jacobs family has taken back the Lord Tarleton hotel in a whirlwind weekend deal, assuming some $100,000 in obligations from the lessees in reverting this landmark hostelry to Walter Jacobs management. When it was leased out two years ago for 10 years, at $250,000 annually, the new operators renamed it the Hyde Park. The old tag will be restored.

Jacobs was about to build near the Kenilworth on 110th street and the ocean when the lessees agreed to waive their final eight years, square off debts, etc. There had also been talk of taking over a Palm Beach hotel, but that has fallen through.

Incidentally, it's Col. Walter Jacobs now; he's on the Governor of Florida's staff.

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"The ORIGINAL Show-Biz Gag File"
• Nos. 1 thru 25 @ $1.00 ea. "B" (Refer to Beginners Only)
SPECIALS: First 12 files for $10
All 25 files for $20
• 1 file PARODIES per book $10 •
• MINSTREL BURLEY $5 •
• 101 MONOLOGS FOR EMCEES $5 •
• "A Gag a Week" series, 52 gags, $5.00 — or all 3 diff. lists for $10 •
• "HOW TO MASTER THE CEREMONIES" — (Release) $2.00 per copy — NO C.O.D.'s •
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NEW YORK 19

What the Critics Say . . .

- Lee Mortimer (Mirror): "SOCKO."
- Davidson (Chi. Tribune): "A GREAT ACT."
- Richard Coe (Wash. Post): "STOPPING THE SHOW."
- Variety: "SMART . . . SHOW STOPPING SUCCESS . . . RECEPTION SMASH AT ALL SHOWS."

BETTY JANE WATSON AND JERRY AUSTEN

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Now On An Extended Vaudeville Tour Until February

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ALWAYS WORKING
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AMERICA'S NEWEST SINGING STAR

GENE MARVEY

Sensational 9-Week Engagement

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CLOSING December 17th

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FOR 2 WEEKS

AT THE

THUNDERBIRD
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Personal Management:
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ALL AGENTS
are invited to submit Acts and Attractions for booking at
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to BILL McILWAIN
Suite 720 Orpheum Theatre Bldg., 848 S. Broadway, Los Angeles 14, Calif., Michigan 6277

RKO Offering 15 Wk. Routes as Lure To Entice Better Acts for Palace Units

The RKO Palace theatre, N. Y. is now making a bid for the better acts. Theatre booker is now dangling a total of 15 weeks before some of the better grade acts in an effort to bolster the talent now being used on the circuit.

So far, bids are mainly for comics, but it's expected that all categories of talent will soon be getting similar offers. For example, Alan Carney, on the current Palace bill, will get the entire route. Wally Brown and Pat Henning previously were accorded the same treatment.

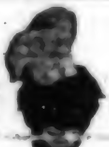
The Palace is attempting to hypo the quality of the bills within the framework of the same budget. By dangling a long route before some of the standard acts, many will take the work at a scale lower than what they've been accustomed to since they'll usually fare better than holding off for their regular salaries and working less time.

The Palace booking office is simultaneously following standard procedure of all booking offices which have an appreciable amount of playing time. Most bookers use their ace houses as a lure for getting the acts to play the comparatively minor houses at cut coin. In the case of the Palace, the lengthy route is the magnet.

There are many comics in the $1,000 to $2,500 class that have been hurt considerably by the expanse of the RKO time. These acts played houses in Boston, Cleveland, Columbus, Cincinnati and other towns at least once a year. Now such houses have been removed from their market by the lesser-budgeted eight-acters, and unless they fall in with the revised salaries they'll not be able to play theatres in the Palace route territories.

The booking agencies are urging acts to fall in line with the plan. The major agencies have dropped considerable revenue since they've been unable to book their medium bracketed acts in these towns. Consequently, they're all for getting some of their turns to take a longer-route haircut.

Jack Powell



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RAILWAY LOST PROPERTY
when in LONDON for Bargains in Furs, Fur Coats, Luggage, Travel and Sports Goods:—Call at 1 Portman Street (corner of Oxford Street), Marble Arch, London, W.1.

Bruce Balaban to Study European Show Business

Bruce Balaban last week resigned from the Roxy theatre, N. Y., production staff to take a European sabbatical. Balaban sails Wednesday (23) on the Queen Elizabeth to spend several months studying European show business.

Balaban, son of A. J. Balaban, will be accompanied by his wife. Plans upon returning to the U. S. are indefinite as yet. It's a repeat trip to Europe for Balaban. Before the war he studied in Switzerland and England, coming back to the U. S. in 1939.

Famed Chicago
Herald-American columnist
Nate Gross
admits to being
Just a Talent Scout at Heart
• • •
an interesting byline feature in the
44th Anniversary Number
of
VARIETY

D. C. SESQUI'S THEATRE TO COST $300,000

Washington, Nov. 22.

A price tag of $300,000 has been put on the permanent outdoor amphitheatre being built as part of the capital's Sesqui-Centennial. Construction, under jurisdiction of the National Capital Parks and National Park Service, adjuncts of the Department of Interior, is skedded to be completed by June 15, in time for preem of the Freedom Fair on July 4.

Sesqui Centennial Committee also announced appointment of Allan Zee, production head of Loew's Capitol in New York, as director of entertainment for the celebration. Zee has been unofficially conferring on plans and has worked on other official observances, such as the gala for the 48 presidential inauguration and for the Cherry Blossom Festival.

Other announcements made by the committee include the allocation of $100,000 for the Paul Green historical drama and $50,000 for motion pictures on the founding and development of Washington for distribution in the nation's schools.

Also announced was the appointment of Albert P. Stewart, director of music at Purdue University, as director of the musical festival being planned as part of the observance.

AGVA's Healthy Finances, With 30G in Union Till

The American Guild of Variety Artists is in its healthiest financial condition in more than a year. Treasury at the moment shows a balance of more than $30,000 as against the several thousand dollars in the red of a few months back.

Immediate reason for the upturn is the recent institution of the low-cost insurance program. Rule in getting in on the insurance program is that a member must be up to date in dues. As a result many arrearages were paid up.

The benefit to the treasury because of the insurance program was of such proportions that AGVA did not have to use any funds of the $25,000 loan from the Associated Actors and Artistes of America. However, this fund is still available to AGVA should a further emergency develop.

Jolson Nixes Miami Cafe Dates; Weinger, Schuyler Battle for Names

Miami Beach, Nov. 22.

The talent war between Murray Weinger of the Copa City and Ned Schuyler of the Beachcomber again threatens to break out. The rival bonifaces have both put in a pitch for Al Jolson. Schuyler, through Walter Jacobs, who has recaptured the lease of the Lord Tarleton hotel here, has offered Jolson the privilege of writing his own ticket. Weinger has offered Jolie $20,000. Both would like to play the singer for the prestige involved. However, Jolson isn't interested, and will stay away from cafe work.

Meanwhile Weinger has pacted the Olsen & Johnson show for the Dec. 2 or Dec. 9 preem of the Copa City. Unit will appear sans Ole Olsen or Chic Johnson, and will contain virtually the same personnel which would up a date yesterday (Tues.) at the Strand theatre, N. Y. Show is reported getting $8,750 weekly. Deal is for three weeks and options. Weinger has also set Carmen Miranda for a February date. Frankie Laine has also been signed.

Hotels' Tootler Hassle

Top hotels in the Miami Beach [illegible] music unless the American Federation of Musicians heads relents on its rule that top hotels in the area are to employ a minimum of six or nine musicians, depending on size of the spot.

Bonifaces feel that since they must compete with niteries employing top talent, business will not warrant the employment of that many musicians. Most had planned to use Latin trios or quartets to entertain the hotel guests, and possibly entice a few outsiders. Question of using musicians is still to be decided upon in most inns.

According to all indications, the operators of handbooks will again operate in the Miami and Miami Beach inns. There's some talk that gaming will be okayed in the area. If this occurs, the Hallandale county casinos, such as La Boheme, will be hard hit, since that spot had a monopoly of floorshows plus green felt operations.

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I HIRED WRITERS . . . stage, radio, TV professionals . . . They're turning out clever perfect-continuity, ready-to-perform acts!! We never heard of a gag file! THIS IS THE ONLY SERVICE OF ITS KIND IN THE WORLD.
Introductory Prices for Standard Acts

ACT	PRICE	ACT	PRICE
[illegible]	$50.00	DEADLEY (Specialty)	$15.00
VANSTEED QUINT	15.00	MAGIC (Comedy)	10.00
[illegible]	15.00	BURNS SISTERS	10.00
[illegible]	15.00	COMEDY	10.00

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10th Smash Week!
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SAN FRANCISCO

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"My top draw of the year."
★
"Bookers Will Kindly Form a Line to the Left!"

THE *Greatest* IN *All* SHOW BUSINESS and CAFE HISTORY!
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As formidable an array of talented artists as ever presented by THE GREAT ZIEGFIELD or in the PALACE THEATRE'S heyday—
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★ JANET BLAIR & the BLACKBURN TWINS
—and—
★ DEAN MARTIN and JERRY LEWIS
"Most distinguished roster of headliners ever booked by any supper club in a single season"
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"A BIT OF DEMOCRACY IN ACTION"
THE MELODY MEN
featuring RALPH VITALE and HUGH BRYANT
booked solid until April
Currently appearing RKO PALACE NEW YORK
Exclusive Management:—CHARLES RAPP, 1650 Broadway, New York

Henry Dunn Slated for Election As Exec Head of Performer Union

American Guild of Variety Artists executive board is slated to meet next Tuesday (29) to select a new national administrative secretary to succeed Dewey Barto. It's believed that AGVA treasurer Henry Dunn may be selected. Dunn has been extremely active in AGVA affairs for the past few months, even to the extent of having split with his vaude partner, Alan Cross, because of his preoccupation in union affairs.

Split between Cross & Dunn makes it possible for Dunn to accept the top post in AGVA. Cross is reportedly readying a single act. Pair separated several years ago also because of Dunn's participation in AGVA to the extent where he refused to take any dates while important matters were pending. They were later reunited. This time, the split looks permanent.

The matter of selecting a national administrative secretary had been left to a committee made up of board members in various parts of the country. So far, no name has been submitted satisfactory to the executive board. It's believed the board will take matters into its own hands and ask Dunn to take over the job.

During the interim period between Barto's resignation and appointment of a new administrative secretary, the union is being run by a committee comprising president Gus Van, Jackie Bright, of the executive board, and Dunn.

Selection of a new national administrator of AGVA was complicated this week by the threat of a civil action by Samuel Tabak, former member of the board of Local 802 of the American Federation of Musicians, who claims that several board members promised him that position if he was instrumental in helping settle AGVA's tiff with the AFM. Tabak is reported threatening court action against the AGVA board, claiming breach of contract.

Jack Irving, Midwest regional AGVA director, who is currently in charge of the New York office, declared that he had several talks with Tabak and if any promises were made by individual board members, they were in no position to do so. It's claimed that Tabak attempted to get AGVA spokesmen together with James C. Petrillo, AFM president, at the time the unions were engaged in a jurisdictional dispute.

Dewey Barto, deposed AGVA national administrative secretary, may return to the union's national board. Letters were sent to board members Monday (21) declaring that Barto was nominated to fill the unexpired term of Unabelle Howard, who recently resigned.

ENTERTAINING
Your Disc-Jockey
JACK DENTON
SAYS—
"THANX BOSSES* for a SOLID Year at—
The PENTHOUSE
LOS ANGELES"
*BENN KARR
NAT FRIEDMAN
JULIUS COHEN

Deep River Boys Returning

London, Nov. 17.

The Deep River Boys, accompanied by their manager Ed Kirkeby, sail for New York Dec. 18 to spend Christmas at home.

They'll open after Christmas at the Toc-Toc Club, Montreal, for four weeks, with several vaudeville and nitery dates to follow.

Pioneers Dinner

Continued from page 4

The occasion tied in topically with DeMille's soon-due "Samson and Delilah."

DeMille regretted that, unlike any other industry, "You're still only as good as your last picture," with no regard for years of veteran performance.

The inception of a Motion Picture Foundation—this was originally Paramount's idea but abandoned because of divorcement, etc.—is the result of the MPP, with a fund for the indigent.

Mention of Sam Wood's name recalled for DeMille when he was a dress extra for the latter and the manner in which he got into the directorial end. Richard Dix's name recalled his "10 Commandments" stint.

Saluting D. W. Griffith, DeMille put the accent on that pioneer as being "the first man who had the vision to photograph thought." He kudosed Y. Frank Freeman for his yeoman studio job, Jack Cohn as a pioneer because, in the old Harry Cohn-Joe Brandt-Jack Cohn "Halfroom Boys" days, when it was known as CBC (which in turn inspired the trade gag about "corn-beef & cabbage"), DeMille observed "that always fed a lot of people."

DeMille recalled how, when the old Famous Players-Lasky studios burned down, the immobile gray man (Zukor, whom he didn't know) merely observed, "We'll start building tomorrow." "And Paramount continued to build, although there was a time when it built too much," cracked DeMille, referring to its parlous overexpansion period.

He recalled Sam Goldwyn's criticism, when he did a half-lit scene, that "the exhibitors will scream that they're only seeing half the face, and will want to pay only half rentals." DeMille, then in a spot, came up with a fast ad lib, "Don't you know Rembrandt lighting when you see it?," and Goldwyn wired back, "For Rembrandt lighting the exhibitors will pay twice the rental!"

He recalled the pioneering of Lasky, who bypassed Flagstaff, Ariz., and wired he could rent a barn for $75 per month in Hollywood, and Goldwyn, ever cautious, finally said, "OK, but be sure it's only on a month-to-month basis." DeMille's thesis was that unlike most pioneers who do the spade-work—and "somebody else comes along and makes all the money"—for once the industry's pioneers, mostly, were able to reap the rewards.

DeMille self-admonished himself that "whenever I get smug about the whole thing I think of 'Four Frightened People' and that puts me right back on the beam."

Saranac Lake, N. Y.

By Happy Benway

Saranac Lake, N. Y., Nov. 22.

Mary Lou Weaver and Henrietta Allan elated over getting their first downtown visiting O.K.

Mark Grill held gala opening under new management of Joe LaPierre.

Joe DeNicolo, ex-Rogerite and musician who now resides in the downtown colony, took time out to visit the gang at the lodge and hand out cigars. It's a seven-pound baby girl.

Ted (WB) Caumont received his all-clear-go-back-to-work O.K. He will vacash at his Pelham Bay home before resuming work.

Edwin (IATSE) Gaiser shot into the general hospital for the Mumoldi operation, took it like a veteran and is resting comfortably.

John (RKO) Wasserman, after a month of observation, has been upped for picture shows once a week.

Biggest Xmas holiday offering ever tendered to the patients by this institution is being planned. A special show is coming in from New York City.

First concert with our new attachment for L. P. records was held in Johnny (IATSE) Nolan's infirmary room. Ted Caumont handled the show. The gang attending heard the scores from "Kiss Me Kate," "South Pacific" and others.

Write to those who are ill.

RUTH WALLIS
NOW APPEARING
SADDLE & SIRLOIN
BAKERSFIELD, CALIF.

Trend to Chinese Cafe Nitery Takeover Grows

Broadwaytites are wondering whether the Mott street invasion of sites formerly occupied by niteries is getting to be a habit. Latest cafe site to be taken over for a Chinese eatery is the east-side Embassy. Previously, Kelly's Stables, Club 18 and the old Zanzibar were taken over for the conversion into chowmeineries.

Sammy Lewis and Maxie Rosenbloom had been dickering for takeover of the Embassy for the introduction of the policy formerly used at the defunct Slapsie Maxie's on the Coast. Deal fell through when Rosenbloom and Lewis were unable to get together with leaseholder Sam Marcus on terms for fixtures and rental.

Band Back in Philly Cafe Despite Waiters' Strike

Philadelphia, Nov. 22.

Dick Wharton's band has returned to the Anchorage Cafe, which was struck seven months again by Local 301, Waiters and Waitresses Union. The band refused to cross the picket line and the club, which is located on the East River Drive in Fairmount Park, operated with pick-up musicians.

Local 77, American Federation of Musicians, which ordered Wharton's orch out after an appeal from the waiters union, rescinded the order. Although the pickets still march in front of the Anchorage, the musicians took the attitude that the service union had failed to accept an offer to mediate and they were no longer bound to stay out for them.

Zucca Pays Up

Hollywood, Nov. 22.

Zucca's Opera House reopened last week after being shuttered for failure to pay back salary claims of performers. Money involved was $426, which Joe Zucca, nitery operator, agreed to pay after parley with Eddie Rio, Coast rep of American Guild of Variety Artists.

Rio is also demanding an advance-salary bond from the operator on all performers henceforth booked into Zucca's.

Lavelli's Double Play

Boston, Nov. 22.

Tony Lavelli, former Yale basketball captain, who has been playing accordion at Hub's Latin Quarter bar, has contracted to finish the season as a member of the Boston Celtics pro basketball team.

In addition to appearing as a member of the team, his contract calls for him to play accordion between halves.

Philly's Latin Casino, Jack Lynch Cleared Of Curfew Violations

Philadelphia, Nov. 22.

Three bartenders arrested in a full-scale raid by the Vice-Squad on the Latin Casino, May 20, were discharged in Quarter Sessions Court on insufficient evidence. The men, who were arrested with Jack Lynch and several others, were held on charges of selling liquor after the 2 a.m. curfew.

Vice Squad detectives testified they forced their way into the Casino at 3:30 a.m. and found Lynch and 60 others in the club. Judge James C. Crumlish in his decision said: "I know that show people and business people out for a night are reluctant to leave at the closing hour. They continue to hang around and give the appearance of some law infraction. However, in this case I do not think there is sufficient evidence."

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B'way Comics Sigh for Their Old Noses As the Schnoz Blows Into Town

By NAT KAHN

Half the comics in town are probably searching for a plastic surgeon, and for good reason. They want their old noses back. Blame it all on Jimmy Durante. The Schnoz blew into town last week, at the Copacabana, and that's where all the trouble started. Schnozzola has made the "old look" nose fashionable all over again on Broadway.

It's been some years since the Great Profile worked the Copa—or any New York cafe, for that matter—and he's been away too long. His gravel-throated rasp of a rhythm tune, his "Inka Dinka Doo," the lament that "everybody's tryin' to get into the act," plus the general mayhem of a Durante

Copacabana, N. Y.

Jimmy Durante (with Eddie Jackson & Jack Roth), Alan Dale, Copsey & Ayes, Patricia Adair, Ray Hoson, Terri Stevens, Line (8), Michael Durso Orch, Fernando Alvarez Latin Band, $3-$4.50 minimum.

performance. There are still present for all the laughs they ever brought whatever the medium. At the Copa there is no doubt that he is still a great entertainer. Being a film star the past few years on the Metro lot hasn't dimmed his ability to hold a live audience.

When Durante kids his humble cafe beginning (Clayton, Jackson &), and mentions what are, currently, his "many bosses" at the Copa, it serves indirectly to point up his stature as an entertainer. If Durante, back in the '20s, had only one boss in a Columbus Circle cellar joint, it's a tribute to him that, today, his "many bosses" at the Copa are all economically necessary — to get up that hefty moola he's drawing these days.

To say that Durante has some new material means, mostly, that he's got a new piano to dismantle, some new musicians to insult, and some new—and plenty old—customers from whom to draw belly-laughs. One or two items that might be legitimately classed as "new" material are comparatively insignificant, because there's hardly any importance attached to any material that Durante does. It's the way he does it that counts.

Give him a piano to wreck, sheet music to toss about and drummer Jack Roth to insult, and that's all Durante needs to get laughs. Everybody laughs, that is, except maybe those bosses. Their insurance premiums during Durante's stay must be terrific, and the building inspector is someone also to be reckoned with.

On opening night one needn't have been too sentimental to want to see Eddie Jackson still working for a few minutes in the act—singing, strutting as he did in the old days.) And when Lou Clayton tore himself away from the 19th hole long enough to create a reunion of the trio, there was hardly a memory that wasn't stirred nostalgically back to the days when this trio wasn't so gray, when they were more nimble—when they had less money in the bank.

For Clayton, of course, it was strictly a one-time shot, on opening night, as he did his old soft-shoe sand dance while Durante hammered the 88s and Jackson sang away. Then back to his favorite pastime of the past few years, trying to delouse himself from those Hillcrest sandtraps in California, where he continues to mastermind Durante's career as his personal manager. He is probably the only manager alive who signs contracts with a mashie niblick.

Newcomer principals to the show are Alan Dale and Copsey & Ayres, with the production numbers being holdovers. Copsey & Ayres, with their interpretative dances, have been here before, and do nicely, especially with their standard "Frankie and Johnny." The show's costuming of the Copa beauts is, as usual, one of the socks of the layout.

Dale, a nice-looking baritone, has been making a stir lately, the Copa being his biggest date so far. And he clicks strongly. He does the hit pops unaffectedly, with a vibrant voice and clear-cut lyricizing, topped by a bit of special material, a satire of other pop singers. Along with his impressive voice, his boyish personality entrenched him solidly with the opening night mob.

Chantilly, N. Y.

Slapsie Maxie Rosenbloom, Allen Drake, Bobbie Martin, Kono, Line (6); $3.50 minimum.

The Chantilly's bow into a big-time talent operation was marked by one of the most unique evenings ever afforded an opening night crowd. The entertainers and customers adlibbed the affair into an enjoyable clambake. The lure on the bill is Slapsie Maxie Rosenbloom, who enticed virtually every Broadway comic, who either came down to pay homage to the pug turned comedian or to case the room in order to see what they could do in it. Milton Berle belonged in the former category. It was Berle that started passing the word along to the entire room to start walking out as soon as Rosenbloom made his appearance. The entertainer came on garbed in a dress (in keeping with the Village atmosphere) when the exodus came.

Rosenbloom puzzled at first, then yelled, "I wish I wuz goin' wit ya." The crowd stopped in its tracks and went back to the tables. Between the adlibs with the customers and his own material, Rosenbloom proved one of the heaviest comedy smashes ever to register in this sector of town. His illiteracies, malapropisms and generally puzzled mien had the Broadway hepsters laughing with him and at him. He got singer Bobbie Martin to do the audience heckling bit with him, but soon everybody in the room yelled out the familiar lines. Berle ultimately took over this chore, and the adlibs came very fast with Rosenbloom more than holding up his end. Rosenbloom remained on for about 45 minutes, and walked off a hit, mostly as a result of his own efforts.

The Chantilly is the first big-time Broadway Village showcase since the folde of the Greenwich Village Inn. It's another important attempt to get the Stemsters into that segment of town, and with the current bill, here's a good chance.

The room is located on one of the oldest cafe sites in New York. Spot was formerly called the Pepper Pot. The decor is typical of some of the less-pretentious spots in that part of town, and seating capacity is comparatively small.

As for the rest of the talent, the opener is Kono, an Oriental dancer (New Acts); Allen Drake emcees and does a stint by himself with some spotty comedy material for weak returns, while Bobbie Martin is an okay songstress. The six-girl line has a trio of good numbers. Two bands supply dance and showbacking music. Main crew carries four men with mikes planted all over the platform to augment the volume, and the other crew carries one less tootler.

Jose.

Dinarzade, Paris

Paris, Nov. 7.

Mary Meade, Helena Grey, Ted Gronon, Voladia Polnkoff, Paul Toscano Orch; no cover.

The Dinarzade, one of the newer lush intime spots in town, is located at the Rue De La Tour, off the beaten path, and caters to monied Americans and the French carriage trade. It is an exotic eatery from 8 to 11, featuring epicurean dishes. Cabaret starts at 11 and runs to 3 a.m., featuring a fine intimate show. Champagne is mostly in demand, but Americans prefer whiskey, which still comes high in France.

Helena Grey opens show with some throaty warbling of American blues with French lyrics. Next comes Voladia Polnkoff, the last of the Russian Tziganes, whose banjoing and lusty folksinging soon has the audience applauding. Headliner is Mary Meade, an American songstress who last played the Mocambo and Ciro's and did a stint in films. Her fresh, clear voice and pert personality soon captures the audience and she is socko despite her English lyrics. Also standout is the virtuosity of Paul Toscano, whose exciting violining is warmly appreciated by the clientele.

In the balmier seasons the club sports a charming garden spot under the stars. Spot has been playing to capacity for months, and promises to be one of the most popular intime clubs in town.

Mosk.

Chez Paree, Chi

Chicago, Nov. 18.

Dean Martin & Jerry Lewis, 4 Step Bros., Allen Sisters (2), Dick Stabile, Dorothy Dorben line (12), Cee Davidson Orch (11), Monchito Band (5); $3.50 minimum.

While the Chez has been in the doldrums during the past month since the record run of Danny Thomas, this bill should give the nitery the needed hypo to carry it through the holidays, when Ted Lewis is scheduled to follow. Show is youthful and fresh.

It is surprising that two clean-cut lads like Dean Martin and Jerry Lewis need to resort to crude swish material plus foul words in foreign tongues. Also most of the opening night crowd was not the usual hep set and had come to see the comics on the basis of their picture, radio and tele efforts. It was a younger group and to subject a dinner gathering to much of the material that wiser and older comedians have abandoned is foolish policy.

After intro by Dick Stabile, guest conductor for the duo's stint, who does a fine job, both musically and acting as straight man, Jerry Lewis gathers yocks as his high crackered voice describes what's to follow in the usual, question and answer statements. While much of the material is shopworn, under the flippancy of the lad it seems polished and new. Lewis retires for the moment after bringing on Dean Martin, his handsome baritone partner, who sells "Darktown Strutter's Ball" for hefty hand. He revives "Kentucky Babe" and "Rock-a-Bye My Baby," with Jolson overtones for sock reception, bringing back his partner for a bit of berating for interfering with his act. Lewis takes over for what could be one of the funniest bits of biz if it wasn't for some swish stuff that borders on the B. S. Pully levels. Arms askew, slight buffoon leads the orch in vocal chorus of "ahs" while Martin tries to sing "Once in a While" straight. Bedlam takes over when ersatz conductor runs around the tables, falls into the orch stand and throws in a few bumps and grinds for good measure.

Still the biggest yock puller is "Donkey Serenade," with Lewis coming close to strangling himself with his "clucks" for background effect. Follower, also punchy, has mugger hovering over mike to do imitation of Ezio Pinza singing "Some Enchanted Evening," which is tinted with some mildly erotic byplay. Taking a trumpet and slide horn from the band, new AFM card holders create a minor riot, with duo getting a few bars of creditable tooting on "Sabre Dance," with Lewis near hysteria when his lip gets stuck in the trumpet mouthpiece.

In a short skit from "Going My Way," Martin scores in Crosby impresh, but Lewis overmugs, nulling some of the strength of the punch tag. For closer, pair grasp the mike for "Time On My Hands," with mike going lower and boys descending into a stage pit.

Four Step Bros. are one of the strongest opening acts that Chez audience has seen in many months, with sepia group registering boff with their taps done in acrobatic style. Some of the flying head over splits are almost unbelievable, but nothing is sacrificed to the unison work of the quartet. Especially well received is the solo work done without any orch backing but with handclapping of the other three. Dancers had to beg off with a special song and dance thank you.

Allen Sisters, two willowy lookers with good set of pipes, had difficulty working against the raucous mob, but somehow managed to conquer seatholders with their rendition of "Whiffenpoof Song" and "Dry Bones."

Dorothy Dorben has two new line numbers, using her four boys and eight gal chorus in the show tunes. Exceptionally bright are the "Too Darn Hot" passage from "Kiss Me Kate" and a rollicking "Country Fair" routine for second offering. Terpings are enhanced by vocals of Al Wallis, baritone. Cee Davidson continues to be one of the best local orch ensembles while Monchito's rhumba group is about the strongest drag in town for the top-swaying devotees.

Zabe.

Latin Quarter, Boston

Boston, Nov. 19.

"Cross Country," with Stewart Ballinger, Nelle Fisher, Jerry Ross, Robert Hamilton, Pat Horn, Louise Hoff, Claudia Jordan, Sonny Sparks, Gloria Stevens, Christine Karner and Richard Morris, Dave Lester Orch (11); minimum $3.

"Cross Country," a capsule revue, conceived and produced especially for night club showcasing by Max Liebman, preemed Mon. (14) at Hub's Latin Quarter, and judging from favorable reaction of cafegoers and crix this could quite plausibly be the beginning of a new trend in n.c. entertainment. It's no secret that biz is way off and with promoters scouting desperately for a much needed hypo, this shapes as a step in the right direction.

For this teeoff presentation, Liebman has corralled a talented group of enthusiastic youngsters and has dreamed up a refreshing vehicle to showcase their talents. From the conventional opener, production quickly segues into an amusing skit of a Harvard student playwright sitting at his typewriter reading the plot of his play while Sonny Sparks and Christine Karner pantomime the action. A blackout, it serves neatly as a springboard to warm up ringsiders and set the tempo of the production which moves swiftly with singing, comedy and satirical skits neatly interwoven with some nifty ballet.

Best laugh getters are Louise Hoff, who displays a sock comic delivery in solo spot portraying an Arthur Murray instructress, and Sonny Sparks, a ringer for Danny Kaye, who scores nicely emulating him. Pair team up in biting rib of Hollywood's overworked boy and girl vaude team format, and at opener grabbed strongest mitt action, although response down the line was solid. Another satirical sketch to register neatly was also a Hollywood [illegible] for his horse. Skit was scripted by Richard Morris, and although it could stand some tightening, he and Christine Karner give it the works.

Ballet spots are deftly handled by Gloria Stevens, Pat Horn and Robert Hamilton, in an Oriental turn; Nelle Fisher and Jerry Ross, who cavort to an old folk song, and a solo spot by Jerry Ross depicting a reefer smoker's dream. Individual turns are smartly executed and choreography by Nelle Fisher is superb. Vocalizing by husky-voiced Claudia Jordan and Stewart Ballinger is not quite up to the standard of the rest of the cast although adequate enough for this type of production where singing is more or less incidental.

Special kudos should go to Paul Du Pont for very tasty costume designing and Fredrick Fox for sock setting and lighting job, and writers Mel Tolkin, Lucille Kallen and Max Liebman. Overall effect of the entire production was the freshness and enthusiasm displayed by the cast and the sock job of holding night club customers' attention throughout in something that was essentially "theatre," augurs well for this experiment.

Elie.

Normandie Roof, Mont'l
(MOUNT ROYAL HOTEL)

Montreal, Nov. 18.

Jimmy Savo, Maria Ravel, Buddy Clarke Orch (12) with Norma Hutton, Mac Chamilon Trio; $1-$1.50 cover.

Returning to Montreal after an absence of over 10 years, Jimmy Savo scores one of the greatest personal triumphs ever. A natural for the habitues of this lofty room, Savo brings back his old charm and whimsy for sock reception at every performance. To the younger element brought up on the sockful punchy comic with the commercial patter, Savo is perhaps a bit of a mystery but on opening night there were enough of the initiated to make his preem a solid success.

He opens with his snuff box and juggling routine and a few quiet stories, followed by "Old Black Magic." Offering picks up speed and laughs when comic goes into the striptease dancer satire and oyster yarn. Room is startled by his lusty "Road to Mandalay" and "One Meat Ball." No service during his show points up offering and not a payee complained.

Maria Ravel, a brunet thrush from Cuba, opens show with her interp of "Granada." Gal has appearance and a voice that easily fills this big room. With just enough accent to flavor her material, she does well with a medley from "Miss Liberty" and a Havana ditty called "Chaperone" for solid hit and beg off. She comes back for "The Breeze and I" and "Malaguena" for additional plaudits.

Incidental music for Savo and the complicated arrangements for Miss Ravel are ably handled by the Buddy Clarke aggregation, which also does the dance tunes, spelled by the Chamilon trio.

Added customer draw is the nightly hoedown with Tom Clark on the corn seat. First room in town to add this yokelism to their usual show, it has been a definite click.

Newt.

Empire Room, Chi
(PALMER HOUSE)

Chicago, Nov. 17.

Hildegarde, Salvatore Gioe, Jack Nye's Orch; $3.50 minimum, $1 cover.

Hildegarde is back in her Chi setting, complete with exquisite gowns, fresh and vibrant songs and chatter and capacity audiences that delight in her every movement and word. She may have many imitators but when it comes to handling customers, indulging in intimacies without losing face or grace, the deft blending of golden bantam and sophistication and holding an aud for over 75 minutes is just [illegible], she's in a class by herself with no competition. Even her flutterings between piano and mike (with emphasis tending toward her piano prowess) are carried off with gestures and retorts that remain her trademark and hers alone. With over 50% new material since her last appearance here, that Hildegarde flavor is retained and in spots enriched.

After her hearty opener, "I Feel a Song Coming On," she runs the gamut of sad love songs ("Goodbye") to the hard-hitting rousers ("There's No Business Like Show Business") with equal effect. In between there's a fast ditty, "Give a Little," and "Wonderbar," followed by swift pianistics with "The Butterfly," the routine with roses, etc., that finishes with the entire audience singing "I've Been Working On the Railroad," [illegible] tune, "It's a Wonderful Country," and a reprise of Hildegarde standards, "Je Vous Aime Beaucoup," "All of a Sudden My Heart Sings," and "The Last Time I Saw Paris." Her finale, "Three Blind Mice," in the vein of Gershwin and the masters, is preceded by a clever tune, "I Love You in Any Language," to which she gives lengthy intro claiming it's an original by a very dear friend. Song takes her through choruses in French, Italian, Polish, Greek, German and even Chinese, with side remarks winding it up as a click all the way. It's definitely Hildy's forte and will probably become a part of her trademark repertoire.

There's nothing left undone during her "recital," with unique lighting and Jack Nye's excellent backing adding to the highly polished and entertaining evening. The one show only setup on opening night added a concert hall flavor that seemed to please patrons, if the thunderous applause registered all the way is any criterion. Salvatore Gioe's skillful piano accomp rounded out one of the biggest nights the Empire Room has ever had.

Greg.

Minn. Terrace, Mpls.
(HOTEL NICOLLET)

Minneapolis, Nov. 19.

Billy DeWolfe, Manor & Mignon, Cyril Gully orch (12) with Mildred Stanley; $1 cover, $2.50 minimum.

Judging by his reception here, this brief excursion of topdrawer comedian Billy DeWolfe away from the flickers and back to his old and original haunts, the supper clubs, should be triumphal. It's clearly apparent that his Hollywood sojourn hasn't diminished his superlative ability to entertain in the top tradition. At dinner show caught in this plush Hotel Nicollet Minnesota Terrace, packed to capacity, he received an ovation.

It couldn't be other than a boff show, what with DeWolfe, and it's just that. Keeping the customers in constant laughter, he clowns, travesties, tosses out gags and observations and engages in various other filmmaking business. He's up to all sorts of amusing and unusual deviltries, too—such as shooing out of the room all the waiters and bus boys prior to a fling at dramatics and letting a trayful of dishes crash to the floor as his final exit.

As a starter, DeWolfe ribs some of his screen roles. Then his comicalities are directed toward what he calls "a medley of Welch songs," some eccentric dancing and contortionistic activities, all in the travesty vein. He deviates from his clowning to tell in his best story-telling manner the yarn about the Britisher in Italy who uses Pluto water as a substitute for the bad local aqua pura. No DeWolfe offering would be complete, of course, without his uproarious portrayal of Mrs. Murgatroyd at the cocktail lounge and he doesn't let the customers down on this occasion. He then does serious dramatics in a protean playlet performance. It's all fun at its best.

Manor & Mignon, an attractive ballroom dancing couple, capture smoothness and grace for their performance, notable for whirls and spins. For a finish they have an extremely clever number done to George M. Cohan tunes.

Rees.

VARIETY BILLS

WEEK OF NOVEMBER 23

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 24
Dick Contino Show
Johnny Mungall
Don Reese Orc
Music Hall (I) 24
Patricia Bowman
Robert De Vore
R Tetley-Kardos
June Gardner
Jim Kirkwood
Lee Goodman
Tom Starman
Roy Raymond
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 24
Johnson & Owen
Pandlos Hansford & Family
Hank Keenan
Melody Men
Dick & Dot Remy
3 to fill
Paramount (P) 23
C Thornhill Bd
Sarah Vaughan
Red Buttons
Acromaniacs
Roxy (I) 23
Tony Martin
Sabel Puppets
George Cables
Strand (W) 25
Fiesta in Havana
Desi Arnaz
Diosa Costello
T & P Rodriguez
Walter Wanger Girls
[illegible]
Calleros
Bobby Winters
BALTIMORE
Hippodrome (I) 24
Louis Prima Orc
Harmonicats
Jane Scott
State (I) 24-26
3 C's
Lee Marmer
Oscar Lopez
Dalmatians
27-30
G Nichols & Rene
W Walters Jr
F Harper & Louise
Bud Carlell & Bros
BINGHAMTON
Binghamton (I) 24
Jimmy Husson
Tune Tattlers
Russ & The High-Towers
Owen McGivney
Marcus Troupe

Latinos
Stan Kramer Co
T Madison's Dog's
Joe Termini
Gus Van
Harvest Moon Dancers
MIAMI
Olympia (P) 23
Berk & Hallen
Jack Powell
Herbie Styles
Mary Beth Hughes
Jackie Bright
MINNEAPOLIS
Orpheum (R) 24
V & G Haddock
Carlton Emmy & Mad Wags
3 Arnauts
Slim Timblin Co
Anthony Allyn & Hodge
Betty Jane Watson & Jerry Austen
Pat Henning
Herzogs
NEW BEDFORD
Baylies Sq (I) 26-27
Carvis & Tina
Whitaker Bros
Monroe & Grant
NEW LONDON
Victory (I) 24-25
Palermo's Canines
Val Eddy
R & R Duffy
Reed Heath
Conway & Parks
Juggling Jewels
[illegible]
Bobby Dee & Babs
Tonna
Joyce & Selden
Rankoff & Cannon
Margie Taylor
Kay & Kree
PERTH AMBOY
Majestic (WR) 24-26
Woodford's Dachshunds
Steve Harris
Terry Hall
Bobbie Pierce
Ralph & Lorraine
Arthur Le Fleur
Jackie Coogan
PHILADELPHIA
Carman (I) 24
Villanovas
James Leeds
Howel & Bowser
Loyal's Dogs
PLAINFIELD
Oxford (WR) 27-30
Woodford's

BREAK YOUR JUMP!
At the FOX THEATRE, St. Louis
ORPHEUM, Wichita
(Opening Nov. 24, Bob. 9 A.M.)
F&M STAGESHOWS Inc.
Paramount Building DOC HOWE New York
Touring Gus Fowler Rossettes

BOSTON
Boston (R) 24
Quintones
B & T Rafferty
Rose Lake
Virginia Lee
Bob Dupont
Buster Shaver
Olive, George & Richard
Johnny Burke
Elly Ardelty
CAMDEN
Towers (I) 24-27
Winton & Diane
Dale Sis
Bingo
Eddie White
3 Marino Sis
CEDAR RAPIDS
Iowa (R) 23 Only
V & G Haddock
Carlton Emmy & Mad Wags
Three Arnauts
Slim Timblin Co
Anthony, Allen & Hodge
Betty Jane Watson & Jerry Austen
Pat Henning
The Herzogs
CHICAGO
Chicago (P) 24
Xavier Cugat Orc
Tato & Julio
Norma
George DeWitt
Oriental (I) 24
"High Button Shoes"
Regal (P) 25
Errol Garner 3
Savannah Churchill
Wyoni Blue Harris
Gene Ammons Bd
Peg Leg Bates
Ford & Harris
Arleys
CLEVELAND
State (L) 27
Rhonda Fleming
Louis Jourdan
Rory Calhoun
John Agar
Isabelita
Bob Hopkins
COLUMBUS
Palace (R) 22 Only
Art Mooney Orc
Dona Mauer
Jan August
1 to fill
HARTFORD
State (I) 24-27
Sammy Kaye Orc
3 Gleems
LONG BRANCH
Paramount (WR) 23 Only
Ed, Mack & Lorraine
W Walters Jr
Steve Harris
Peter Carr & Eve
Terry Hall
Woodford's Dachshunds
1 to fill
LOS ANGELES
Orpheum (I) 23
Tiana
Lee Ray

Dachshunds
Molinas
Jackie Coogan
La Marr & Pupps
Rex Ramer
Songer Ross & Andre
Bob Mack
ROCKFORD
Palace (I) 22-24
Pat Rooney
6 Marcus
Ray Riggs
Geraldine & Joe
Louise
ST LOUIS
Fox (FM) 24
3 D's
D & A Ballantine
Mack Russ & Owen
Lyon Evans
Dalbrook & Roth Sis
Russ David
Russ Severin
Dan Roe
SARATOGA
Congress (WR) 27 Only
Paro & Nino
Steve Harris
Ralph & Lorraine
Faye & Barry
Don Henry 3
Roy Rogers
3 Adams
SPRINGFIELD
Court Sq (I) 24-27
Ted Mack's Amateurs on Tour
SYRACUSE
Keith's (R) 23
Jesse James & Cornell
Chris Cross
Peggy Taylor 3
Dave Potts & Mrs Waterfall
Fred Sanborn
Loni Lynn
Senator Murphy
Pallenberg's Bears
TORRINGTON
State (I) 27 Only
Palermo's Canines
Val Eddy
R & R Duffy
Reed Heath
Conway & Parks
Juggling Jewels
UTICA
Stanley (W) 26 Only
Vaughn Monroe Orc
WASHINGTON
Capitol (L) 27
D & D Workman
Cabot & Dresden
Joe Morris & Bros
Johnny Johnstone
WICHITA
Orpheum (FM) 24
2 Edwards Bros
Meekin & Medalon
Aunt Jemima
Bob Logan Co
Steve Evans
3 Appletons

CUBA

HAVANA
Warner (W) 2
Cab Calloway & Cabaleros

BRITAIN

ASTON
Hippodrome (I) 21
Norman Savage
Yvonne Browne
Madden Hall
Jack Dwyer

Stepp Lee
Johnnie Critchley
Stanley West
David Nixon
BIRMINGHAM
Hippodrome (M) 21
Ink Spots
3 Astaires
Al Burnett
Melville & Rekar
2 Betty Burrows
Harry Worth
Tommy Burke Co
Payne & Hilliard
BLACKPOOL
Palace (I) 21
Florence Desmond
2 Leopardos
Terry Wilson
Peggy Cavell
Don Saunders
Mills & Bella
Fran Dowie
4 Kentons
BOSCOMBE
Hippodrome (I) 21
Jimmy Slater
Jack Hearn
Med Martine
Zillah
Frank Bernard
Mavis Spencer
Vicky Raymond
Diamondettes
BRIGHTON
Hippodrome (M) 21
Peggy Cochrane
Ron Millington
Bobbie Kimber
Jackley & Jee
Les Spanyier
El Granadas 4
Les Valettes
BRISTOL
Empire (I) 21
Renee Rocke
Fred Hugh
Albert Grant
CHATHAM
Empire (S) 21
Arthur Lucan
Kitty McShane
Walter Neal
Skating Dexters
Keith & Carter
Mercy Martins
CHISWICK
Empire (S) 21
Radio Revellers
Sylvia Terri
Max Bacon
Steve Conway
Manley Bros
Rita Carson
Tony Walsh
Graceful Gerries
DERBY
Grand (S) 21
Stewart & Hamilton
Maurice Barlow
4 Eskimos
Wondrous
Renee Strange
Marjorie Chew
EDINBURGH
Empire (M) 21
Phil Raymond
Terry Brent
Hermie Brook
Ron Priestly
Royden & Green
Pat Gregory
Jive 3
Cycle Bros
FINSBURY PARK
Empire (M) 21
Jewell & Warriss
Cycling Adams
V Julian Pets
Anna Mae
Benson De Las Co
Dowsey & Dave
Tae Ru
Ramoos
GRIMSBY
Palace (I) 21
Mortons & Russell
Ken Rolles
D & E Montreal
Joyce March
Bette English
Hollis
Jean Sevenings
Ives & French
Pete Thilor
MacRae & Gunnborn
Ray Rivers
Phillis Rowe
HACKNEY
Empire (S) 21
Lee Field
3 Tennis Ranchers
Carlos Kids
Johnny Lockwood
Rosse
Cutting 4
Vernon Sis
Tommy Cooper
LEEDS
Empire (M) 21
Shortly Howell
Atlas & Tim
Pippo
Mitrans
Revo & May
Bob Andrews
John Vree Co

Mushie
Al Carthy
Joan Rhodes
LEICESTER
Palace (S) 21
G H Elliott
Gertie Gitana
Ella Shields
Billy Danvers
Bob Wayne & Barbara
Lily Morris
Randolph Sutton
Hengler Bros
6 Silver Belles
MANCHESTER
Hippodrome (S) 21
John Boles
Maudie Edwards
Alec Finlay
Bill Kerr
Laurie Watson
3 Artemas
Bebe & Belle
Krandon & Karna
NEWCASTLE
Empire (M) 21
A Warren Tue
Swarn & Swing Sis
A J Powell
Gus Aubrey
J Clitheroe
Allan & Shearer
Mack & Dancing Demons
John Boden
Mandalay Singers
Tom Katz 6
Stan Stafford
NORWICH
Hippodrome (I) 21
Felix Mendelssohn Hawaiian Serenaders
Morris & Morecambe
Marga Rita
Jackie Ross
Les Mallabaris
Harvey Twins
NOTTINGHAM
Empire (M) 21
Deep River Boys
Kathleen West
Leon Carter
Hamilton & Van Olgo
Doreen & Victor
Ansell & Brock
A & V Farrell
PORTSMOUTH
Royal (M) 21
Max Miller
Martell Sis
Winifred Atwell
Anita
Dare & Burns
D & D Lupino
Falcons
Jimmy Elliott
Tommy Godfrey
SCUNTHORPE
Savoy (I) 21
Peter Cavanagh
L Ritchie & Wendy
Hal Miller
Stevano
Ford & Lenner
Balcombes
Skating Coloradas
Lecomes
SHEFFIELD
Empire (M) 21
C & P Cairoli
3 Chalis
Timor Bros
Henry D Adams
SHEPHERDS BUSH
Empire (S) 21
3 Smith Bros
Morris & Cowley
Wilson Keppel & Betty
Warren Latona & Sparks
Ansell & Brock
Joe Black
Zio 3
Maleta
Flying Dorees
WOLVERHAMPTON
Hippodrome (I) 21
Dump Harris & Man
Billy Barr
Johnnie Downes
Eddie Arnold
Joey Hoskinson
Clifton James
Patricia Leigh
Monte Merwin
Eddie Lee
California Lovelies
WOOD GREEN
Empire (S) 21
Nat Jackley
Mary Priestman
Jack Francois
Armand & Anita
Costello Twins
YORK
Empire (I) 21
Reginald Dixon
2 Redheads
Hope & Ray
Don Wallets
Jimmy Lyons
D Phillips & Marta
3 Tokayers
Nat Hope

Cabaret Bills

NEW YORK CITY

Blue Angel
Roger Price
Vera Novecombe
Andy Williams
W Chittison 3
Bop City
Herbie Fields
Wynonie Harris
5 Flames
Allen Hall 3
Billy Taylor 4
Cafe Society
Dolly Dawn
Ann Cornell
Cliff Jackson
Billy Taylor 4
China Doll
Noro Morales
Ralph Font Orc
Katharine Chang
Toy & Wing
Myra Kim
Canton Bros
Copacabana
Jimmy Durante
Alan Dale
Copsey & Ayres
Terry Stevens
James Burris
Patricia Adair
M Durso Orc
Alvarez Orc

Diamond Horseshoe
Walter Dosewald
Gloria Lecoq
W C Handy
Billy Banks
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Roper
Tommy Rime
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Ballesteros & Torres
Yayito 3
D'Alonzo Orc
Le Room
Harold Bauer
Bill Moss
Havana-Madrid
Miguel de Valdez
De Castro Sis
Deanna
Havana-Madrid
Pancho Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore

Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel McAlpin
Max Kaminsky Orc
Hotel New Yorker
"Salute to Cole Porter"
Bella St John
Jimmie Powell
John Kriza
Don McGrane Orc
Hotel Pierre
Myrus
D'Angelo & Ann
Stanley Melba Orc
Ralph Lane Orc
Ralph Tefertiller
Hotel Plaza
De Marcos
Maria Neglia
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St Moritz
Maureen Cannon
Romani Orc
Hotel St Regis
Martha Wright
Landre & Verna
Milt Shaw Orc
Hotel Shelburne
Josh White
Patricia Bright
Cy Coleman
Hotel Statler
Vaughn Monroe O
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Irving Fields
Fred Vassler
Ireland
Korn Kobblers
Saphronie
Oramae Diamond
Ned Harvey Orc
Latin Quarter
Frank Libuse
Alex D'Arcy
Mesmo-Ahrell Dcrs
Banks Double Sextet
Linda Lombard
Ernestine Mercer
Lang Troupe
Kirby Stone 5
Art Waner Orc
Le Coq Rouge
Prince Scieff
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Jonetta Mabry
Farrells
Richard Hayes
Marion Powers
Belle Smaro
Art Waner Orc
Mocambo
Dorothy Ross
Gene Baylos
Lauretta Foster

Monte Carlo
Dick Stabile Orc
La Playa 6
Nightcap
Shaw Cogan
Bob Allen
Belle Gayle
No 1 Fifth Ave
Downey & Fonville
Hazel Webster
Old Knick
Gene Barry
Paul Killiam
Evelyn Ward
Donald Saddler
Jack Cassidy
Lenore Lonergan
Herbert Kingsley
Jack Galvin
Al Cooper Orc
Old Roumanian
Sadie Banks
Johnny Howard
Dentons
Gaye Dixon
Sandra Kiraly
Buster Burnell
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Billy Daniels
Dick Rogers
Lynne Wakefield
Penthouse
Johnny Thompson
Archer & Gile
Ruban Bleu
Kirkwood & Goodman
Bibi Osterwald
Michael Brown
3 Riffs
Jo Hurt
Julius Monk
Norman Paris 3
Savannah
Manhattan Paul
Shelale Davis
Andre & Dorthea
Tini Benson
Lucille Dixon Orc
Thamer
Gina Gardner
Shirra Rollin
Louis Horvath Jr
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Nancy Niland
Mary Ellen 4
De Leon & Ryder
Geo Moore
Bobby Peters Orc
Alan Holmes Orc
Village Vanguard
Ellis Larkin 3
Evans Ethredge
Waldorf-Astoria
Peter Lind Hayes
Mary Healy
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Perry Mitchell
Chordsmen
Dick France
Ann Radar
Buddy Moreno Orc
Blackstone Hotel
Kay Thompson
George Martin
Bess Miller
Lee Scott
Dick LaSalle Orc
Chez Paree
Martin & Lewis
4 Step Bros
Alan Sis
Chez Paree Adorables & Pierres (12)
Cee Davidson Orc
Mambito
Rhumba Orc
Ciro's
Paul Gilbert
Loretta Foster
Aaron Marco 3
Melange
Paul Gilbert
Jimmie Jamerson
Evelyn Terry
Lorraine Fortune
Don Bradfield
Billy Chandler Orc
Hotel Bismarck
Jack Owens
Joe Isbell
Bill Bennett Orc
E Edgewater Beach
Harry Hall
Nancy Evans
Don Large Chorus

3 Meadowlarks
4 Grenadiers
Quintones
Wayne King Orc
Hotel Stevens
"Spore on Ice"
Jean Arlen
Maxwells (2)
Rob Murray
Buddy Lewis
Vivian Adams
Skating Blvdears
Jack Raffloer
Jerry Mapes
Frank Masters Orc
Palmer House
Hildegarde
Salvatore Gioe
Sherman Hotel
"College Inn Story"
Phillis Gehrig
Dan Weissmuller
Christine Nelson
Carmen Alfano
Norman Fields
Frank Wagner
Ward Garner
Kenneth Rome
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Orc
Vine Gardens
Dolly Kay
Jerry Coe
Dick Glenn
George Moore
Pancho Orc

Shirley's B.O.

Continued from page 1

Colin Miller as his first indie offering, preemed last week to particularly poor grosses. Unfortunate getaway came in for special scrutiny since it took place in Miller's hometown, Des Moines, with a big campaign that saw the pic publicized on front pages for days. Openings in Omaha and surrounding areas weren't quite so bad as Des Moines but grosses still were only about half of what was expected.

Going over every possible reason, UA and Miller have been able to figure no other angle except resentment at the former kid star in this Bible Belt territory. Quality of the film itself wasn't considered a factor, since opening days were particularly poor and at that point there was no time for either reviews or word-of-mouth to have made themselves felt.

"Seabiscuit" has likewise done weak biz, although not so bad as "Corliss." One of the explanations for that is seen as the difference in billing. While Miss Temple is given heavy first-star branding in "Corliss," Warners has played her role down in the "Seabiscuit" advertising. She co-stars in the latter with Lon McCallister and Barry Fitzgerald.

1,000-Seater for Plattsburgh

Plattsburgh, N. Y.

Plans to erect its third theatre here announced by Benton and Leary, of Saratoga Springs, owners of Strand and Champlain here. William Benton said the 1,000-seater would be started this year

New Acts

EDDIE FISHER
Songs
15 Mins.
Golden Gate, San Francisco

A good voice, good looks and youth combine to provide a considerable attraction which may room to the top if effectively managed and booked. Another of the many proteges Eddie Cantor has taken under his wing over the years, Eddie Fisher handles himself smoothly and with confidence.

Opens with "Breaking My Heart" and follows with a punchy "Tootsie" in the Jolson tradition. Encore, "Lucky Old Sun," brought a hefty hand. Fisher has good, warm voice of wide range, and mucho curley-headed stage appeal, especially for the bobbysoxers. Pacing can be tightened slightly but this is minor item which experience will take care of. His overall talent shows solid base and earnest effort. This is really a far cry for him since he got his start at Grossinger's in the Catskills a couple of years ago. *Ted.*

ROBERT HARBIN
Magic
10 Mins.; Full
Palace, N. Y.

In the standard magico tradition, Robert Harbin has a full bag of tricks with which to keep the customers mystified. Harbin is an adroit sleight-of-hand expert with a good line of British-accented gab. Although the trickery is strictly conventional, being of the vanishing and reappearing type, the execution is impressively facile.

Opens with a rope-cutting stunt in which the rope always remains uncut. He makes a radio disappear and causes a flock of fishbowls to appear out of a small box. Cutest trick involves his sawing of his femme helper in half while two members of the aud (obviously no stooges since they change for each new show) stand close by to investigate. He then saws one of the payees in half with a clever mechanism that fools everybody including the victim. *Herm.*

FREDDIE STEWART
Songs
10 Mins.; One
Palace, N. Y.

Freddie Stewart is a personable youngster with a good set of pipes. While his style has no unique features, his vocalizing is pleasing and his manner at the mike is highly ingratiating. He has a wide range, utilizing a long-winded head tone to garner customer response. A good bet for cafes and vaude, Stewart has had considerable experience as a vocalist with several bands, including Tommy Dorsey's orch.

Repertory could be changed to show him off to better advantage. His opening "Toot Toot Tootsie," is unsuitable. He does much better on "Bella Bella Maria" and other such romantic ballads. He also does nicely on the novelty "Long Way From St. Louis." *Herm.*

JEAN, JACK & JUDY
Acrobatic
9 Mins.; Full
Palace, N. Y.

This is a crackerjack acro-comedy item. Trio has a smartly-paced routine of tumbling and pyramiding spiced by mugging and pratfalls. Standard stunting is put across with solid impact solely on the merits of the intricate execution, but the comedic touches give this act a standout appeal.

Pivot of the combo, Jean, handles the gagging while running through the acro routines with two straight partners. She has the toughest assignments in the balancing feats which she sharpens by a deliberately awkward and uncertain manner. She also aims a racy line of chatter at the patrons between and during the stunting. *Herm.*

LOIS BANNERMAN
Harpist
25 Mins.
Shelton Corner, N. Y.

Lois Bannerman not only strums a mean harp, but also packs a strong appeal in her blonde, blue-gowned charms. In her debut last week at the Shelton Corner, N. Y., she played briefly with Paul Taubman's Toptones and plucked the strings during intermissions. Hers is mostly a background of concert hall appearances after studying at the Juilliard School.

Miss Bannerman's repertoire leans heavily toward the classics with the accent on fugues and madrigals. Her only apparent fault appears to lie in overly accenting the longhair, especially in a pop-priced spot such as the Shelton. Inclusion of a few lighter melodies would tend to build more audience interest.

Talents of Miss Bannerman appear as a natural for the plusher east side bistros. However, the cultural aspects of her act are hardly suited for vaude or the gaudier spots catering to mass tastes. *Gilb.*

WALLY GRIFFIN
Songs
20 Mins.
Ruby Foo's, Montreal

Showing much improvement over his last appearance here in Montreal, glib young singer is a cinch for the smaller rooms on the nitery circuit. Other than a straight rendition of "Lucky Old Sun," Griffin stays on the special material line, working in some indigo notes.

Backed by his own pianoing and with plenty of savvy around the mike, Griffin makes for pleasant listening. Intime manner with customers and enough local situations worked into routines sell strongly. Present two-week stint has been upped to five weeks with options. *Newt.*

KONO
Dance
7 Mins.
Chantilly, N. Y.

The singularly named Kono is a cute Oriental with a good singing voice and a nicely designed dance routine. Terps are slanted along unusual lines inasmuch as a major section of her turn is devoted to living staid Chinese dance forms. It's a well-executed novelty that will be appreciated in most niteries.

Although she does an opening vocal unusually well, she accents her terps. There are several good tap passages, in which she does some good spins. However, her modern Chinese number seems to be her strongest asset. *Jose.*

DIOR DANCERS (3)
8 Mins.; Full
Palace, N. Y.

Dior Dancers, two men and a gal, are a classy ballet trio. Routine is slightly longhair but contains a sufficient number of fancy turns to make it okay for vaude and large niteries.

Diminutively-sized gal is tossed around the stage by her giant partners in flowing adagio numbers. Her eye-catching twirls in the air are the most effective bits in the act. She also is handed between the two men in dangerous hand-and-foot circling about an inch over the boards. Routining is neatly varied. *Herm.*

NANCY KENTON
Songs
10 Mins.
Ruby Foo's, Montreal

Playing the local circuit for the second time within the year, Nancy Kenyon is currently scoring with her trim appearance and okay song selection in this swank eatery. A grad from the last production of "Showboat," she works in a medley from the musical together with a set from "South Pacific" for a good reception.

With a voice out of the pop class, attractive gal is a natural for intime or medium-sized hotel room. Pacing is good throughout with the emphasis on the musicomedy. Her clear voice hardly needs amplification. *Newt.*

ZORITA ABBEY
Songs
12 Mins.
Cafe St. Michel, Montreal

Zorita Abbey, making her initial bow at this top sepian club, is a sure thing with her trim appearance and neat way of turning a lyric. Gal has personality, handles the mike with ease and mixes her offerings nicely. Opening with "Them There Eyes," chirper scores with "Taint Me" and "You're Driving Me Crazy."

Okay for a single or fronting a big production number, Miss Abbey puts over her material without the aid of mike antics and the usual innuendo suggestions. *Newt.*

JOHN LAURENZ
Songs
15 Mins.
Carrousel, Montreal

Following the flip manner of Crosby and the stylings of Perry Como, baritone John Laurenz combines the best of each and still manages to interpret his material with just a little something extra. Work around the mike is good and casual style both with his intros and delivery points up offering.

Staying close to the current ballads, Laurenz mixes a few oldies such as "Only Girl in the World" and "Sunny Side of the Street" to a sock reception.

A natural fronting a big band, his present stint is not helped by an over-enthusiastic background which distracts from the Laurenz songs. *Newt.*

Margaret Webster Looks Forward To 52-Week Touring of Bard Co.

With her touring Shakespeare repertory company now running in the black in its second season, Margaret Webster is looking forward to operating it on a 52 week basis. Ultimately, the setup may be expanded to include a full repertory of classics and some new plays, with several companies playing different parts of the country.

The year-around operation may be feasible this season. When the present tour is concluded late next spring, Miss Webster hopes to have a permanent base for the company, probably at a resort, where a summer stock schedule could be played. The idea would be to use this period to form the troupe for the following season's tour and prepare plays for the repertory. Possibly the strawhat schedule could climax with a week or so of repertory presentation of all the plays done during the summer.

Such a setup may be attempted at Woodstock, N. Y., where the current tour was opened early this fall. If not, then some other rural location will be chosen as the regular home base. Miss Webster believes such an arrangement might enable the company to make a profit on its summer season, besides providing a preparation period for the long tour. She doesn't attempt to say when the multiple-company setup might be worked out but thinks others would have to share the production and direction assignment.

Operating cost of the company this season is about $6,000 a week, while the average receipts, including both guarantee and percentage dates, have been about $7,000-$7,500 thus far. Although the first season's operating profit was only about $10,500 against an initial capitalization of $42,000, the current season is expected to earn back the additional investment and recoup some of the outstanding deficit.

The improved financial outlook results from various factors. Bet-

(Continued on page 58)

Europeans Resourceful On Costumes Despite Shortage of Materials

European costumers and designers are showing great resourcefulness in face of material shortages, according to George Feinberg, president of Dazian's, the Broadway theatrical fabric house. Just returned from a two-month business trip to the Continent, he was particularly impressed with the accomplishments of Britain's stage artisans.

In visiting Belgium, France and Germany Feinberg saw similar ingenuity among technicians but observed that the French theatre appears to show the least sign of deficiencies since, after all, France is a country noted for fashions and textiles.

Productionwise, Feinberg opined that it's tough to strike a comparison between the American and European theatre, for the latter uses a different approach. He said the French stage goes from one extreme to another as some Parisian revues display the ensemble in nudity scenes and minutes later wrap the cast in yards and yards of period costumes. Such techniques aren't done on Broadway.

Feinberg was particularly enthusiastic over a metal fabric which he brought back from Belgium. Woven from wire, it produces a rich, metallic effect unlike the tinsel qualities of other type net. In Britain he discovered a new development which deposits silver on material by an electrolytic process. The finished product ($65 per yard) is said to be breathtaking under light.

Danseuse Quits 'Blondes'

Muriel Bentley, the leading danseuse in "Gentlemen Prefer Blondes," has handed in her notice and is leaving the musical this week. According to Gloria Safier, Miss Bentley's agent, the ballerina quit when one of her specialties, an adagio number, was taken out of the show.

Anita Alvarez has been mentioned as a possible replacement. Jack McCauley is also going into the show, which is currently warming up in Philadelphia prior to opening at the Ziegfeld theatre, N. Y., Dec. 8.

Janet Blair Due For Lead in 2d 'Pacific'

Janet Blair, who has been touring vaudfilm theatres and cafes since last spring, has been set for the feminine lead in the second company of "South Pacific," current Rodgers and Hammerstein Broadway smash. It is the part held in the New York company by Mary Martin. She is the only one slated so far for the show's touring company, which is due to settle down in Chicago for a long run after several months of touring to start next spring.

This is the first legit musical for the filmite, who since leaving Hollywood has been doing a song-dance act with the Blackburn Twins.

'Signor Chicago' In 60G Red Fold

Joseph M. Hyman's production of "Signor Chicago" which folded Saturday night (19) in Philadelphia, involved a loss of about $60,000. The Edward Chodorov comedy, adapted from the Spanish of the Quintero brothers, was financed at $75,000, but the producer saved an estimated $15,000 by closing it during the tryout instead of bringing it to Broadway.

The author reportedly wanted to bring the show to town, possibly continuing the tryout tour for further doctoring. However, he probably won't attempt to revive the production himself or persuade any other management to do so. Instead, he intends going ahead with another play, "My Dear Watson," which Saint Subber will produce, possibly with Basil Rathbone starring as Sherlock Holmes.

Largest individual investor in "Signor Chicago" was Hyman himself, with an $18,200 slice. Other backers included Moss Hart, George S. Kaufman, designer Sam Leve, John G. Crila, who is associated with the American theatre in St. Louis, theatrical accountant Milton Rindler, theatre program publisher Al Greenstone, lighting technician Eddie Kook, film executives Arthur Rapf, Michael Rodin, I. Katsh and Benjamin Knobel, company manager Al Goldin, and presagents Bill Doll and Dick Williams.

'At War' Breaking Up In Chi After Poor Biz

Chicago, Nov. 22.

"At War With the Army" will shutter Sat. (26) after nasty five-week run, despite crix approval. Faulty b.o. here will find the legiter breaking up in Cht.

Although nut was small, play's average weekly gross of around $8,400 wasn't substantial enough to keep it in the running. Meanwhile, the Harris has nothing in view.

2 Stock Companies For Miami Beach

Miami Beach, Nov. 22.

Greater Miami's winter tourists will find two ideas in legit theatre presentation this season. Dick Stevers, who took a fling at stock stagings with film names last year, is returning, and St. John Terrell's "tent" theatre, which clicked in Lambertsville, N. J., will be offered in association with Laurence Schwab, now living here.

The Terrell-Schwab association augurs a season of musical comedy hits that Schwab produced on Broadway years ago ("New Moon," "Good News," et al) plus the standard Shubert properties. Suitable site is a problem.

Stevers will again offer a permanent stock company with visiting names, but this time in the Variety theatre film house located in downtown Miami Beach.

Mary Hutchinson will present her dramatic sketches "Thumbnail Theatre" at Town Hall, N. Y., Sunday (27). She made her New York debut with her one-woman show last year.

Wm. Taub Bankrupt

William L. Taub, who produced the short-lived road production of "People Like Us," last week filed a voluntary petition of bankruptcy in N. Y. Federal court. Papers listed total liabilities of $63,435.45 and no assets. Unsecured claims amounting to $45,750 were distributed among some 125 creditors.

Ann Dvorak, who costarred in "People," is owed $200, while the Stork Club's Sherman Billingsley is on the limb for $73.55. One of the largest creditors, according to the petition, is Philadelphia investor Isadore Ostroff, with a $5,000 claim.

Mgrs. Take Sharp Precautions Vs. Theatre Holdups

As a result of the recent box-office holdup at the Broadway theatre, N. Y., where "As the Girls Go" is playing, managements of other shows have taken steps to prevent similar thefts.

Weekly payroll for "Miss Liberty" at the Imperial, N. Y., is now being delivered by armored truck. Such service includes making up the payroll according to the list supplied by the management and delivering it ready for distribution at the theatre. Considering the amount saved on outside insurance, payment for guards, taxi fares, etc., the charge is relatively small.

Several other managements have instructed employees getting the payroll money from the bank to vary the time they go for it each week, and to take a different route to and from the theatre, so thugs figuring on a holdup will not know where and when to attempt it. Virtually all boxoffice employees and managers have been warned to be careful not to leave the door to the b.o. open or unlocked at any time, and not to open it for any unauthorized person.

VAN DRUTEN'S 'BELL' SET BY IRENE SELZNICK

John van Druten's new play, "Bell, Book and Candle," will be produced by Irene M. Selznick. Script was formerly held by Alfred deLiagre, Jr., who has presented most of the author's previous plays. With the author directing, the new work will probably go into rehearsal early in January. It's a three-act, one-set comedy-drama calling for a cast of five. Locale is a New York apartment. Budget hasn't been estimated.

The author, currently doing a writing stint on the Coast for Paramount, is due east in about two weeks to discuss production and casting plans with Mrs. Selznick. He'll return to Hollywood, but be back in New York at least a week before the start of rehearsals. Meanwhile, Mrs. Selznick's original production of Tennessee Williams' "Streetcar Named Desire" is slated to close Dec. 17 and go on tour immediately after Christmas. A second company is already on the road.

DeLiagre, whose production of "Madwoman of Chaillot" is tentatively slated to vacate the Royale, N. Y., early in January, for the road, is readying the presentation of Norman Corwin's play, "Mary and the Fairy." If satisfactory revisions are completed in time, it will go into rehearsal in January.

Bernard Sobel

tells

The Truth About

Mae West

• • •

an amusing byline feature in the upcoming

40th Anniversary Number

of

VARIETY

Chicago Critic's Attack on 'Anne' Before Its Opening Stirs Uproar

Chicago, Nov. 22.

Attack on "Anne of the Thousand Days" by legit critic Sydney J. Harris of the Chicago News, three weeks in advance of the play's local opening, created somewhat of an uproar here last week. Besides protesting to the publisher, the theatre management cancelled an ad scheduled for last Saturday's (19) edition of the paper, but the latter action was reversed from New York by the Playwright's Co., producer of the show, and the ad was reinstated.

Calling the Maxwell Anderson drama "one of the worst plays ever to come from the hands of a reasonably good playwright," the Harris column asserted that the treatment of Anne Boleyn and Henry VIII "has falsified history, perverted psychology, repudiated morality and degraded literature." The playwright, Harris stated, "has given us a drenching of Elizabethan bowdlerism, wrapped in a gauze of adolescent romanticism and false poesy, so that the tragedy of this syphilitic king and his sick paramount is reduced to a dime-novel shocker in fancy dress."

In protesting to the publisher of the News, the local theatre management did not dispute the right of the reviewer to condemn the play, but claimed that it was unfair to do so before it had even opened. The Harris attack, it was pointed out, had been based on material about Anne Boleyn in a book, "Post Mortems of Mere Mortals," by Dr. C. MacLaurin.

Curiously, about three years ago, before he was a critic, Harris wrote a column siding with Anderson in the playwright's battle with the New York reviewers in connection with his play, "Truckline Cafe." On that occasion Harris declared, "Most play reviewers are grossly unfit for their jobs, both by temperament and by background."

He further stated, "The theatre is a great industry, not just a play-

(Continued on page 61)

Behrman Preps Play With Paris Background

S. N. Behrman is doing preliminary work on a new play, to be centered in a Paris cafe. Idea is said to have been suggested by artist Arbit Blatas, but the playwright is creating the entire plot on his own. He's reportedly planning to go to France next spring to do the actual writing, provided other commitments don't keep him in the U. S.

One such possibility is a proposed Theatre Guild production next spring of his "Period Piece," adapted from the Somerset Maugham short story, "Jane." Behrman went to the Coast last week to try again to persuade Gertrude Lawrence to do the play. Actress is currently working in the filmization of "Glass Menagerie," but has nothing set thereafter. However, Noel Coward wants her for a play in London.

Behrman's "I Know My Love," starring Alfred Lunt and Lynn Fontanne, is a solid smash on Broadway, apparently due to become the biggest financial success in the playwright's career.

'Diamond Lil' In the Black

Production of "Diamond Lil," the Mae West show at the Plymouth, N. Y., is now in the black. It earned back the balance of its investment about two weeks ago, including the additional expenses in connection with the layoff last spring and summer. Payment of about 25% will be made to the backers within the next week or so, bringing the total return thus far to over 50%. Balance of the assets represents cash reserve and bonds. Show has recently been netting about $2,500-$3,000 a week.

Original budget for the production was $35,000, but it cost around $12,000 more to bring it to New York. The play had earned back about $20,000 when it closed because Miss West broke her ankle. Subsequent expenses were nearly $30,000, but approximately the same amount was regained on the engagements in Central City, Colo., and Detroit, prior to the reopening on Broadway. Since returning to New York the show has recouped another $30,000.

Operating expenses of the production include 30% of the gross for theatre rental, plus Miss West's 10% as star and minimum author royalties (5% of the first $5,000, 7½% of the next $2,000, and 10% over $7,000), about $6,000 for cast, crew and managerial-presagent staff and around $1,200 for advertising.

'Guaranteed' Previews For Theatre Party Groups

Show of the Month Club, which already obtains seats for Broadway shows for its members and also books theatre parties, may offer to guarantee audiences for up to six preview performances of selected productions. Idea is to sell the previews to the 3,200 members at less than boxoffice prices. This would be in addition to the regular monthly show and alternate selections.

Arrangement would presumably be desirable to the producer, since it would give him six sellout performances prior to the opening. Since audiences would be regular playgoers who would have paid less than boxoffice scale, it would presumably avoid the prospect of "cold" houses that had paid charity-benefit prices.

As a test of the sold-out preview idea, SOMC has booked four complete houses and a half-house for previews of the Richard Aldrich-Richard Myers revival of Shaw's "Caesar and Cleopatra," to star Sir Cedric Hardwicke and Lilli Palmer. Organization has paid about $10,000 for the four and one-half houses. Since the production will take no road tryout, the previews will be the only break-in performances.

Equity's Coast Rep Wants to Quit After Membership Tangle

Los Angeles, Nov. 22.

I. B. Kornblum, Equity rep on the Coast, has offered his resignation to the Equity council in New York, following protests at the first membership meeting here in four years last Friday (18). With Equity proxy Clarence Derwent presiding, members voted demands for an autonomous setup to permit them to handle local problems, and they sharply criticized practices permitted by Equity in little theatres here.

Complaints centered about fact that senior members' pay scale is $40 weekly with $25 for junior members. Charges were made that even these low scales were not always met, and that rehearsal time and traveling expense provisions frequently were violated. Derwent will submit membership's action to Equity council immediately following his return to N. Y. over the weekend.

Council will also consider Kornblum's resignation, about which latter refuses to comment. Practices of little theatres here have been target for complaints among Equity members for many years. Members also voted to create a fact-finding committee to draw up a full report on gripes to the council.

Record Gross For L.A. Civic Opera Co.

Los Angeles, Nov. 22.

Record for season's gross was set during past year by the Los Angeles Civic Light Opera Assn. in racking up $1,151,855 for five shows during 20 weeks' playing time. Each of the shows played four weeks.

Musicals staged were "The Great Waltz," "Rosalinda," "Kiss Me, Kate," "High Button Shoes" and "Finian's Rainbow." Best single week's b.o. was for "Kate," with a gross of $56,000 in its fourth week.

TCU Preem Dec. 5

Dallas, Nov. 22.

"Burning Embers," by Samuel R. Harrison, world-premieres Dec. 5 in the Texas Christian U. little theatre.

Met's Plush, Nostalgia Eclipsed By Tele; $23,000 Gross at $12 Top

By ARTHUR BRONSON

It was the opener of the Metropolitan Opera Assn's 65th year, general manager Edward Johnson's 15th and final season, Fritz Reiner's debut as conductor of Richard Strauss' "Der Rosenkavalier" at the Met, Erna Berger's U. S. debut, as Sophie, and Eleanor Steber's first performance as the Marschallin. It was as plush a turnout of ermine and mink as society has ever shown.

Yet nothing counted Monday night (21) at the N. Y. Met Opera House—but TV. It was the second successive year that the Met's opener had been televised, and video ruled the roost. It took the play away from performers and performance, from any horseplay by firstnight exhibitionists, from the audience itself. Tele held the center of the stage, with cameras on the stage, in the auditorium, in the lobbies, everywhere.

Crowds jammed the lobbies to watch the cameramen at work, plowing up the incoming audience, who in turn, remained to gape holding up the curtain for 10 minutes—an unheard of thing for the Met. And because of the cameras in the rear of the auditorium, the Met had to cut down its standees by 100 persons.

"Wait till color comes in," said Johnson. "You'll see opera not only in homes but in theatres and newsreel houses throughout the land. We at the Met won't be able to do it right until we get a bigger house, and one equipped for television, but then wait and see."

Despite the standee cutdown, there must have been close to 4,000 people in the house, many of whom paid a hiked $12 opening-night top for a night's gross of $23,000. Secondary to TV but still strongly noticeable was the feeling of nostalgia and sentiment—for Johnson's bowout year, the commemoration of Strauss' recent passing by opening the season with his "Rosenkavalier", the fact that Reiner, Steber, others had worked with Strauss; that Steber, who made her Met debut in '40 as Sophie, in "Rosenkavalier," was now playing the Marschallin, the first native U. S. artist to sing both roles at the Met.

There were also more practical angles to the opening. It marked an unusual opening-week for the Met, with only four operas scheduled instead of the usual six or seven. Part reason was the heavy operas skedded and the need for extra rehearsals. Actually, this might be called a rehearsal week. Several of the lead singers are still struggling back from the San Francisco fall season, and rehearsals are going on all week, all around the performances.

Management wouldn't have started the season this early (originally planning to get away Nov. 28), but for the unions. Last year's season ran 16 weeks, due to a late start. This season runs 18 weeks. The musicians union this year not only insisted on a guarantee of 18 playing weeks in New York, but got a guarantee of 20 weeks in New York for next year.

ABRAVANEL BACK TO UTAH FROM 'REGINA'

Salt Lake City, Nov. 22

Maurice Abravanel, conductor of the Utah Symphony Orchestra, flew in from N. Y. Sunday night (20), and yesterday morning (21) started rehearsals with his orch. He had been conducting the legiter, "Regina," during its tryout and for three weeks in N. Y. since its Broadway opening.

Utah symph will open its third year under Abravanel's baton Nov. 30. There was some question of the orch's continuance last winter, when Utah's governor nixed a state appropriation for the group, but private funds were raised during last spring and summer, largely through Abravanel's efforts.

Orch will do an 18-week season, followed by post-season performances of the Bach "St. Matthew Passion" in collaboration with the Univ. of Utah. Artur Rubinstein and Nathan Milstein are listed among the regular season's soloists. Season will include premiere of a violin concerto by Leroy Robertson, dean of music at Utah U.; Ernest Bloch's piano concerto, and the Verdi "Requiem."

Cleve. Light Opera Co. Winds Up in Deep Red

Cleveland, Nov. 22

Drawing only moderate good crowds, "Carmen Jones" wound up last week the Cleveland 500 Light Opera Co.'s six-week season, which will be written off in carmine ink by its sponsors.

Samuel C. Johns, executive veep of the non-profit civic organization, admitted that "we're definitely over the barrel for this year" after Sunday's (20) final performance of the modernized Bizet opera, staged by stock troupe and 21 professional guest-stars.

Deficit has not been computed yet but it will run into a pretty figure, with backers owing dough to everybody from city of Cleveland, which rented them the Public Music Hall on tick, to their advertising agency and personal press agent.

B'way's Slant 'Unhealthy,' Sez Moss; 'Right Audience' Didn't Get to '12th Night'

New York

Editor, VARIETY:

In the tradition of "Man Bites Dog," your story in last week's VARIETY about the audience that outnumbered the actors at a matinee of "Twelfth Night" is interesting copy, but a little short of the truth. For the record—and I have the certified boxoffice statement to prove it—there were a good many more in the audience than you stated. But there are other implications in your story to which I object more strenuously.

You say that the experience of playing to so small a house was an ordeal for the actors. Correction, please. For some of us it was a most exciting challenge that had to be met by equally exciting performances. Those performances were, I believe, given.

As to the conclusion that "perhaps there isn't a regular Broadway audience for revivals of Shakespearean comedies," may I say that there is no regular Broadway audience for any show that isn't a good show. However, when theatregoers are aware that there is a good show to be seen, a show of special interest to them, they'll come — even to a revival of "Twelfth Night." And what's more, they'll even stand for the privilege of seeing it, as they did several times for our play, refusing to leave the Empire theatre until their enthusiastic response was answered by a curtain speech.

It was because of these wonderfully exciting audiences that the cast of their own volition chose to work for minimum salaries the last two weeks. It was for the same reason that our producer offered to underwrite any losses, in an effort to reach more playgoers of the kind we played to.

It seems to me high time, indeed, that our American theatre came of age. Broadway's attitude toward the plays it produces is a far from healthy one: a smash or thrown in the sponge! But a little more faith in what we've done, a little more fight and a little more effort and imagination in reaching

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Philly Orch Aided By Muny 100G for 1950

Philadelphia, Nov. 22

The Philadelphia orch's long battle for municipal assistance ended last week when City Council's budget committee earmarked $100,000 to help finance the symphony in 1950.

The grant is in return for eight free concerts which the orch will give in the city-owned Convention Hall. A factor in selling the Councilmen was the orch's success in Great Britain last spring.

Orch wound up its 1948-49 season with a loss of $78,412 and a deficit of $32,516, which had been reduced from $130,130 by a fund-raising campaign that brought in $97,614.

Patricia Ferris is a new ingenue with **Malcolm Attebury's** Playhouse company, Albany.

WOO HARRISON TO STAY FAITHFUL TO HIS 'ANNE'

Maxwell Anderson, author of "Anne of the Thousand Days," planed to Cincinnati yesterday (Tues.) to try to persuade Rex Harrison, co-star of the play, to continue as male lead beyond Dec. 31, when his contractual commitment ends. He was accompanied by Victor Samrock, general manager, and William Fields, press-agent of the Playwrights' Co., which is presenting the production with Leland Hayward.

Harrison has previously declined to remain in the play beyond the stipulated date. He has a film commitment in England next spring and has said he wants several weeks' rest before that. But the show has not yet earned back all of its $150,000 production cost, so it's hoped the star will decide to stay with it at least several more months. Largely on the strength of his b.o. draw, the play has been making a steady operating profit on tour.

With "Anne" in Cincinnati this week and due to go to Chicago in two more weeks, Anderson and the Playwrights would have to try to get another star to take over the Henry VIII role beginning Jan. 1, if Harrison refuses to extend his agreement. The author is due back in New York tomorrow (Thur.) or Friday with Samrock and Fields.

Current Road Shows

(Nov. 21-Dec. 4)

"Anne of 1,000 Days"—Taft Aud., Cincinnati (21-26); Cass, Detroit (28-3).

"At War with the Army"—Harris, Chi. (21-26).

Ballet Theatre—Lyric, Balto. (24-25); Aud., Cleve. (26-27); Mosque, Pitt. (28); Taft Aud., Cincinnati (29-30); Masonic Aud., Detroit (1-3).

"Barretts of Wimpole Street"—American, St. Louis (21-26); Orpheum, Kansas City (28-3).

"Blossom Time"—Shubert, Phila. (21-3).

"Brigadoon"—Hanna, Cleve. (21-26); Ford's, Balto. (28-3).

"Closing Door"—Wilbur, Boston (21-26).

"Clutterbuck" — Shubert, New Haven (24-26); Wilbur, Boston (28-3).

"Death of a Salesman"—Erlanger, Chi. (21-3).

"Detective Story" — Blackstone, Chi. (21-3).

"Finian's Rainbow" — Great Northern, Chi. (21-3).

"Gentlemen Prefer Blondes"—Forrest, Phila. (21-3).

"High Button Shoes"—Metropolitan, Seattle (21-27); Aud., Denver (30-4).

"Inside U.S.A."—Aud., Denver (21-26); Curran, San Francisco (28-3).

"Kiss Me, Kate"—Shubert, Chi. (21-3).

"Light Up the Sky"—Shubert-Lafayette, Detroit (21-26); Hanna, Cleve. (28-3).

"Man Who Came to Dinner"—Plymouth, Boston (21-3).

"Metropole" — Walnut, Phila. (21-3).

"Mister Roberts"—Cass, Detroit (21-26); Hartman, Columbus, O. (28-3).

"Night in Spain"—Shubert, Boston (21-3).

"Oklahoma!" — International Cinema, Vancouver (21-26); Metropolitan, Seattle (28-3).

"Philadelphia Story" — Locust, Phila. (21-3).

"Private Lives"—Ford's, Balto. (21-26); WRVA theatre, Richmond (28-29); Carolina, Raleigh, N. C. (1); Carolina, Durham, N. C. (2); Carolina, Winston-Salem, N. C. (3).

"Rat Race" — Colonial, Boston (24-3).

Sadler's Wells Ballet — Royal Alexandra, Toronto (21-3).

"Scandals"—Geary, San Francisco (21-26); Civic Aud., San Jose (27); Aud., Oakland (28-29); Aud., Sacramento (30); Aud., Fresno (1); Civic Aud., Pasadena (3-4).

"Streetcar Named Desire"—Music Hall, Houston (21-26); Poche, New Orleans (28-3).

"Student Prince"—Nixon, Pitt. (21-26); Aud., Rochester (28-29); Erlanger, Buffalo (30-3).

"Summer and Smoke" — Fairbanks, Springfield, O. (21); Murat, Indianapolis (22-23); Hartman, Columbus, O. (24-26); Nixon, Pitt. (28-3).

Webster-Shakespeare — Macalester College gym, St. Paul (21); State Teachers College Aud., Mankato, Minn. (22); Davidson, Milwaukee (24-26); La Grange (Ill.) Highschool (27); Manchester College, N. Manchester, Ind. (30); McDowell Aud., Ashland, O. (1); University Hall, Ohio State Univ., Columbus (2-3).

See Legit Critics in Dark on Director Credits of New-Style Music-Drama

Presentation of a fairly new type of production on Broadway—the operatic music-drama as exemplified in "Porgy and Bess," "The Medium," "Street Scene" and now "Lost in the Stars" and "Regina"—has led to a good deal of discussion lately as to where credit should go for the various phases of the production. A good deal of inside trade talk has centered on misconception of the respective duties of stage director and of conductor, and especially the ignorance of drama critics on this point.

Feeling is that the critics don't recognize the difference between the production of a drama script and a music script, and still think back to the days of the old-style musical comedy, when a conductor was called in at the last minute, after production was all set, and told just to beat time. Inclination with the new music-dramas is still to give the stage director all the credit for the production, stuffing off the conductor entirely.

If the same music-drama were done at the Metropolitan Opera House or the N. Y. City Center, it's pointed out, the conductor would be singled out over the stage director for the credit. This was the case only a couple of weeks ago, when the N. Y. City Opera Co. staged its revival of Prokofieff's "The Love for Three Oranges," and conductor Laszlo Halasz was given most of the kudos for its success. According to the music-legit fraternity, this is correct.

In an opera house the conductor is the overall director, even to the movement of the actors and the expression of their moods. He has the final say, even to costumes, sets and lighting. He decides pace, volume, accent and mood of the production. In other words, where the dialog is musical, it's his jurisdiction. Same thing, it's pointed out, applies in large measure to the new-style operatic presentations on Broadway. The musical score dictates pacing, dovetailing of lines, etc. The performances must be obedient to the score.

Musical directors have assumed a new role on Broadway with advent of these productions, sitting in on management huddles from the start, suggesting cuts in the music score, changes in scenes, or addition of set numbers or solos, and even giving advice on stage movement, working in harmonious team with the stage director. Music critics on operas recognize the work of the conductor in rehearsal, as well as at the performance. Drama critics, it's felt, haven't caught up.

Brenda Lewis' Leave

Brenda Lewis, who sings the second lead of Birdie in "Regina," at the 46th Street, N. Y., will get leave of absence from the show to fill concert dates with the Dallas Symphony Orchestra, in Dallas and Fort Worth, Dec. 19-20-21. Bookings were made last summer before the legit engagement.

Actress-singer also has a concert date on the Emma Feldman series in Philadelphia April 26.

Webster Looks

Continued from page 57

ter booking terms have been made, particularly on locations where the troupe played last season. Routing has been better, so there are fewer long jumps and, as a consequence, more performances can be played per week. Holiday layoffs are being cut (a two-week stand in Chicago is being negotiated for the Christmas-New Year period, instead of a three-week layoff, as last season), and the schedule is being extended later in the spring.

Scenic Breakdown

This season's two productions, "Julius Caesar" and "Taming of the Shrew," cost a total of $18,000 (scenery for the two plays cost $2,900), compared to the previous season's "Hamlet" and "Macbeth" at nearly $33,000. Part of the saving was possible because the same electrical equipment and other materials are being used, but some resulted from experience gained last season. In addition to the production cost, $13,000 was spent last year for a truck and trailer to transport the scenery and costumes, and a station wagon for the technical crew. The company travels by chartered bus.

Of the $6,000 weekly operating expense, about half goes for salaries to 22 actors, three union stagehand department heads, a wardrobe woman, truck driver and company manager (Miss Webster gets $50 a week as director-producer). Booking fees to Sol Hurok and the National Concert & Artists Corp. are estimated at $1,500, and transportation comes to about $750.

Although the operation is hardly a profitable one financially for either Miss Webster or the company, it brings satisfying returns in other ways. For the actors it affords experience in different parts before audiences of widely different sizes and types. In some instances playgoers come from more than 100 miles away and many have never before seen a live performance. Miss Webster, who has been through the Broadway production mill many times, this kind of touring is the only genuine theatre.

As she describes it, each audience is a challenge and, despite the exhausting work involved, each performance is an exciting experience. "Sometimes," she says, "the audience is made up almost entirely of students who have never attended a play before. They don't know what to expect, or how to behave. When I go out before the show I explain how they're part of the performance, what their response gives to the actors. You should see them listening and thinking about it.

Olivier's 'Hamlet'

"I tell them, 'You've probably seen Laurence Olivier's "Hamlet" film. Well, he made that more than a year ago in England. He's done lots of other things since then. He probably doesn't even think of that "Hamlet" any more. He doesn't know whether anyone's seeing it or not—and he doesn't care.

"'But in a few moments you're going to see a play by actors who are here now. This play is the only thing they care about. They're going to do it just for you. They're glad you're here to see it. They want you to like it. And they'll be able to tell whether you like it or not—and how much.'

"When I'm talking they sit so still, and they take it all in. They're usually a little self-conscious. But then the curtain goes up and in a few minutes they're transformed. They're unspoiled and responsive and appreciative. There's no audience like them. Playing to them is an unforgettable experience."

Kandel's New Play

Hollywood, Nov. 22

Circle Players will present a new play by Aben Kandel, "Kitty Doone," on Dec. 1 at the Circle theatre.

Jerry Epstein will direct and handle production. Eleanora Reeves and Allan Nixon will have the starring roles.

Adman's Forgery Rap

Don Godfrey, recently an ad solicitor for Show Business, theatrical publication, was held for the N. Y. Grand Jury on $500 bail last week on forgery charges. He is accused of cashing checks payable to the paper and its editor, Leo Shull, as well as forging the signatures of comedian Joe E. Lewis, columnist Frank Kingdon, actress Marilyn Cantor and others. Amount involved is said to be about $1,500.

Case was heard by Magistrate Ambrose Haddock, with assistant district attorney Paul Reilly pressing charges.

Amherst Tryout

Amherst, Mass., Nov. 22

"The Wind Is North," produced in England under its original title, "The Assassin," will be given its initial U. S. presentation by the Amherst College Masquers.

Under direction of F. Curtis Canfield, the play, written by English playwright Peter Yates, will be offered at the college Dec. 8.

Paul R. Kendall, of Athens, O., has won first prize in the annual Marburg playwriting contest, sponsored nationally by John Hopkins U. winner is his three-act "The Ant Village."

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 25th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	24	26
Total weeks played so far by all shows	408	482
Total gross for all current shows last week	$600,200	$660,900
Total season's gross so far by all shows	$11,279,700	$11,572,500
Number of new productions so far	14	27
ROAD (Excluding Stock)		
Number of current touring shows reported	29	30
Total weeks played so far by all shows	355	508
Total road gross reported last week	$484,200	$620,600
Season's total road gross so far	$7,995,400	$10,529,800

Chi Levels Off; 'At War' Weak 8½G, 'Story' $13,400, 'Salesman' $21,400

Chicago, Nov. 22.

Grosses seemed to have leveled off last week, with slight drops registered along with rainy foreweek. "At War With The Army" hasn't been able to weather the meager returns and will shutter at the Harris Sat. (26), with legiter breaking up here. Meanwhile, "Kiss Me Kate" maintains its capacity pace and "Death Of A Salesman" continues in corner steady returns. Sadler's Wells Ballet pulled out of Chi Sunday (20), having chalked up capacity $103,000 in the giant Chi Civic Opera House.

"Finian's Rainbow" hit the Great Northern theatre Monday (21) for two weeks only. "Anne of the Thousand Days" is due here Dec. 5, and advance is growing. "Detective Story" continues to get a firm hold, with b.o. outlook brighter. "Salesman" will be only legiter in town offering a Thanksgiving matinee, moving its regular Wed. matinee ahead a day. Other plays have foregone the Wed. mat for Sunday eve performances.

Estimates for Last Week

"At War With The Army," (4th week) (1,000; $3.71). Will close Nov. 26, since b.o. has dropped again to low $8,500.

"Detective Story," Blackstone (3rd week) (1,358; $4.40). Rain hit here a bit, with lower $13,400.

"Death Of A Salesman," Erlanger (9th week) (1,334; $4.33). Holding strongly at $21,400.

"Finian's Rainbow," Great Northern (1,500; $4.33). Opened Monday (21) night for two-week stand.

"Kiss Me, Kate," Shubert (9th week) (2,100; $6.18). Hovering near capacity with $52,700.

Sadler's Wells Ballet, Civic Opera House (3,593; $3.71). Sell-out for week at $103,000.

'FINIAN' NEAT $22,400 IN 6 SHOWS, ST. LOUIS

St. Louis, Nov. 22.

Abbreviated engagement of six performances of "Finian's Rainbow" wound up Saturday night (19) at the 1,700-seat American with a neat $22,400, at a top of $4.27. Musical didn't open until Wednesday night (16), having come here from San Francisco in a single jump. Because of the amount of turnaway trade, the show will return here Dec. 4 for a full-week stand.

"Barretts of Wimpole Street," with Susan Peters, Brandon Peters and Robert Carroll heading the cast, opened a one-week stay Sunday night (20) to favorable notices. House is scaled to $3.05 for this one, and a neat advance, plus the Thanksgiving holiday business, is expected to bring a satisfactory profit.

'Brigadoon' Sellout $36,100 in Toronto

Toronto, Nov. 22.

Sold out a week in advance, second visit of "Brigadoon" grossed over $36,100 at Royal Alexandra (1,525), at $4.80 top.

At same scale in March, "Brigadoon" grossed $39,500 here, but for nine days as against last week's six-day engagement.

Shows in Rehearsal

"Alive and Kicking" — William Katzell & Ray Golden.

"As You Like It" — Theatre Guild.

"Caesar and Cleopatra" — Aldrich & Myers.

"Dance Me a Song" — Dwight Deere Wiman.

"How Long Till Summer" — Leon Brusecky & Edward Gilbert.

"Velvet Glove" — Guthrie McClintic.

Glenda Farrell OK 5½G In Atlanta 'Weakness'

Atlanta, Nov. 22.

"The Total Weakness," starring Glenda Farrell, did a satisfactory $5,500 gross in its six-day seven performance stand at Penthouse theatre, atop Ansley hotel.

Edward Everett Horton opened Monday (21) in Frederick Lonsdale's comedy, "On Approval," to SRO business. It was Horton, in "Springtime for Henry," who got the Greek-type theatre off to a good start some six weeks ago. Penthouse theatre has taken popular hold on theatregoers here and it has built up regular clientele of patrons to fill its 550 seats, at $2.40 each, including tax.

CORNELL-'LADY' HOT $24,100 IN CLEVELAND

Cleveland, Nov. 22.

Katharine Cornell proved a potent draw last week, getting $24,100 in a tryout of her new production, "That Lady," at the 1,435-seat Hanna. Drama had a lively advance sale and proved a steady grosser all week.

House has a return engagement of "Brigadoon" this week.

'A la Carte' Good 10½G, L.A.; 'Winter Kill' 2G

Los Angeles, Nov. 22.

The musical revue, "A la Carte," at El Capitan, has livened up the legit scene around here. It is the only major production playing. Mixed critical notices and word-of-mouth put it over on the plus side with some chance to run. At any rate, first half week business was good.

"Winter Kill," dreary play by Steve Fisher, holds for a third week at Las Palmas. "Dear Virtue," another new show adapted from an 18th century novel by Samuel Richardson, goes into its second stanza at the Stage Theatre without much chance of a long run.

Estimates for Last Week

"A la Carte," El Capitan (1,142; $3.60) (three days) (1st week). Good $10,500.

"Dear Virtue," Stage (135; $2.40 six days) (first week). Slow $1,200, mostly little theatre crowd patronage.

"Winter Kill," Las Palmas (388; $3.60) (second week). Poor $2,000.

Sarah Churchill 'Story' $12,200 in Richmond

Richmond, Nov. 22.

Breaking in her Theatre Guild tour in "Philadelphia Story" for four evenings and a matinee closing Saturday night (19) at the WRVA theatre, Sarah Churchill pulled a gross of just over $12,200.

Play moved to the Locust, Philadelphia, for a two-week engagement starting last night (Mon.).

'Anne' 24G in Ind.

Indianapolis, Nov. 22.

"Anne of Thousand Days" weathered stiff competish from Sonja Henie ice show opening same night at Coliseum, and "Johnny Holiday" preem, to gross over $12,000 in four performances at Murat Nov. 18-20. Top was $3.50 ($4.20 with tax). Play got about the same figure in four times the first half of the week at the Hartman, Columbus.

Advance is fair for "Summer and Smoke," opening abbreviated two-day stand at Murat Tuesday (22).

'Smoke' Falters In Cincy With $11,400

Cincinnati, Nov. 22.

"Summer and Smoke" never quite caught on here last week, winding up eight performances at the 1,337-seat Cox with a little under $11,400.

House is dark this week but the Taft auditorium has "Anne of the Thousand Days" with Rex Harrison and Joyce Redman.

'Blondes' Solid $19,900 in Philly

Philadelphia, Nov. 22.

Philly has finally gotten its first smash hit of the 1949-50 legit season after having played host to a bunch of so-so's and flopperoos. Solid b.o. clicker is the musicalized "Gentlemen Prefer Blondes," which drew $19,900 in four performances after its preem at the Forrest Thursday night (17). It is now virtually sold out this week and next with only a few matinee and back-of-the-balcony seats still left on the racks. With its $4.55 top, boosted to $5.20 Fridays and Saturdays (also Thanksgiving) the new tuner should set up some nifty records this week and next.

Last night (21) found three shows opening fortnight engagements: metropole comedy tryout with Lee Tracy at the Walnut, Theatre Guild's revival of "The Philadelphia Story" with Sarah Churchill, at the Locust, which has an encouraging advance, and "Blossom Time" at the Shubert.

Estimates for Last Week

"Gentlemen Prefer Blondes," Forrest (1st week) (1,766; $4.55). $19,900 in its first four performances last week.

"Man Who Came to Dinner," Walnut (2d week) (1,340; $3.25). Revival with Monty Woolley did okay here, with second and final stanza under $13,000. "Metropole" opened two weeks' stay last night.

"Night in Spain," Shubert (2d week) (1,877; $3.90). Former "Cabalgata" never created much excitement here despite favorable notices. Two arts for the revue fans and scaled too high for the occasionals, under $10,000 in final stanza of week and a half's stay. "Blossom Time" opened last night.

"Signor Chicago," Locust (2d week) (1,580; $3.25). This comedy tryout was distinct disappointment with about $4,000 in its second and final week. It folded Saturday "for repairs." "Philadelphia Story" opened last night.

'Roberts' Sock $24,300, Detroit; 'Sky' $11,000

Detroit, Nov. 22.

"Mister Roberts" did an alright $24,300 in its first week of a fortnight's run at the Cass.

Not so fortunate, however, was "Light Up the Sky" at the Shubert-Lafayette. After a full and appreciative house on opening night, plus good notices, it faded to $11,000. It remains another week.

Tallulah-'Lives' Not So Private in N. Haven

New Haven, Nov. 22.

Local legit biz bounced back into the hit column last weekend when Tallulah Bankhead brought "Private Lives" to town for a Shubert stand of four performances (17-19). At $3.60 top, gross reached an approximate sock $12,300. Gross of $5,400 in one performance in Hartford and almost $8,000 in three times in Springfield, Mass., took the week's total take to nearly $26,000.

"Clutterbuck" gets a pre-Broadway airing here this week (24-26), then house goes dark until the Katharine Hepburn preem of "As You Like It" Dec. 7-10. Dwight Deere Wiman will break in "Dance Me a Song" here (Dec. 21-24), and other tryouts due to cut their eye teeth are "The Enchanted" (Dec. 28-31) and "Happy Time" (Jan. 4-7).

'Streetcar' 14½G, Texas

San Antonio, Nov. 22.

"Streetcar Named Desire" got a fair $14,500 last week in six performances in Austin and here. Tennessee Williams drama topped $5,500 in two showings Tuesday and Wednesday (15-16) at the Paramount, Austin, and added nearly $9,000 in three evenings and a matinee Thursday-Saturday (17-19) at the Texas here.

Irene Selznick touring production is playing the entire current week at the Music Hall, Houston.

Slim Weekend Cuts B'way Grosses; 'Father' $12,700 in First 5 Times, Lunts SRO $31,800, 'Stars' Ditto 26G

Legit attendance on Broadway last week generally dwindled slightly from the pace of the previous semester. Grosses for individual shows varied a bit one way or the other, but the top hits continued at capacity.

Receipts were excellent at the start of the week, slipped a bit in some instances Wednesday and Thursday nights (16-17) and then climbed back Friday night and Saturday (18-19). However, the late-week upturn failed to equal the boom of the previous week, when the Armistice Day holiday and the football influx gave Broadway the appearance of New Year's Eve.

Business sagged Monday (21) and last night (Tues.), but should rebound tonight (Wed.).

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Figures parenthetic refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e. exclusive of tax.

"As the Girls Go," Broadway (44th wk) (M-1,900; $6). Felt the absence of out-of-town trade late in the week, slid to $31,800.

"Born Yesterday," Miller (980th wk) (C-940; $2.40). Veteran comedy click has improved in the last few weeks and is now approximating break-even business, $6,600.

"Browning Version," Cornet (6th wk) (CD-1,027; $4.80). Maurice Evans twin-bill ebbed a bit more to $15,200.

"Death of a Salesman," Morosco (31st wk) (D-914; $4.80). Arthur Miller's Pulitzer and Critics' Circle prize-winner repeated its invariable SRO gross of $24,100.

"Detective Story," Hudson (35th wk) (D-1,057; $4.80). Cops 'n robbers click continues to pile up profits, nearly $22,000.

"Diamond Lil," Plymouth (14th wk) (D-1,063; $4.80). Mae West revival is running along to healthy receipts, $23,200.

"Goodbye, My Fancy," Beck (52d wk) (CD-1,214; $4.80). Romantic comedy with Ann Harding starred, moved Monday night (21) to the smaller (769 seats) Golden theatre, last week registered about $12,000.

"Howdy, Mr. Ice of 1950," Center (20th wk) (R-2,964; $2.80). Skating spectacle adds holiday showings this week, extending the schedule to 10 performances, last week's regular nine times almost $30,000.

"I Know My Love," Shubert (3d wk) (CD-1,361; $4.80). New Alfred Lunt-Lynn Fontanne smash is getting maximum attendance, but Theatre Guild subscription limited the gross to nearly $31,800.

"Kiss Me, Kate," Century (46th wk) (M-1,654; $6). Another absolute capacity week, $47,100.

"Lend an Ear," Mansfield (496th wk) (R-1,041; $6). Management hopes to continue the intimate revue on Broadway until after New Year and the next couple of weeks may determine if that's possible, off slightly last week to $21,400.

"Lost in the Stars," Music Box (3d wk) (M-1,012; $5.40). Goes clean at all performances, with steady activity at the ticket window, nearly $26,000.

"Love Me Long," 48th Street (2d wk) (C-917; $4.80). Brock Pemberton production closed Saturday night (19) after 16 performances, finale bit about $6,000.

"Madwoman of Chaillot," Royale (30th wk) (CD-1,035; $4.80). Slipped a bit to $17,000.

"Miss Liberty," Imperial (19th wk) (M-1,400; $6.60). Edged up a trifle to near capacity, over $42,100.

"Mister Roberts," Alvin (92d wk) (CD-1,357; $4.80). Holdover smash stays at near-capacity, bettered $33,500.

"Montserrat," Fulton (3d wk) (D-976; $4.80). Business has held up surprisingly, but the real test won't come until after theatre party bookings are finished, about $19,200.

"Regina," 46th Street (3d wk) (D-1,450; $6). Harc Blitzstein's musical edition of "Little Foxes" has been pulling unexpected trade, but in this case, too, the showdown will be when party business is used up, nearly $28,000.

"South Pacific," Majestic (32d wk) (M-1,659; $6). Gets the standee limit at all times, invariably over $50,000.

"Streetcar Named Desire," Barrymore (103d wk) (D-920; $4.80). Tennessee Williams' dual prize-winner ends a great Broadway run Dec. 17, last week drew nearly $17,000.

"The Father," Cort (1st wk) (D-1,064; $4.80). Robert L. Joseph adaptation of August Strindberg play, presented by Richard Krakeur and Joseph, in association with Harry Brandt, opened Wednesday night (16) to unanimous pans; first five performances got more than $12,700.

"Touch and Go," Broadhurst (6th wk) (R-1,160; $6). George Abbott revue continues at capacity; $35,000.

"Where's Charley?" St. James (58th wk) (M-1,059; $6). Another capacity stanza, $37,800.

"Yes, M'Lord," Booth (7th wk) (C-712; $4.80). Shuberts' British import is going along to steady operating profit, almost $10,000.

Openings

"Texas, Li'l Darlin'," Hellinger (M-1,543; $6). Musical comedy with book by John Whedon and Sam Moore, music by Robert Emmett Dolan, lyrics by Johnny Mercer presented by Studio Productions, Inc. and Anthony B. Farrell, favorably regarded during tryout week. Friday night (18).

"That Lady," Martin Beck (D-1,214; $4.80). Adaptation by Kate O'Brien from her own novel, "For One Sweet Grape," presented by Katharine Cornell; generally well received during road tryout; opened last night (Tues.).

'Rat Race' in Hub Bow; 'Texas' 17G, 'Door' Mild 5G

Boston, Nov. 22.

Liveliest interest around Rialto this stanza is preem of "Rat Race," skedded for Thanksgiving night at Colonial. "A Night in Spain," in for two weeks, opened last night (21) at Shubert, and Monty Woolley in "Man Who Came to Dinner" is back again at the Plymouth for a two-weeker.

Estimates for Last Week

"Texas, Li'l Darlin'," Colonial (3d week) (1,500; $4.80). Wound up three-week stand with $17,000.

"Blossom Time," Opera House (2d week) (3,000; $3.60). Fair $17,500 for second and final week.

"The Closing Door," Wilbur (2d week) (1,200; $3.60). So-so notices no help at b.o., with about $5,000.

'METROPOLE' MEAGRE $7,500, BALTIMORE

Baltimore, Nov. 22.

"Metropole," by William Walden and starring Lee Tracy, was given a pre-Broadway run here by Max Gordon at Ford's last week, earning a tepid $7,500. At the Maryland, second week of "The Respectful Prostitute" and "The Happy Journey" got a fair $6,000.

Tallulah Bankhead in "Private Lives" is current at Ford's, with "Brigadoon" underlined for Nov. 28. Nothing on the horizon for the Maryland.

'Inside USA' Snares $30,600 in Split Wk.

Des Moines, Nov. 22.

Playing the second half of the week at the 4,100-seat WRNT theatre here, "Inside U.S.A." grossed over $16,200 in three evenings and a matinee (17-19). Arthur Schwartz revue, starring Beatrice Lillie, started slowly but gathered momentum in time to draw peak business for the final performance.

$14,600 in Omaha

Omaha, Nov. 22.

"Inside U.S.A." at $4.20 top, did $14,600 for three nights at the Omaha theatre last week. Capacity 2,100.

No further roadshows have been announced by Tristates Theatres Corp.

White's 'Scandals' Weak $13,000, Frisco

San Francisco, Nov. 22.

"George White's Scandals of 1950" limped into a second stanza at the 1,500-seat Geary, chalking up a week $13,000 in spite of being the only legit in town.

"Inside U.S.A.," with Beatrice Lillie, will open at the 1,775-seat Curran Tuesday (29). House will remain dark until then.

Plays Out of Town

Gentlemen Prefer Blondes

Philadelphia, Nov. 17.

Herman Levin-Oliver Smith production of musical comedy in two acts (13 scenes). Book by Joseph Fields and Anita Loos; music, Jule Styne; lyrics, Leo Robin; adapted from novel by Anita Loos; dances and musical ensembles by Agnes DeMille; production designed by Oliver Smith; costumes by Miles White; musical direction by Milton Rosenstock; musical arrangements by Don Warren; vocal direction and arrangements by Hugh Martin; lighting by Peggy Clark. Entire production staged by John C. Wilson. At Forrest, Philadelphia, opening.

Lorelei Lee	Carol Channing
Dorothy Shaw	Yvonne Adair
Mrs. Ella Spofford	Alice Pearce
Pierre, a Steward	Rob Neukum
Gus Esmond	Jerry Cooper
Another Steward	Jerry Craig
Frank	Robert Cooper
George	Eddie Weston
Lady Phyllis Beekman	Reta Shaw
Sir Francis Beekman	Rex Evans
Gloria Stark	Muriel Bentley
Bill	Peter Birch
Joe	Rex Cooper
Sam	Bill Bradley
Charlie	Charles Basile
Henry Spofford	Eric Brotherson
Josephus Gage	George S. Irving
A Passenger	Curt Stafford
Deck Stewards	Bob Burkhardt, Shelton Lewis
Taxi Driver	Kazimir Kokic
Leon, a Valet	Peter Holmes
Robert Lemanteur	Mort Marshall
Louis Lemanteur, his Son	Hubbard Morris
A Flower Girl	Nicole France
Maitre d'Hotel	Crandall Diehl
[illegible]	[illegible]
Pitt	Hope Zee
Coles and Atkins	Themselves
The Tenor	William Krach
Headwaiter	Kazimir Kokic
Mr. Esmond	Irving Mitchell
Policeman	William Diehl

"Gentlemen Prefer Blondes" is a musical of hit proportions and prospects. Its flaws are of the obvious kind that can be remedied by judicious cutting which should be done in the book (not the dance or vocal numbers) and some wise editing.

The first-night audience at the Forrest did not seem to be at all bored or restless when the performance ran to 11:32, and that bespeaks the new show's many merits. Foremost of these are the topflight score by Jule Styne and Leo Robin, the performances of the two femme leads, Carol Channing and Yvonne Adair, and the dancing directed by Agnes DeMille. To this trio of highlights might also be added the lush and opulent physical production which suggests the period of the story—the Prohibition era—and manages to strike a nostalgic note in addition to presenting a lavish eyeful. In this department Oliver Smith rates a bow for the sets and Miles White for the costumes, with an added one to Peggy Clark for her lighting effects.

That most of the cutting should be done in the libretto department isn't to be taken disparagingly. As a matter of fact, save for overboard length, "Blondes" has a book that rates way above average, with Joseph Fields and Anita Loos retaining much of the original farce's hilarity and adding much of the color and flavor of the now almost-fabulous period. However, it's likely that the Styne-Robin score will win most of the attention. It's a honey, with four or five likely contenders for "Hit Parade" inclusion.

"Bye Bye, Baby," "Just a Kiss Apart," "You Say You Care" and "Gentlemen Prefer Blondes" look outstanding in the melody department, but there are several comedy numbers that are sure show-stoppers, including "A Little Girl from Little Rock" and "Diamonds Are a Girl's Best Friend." Novelty numbers that lean on dancing and score solidly include "In the Champs de Mar" and "Mamie Is Mimi." Matter of fact, there is very little excess baggage in the show's musical department.

Miss DeMille has very wisely abandoned her usual reliance on long ballets and specialized on fast and furious chorus routines and specialties. There are Charlestons, Shimmys and Black Bottoms, and saucy Parisian night-spot affairs with scanty garb emphasized.

There can be no doubt about Carol Channing deserving all-around honors. She puts over her numbers and lines like a young Mae West, with traces now and then of such diverse entertainers as Frances Williams, Irene Bordoni, Zelma O'Neill and Sophie Tucker. Her gravelly voice is ideal for Lorelei Lee, and she is a sight for tired eyes in the costumes of the period. She stopped the show cold a couple of times, and will do so many times again. Miss Adair has one of the toughest assignments imaginable because she has to follow Miss Channing in several of the latter's best numbers, but she gets away with it in ace-high manner. Restaging of one or two of her numbers should give Miss Adair an even better break, but even now, as Lorelei's less-predatory friend, Dorothy, she's a superb foil and accomplice for Miss Channing.

Muriel Bentley heads the dance department with plenty of aplomb, and there are nice contributions by Coles and Atkins, Rex Cooper, Bill Bradley and Charles Basile, also ballerina Helen Wood.

Although it appears to be a women's show, Eric Brotherson rates a hand for his singing and general deportment, and Jerry Cooper should click when he's easier in his role of Lorelei's suspicious boyfriend from Little Rock. Alice Pearce is amusing in a character comedy role, ably flanking the Misses Channing and Adair in several of their hit numbers.

The show's in the customary two acts, with scenes at the French Line dock, on shipboard, in Paris and, lastly, at the Central Park Casino. The Parisian atmosphere is particularly striking.

"Gentlemen Prefer Blondes" is big, boisterous, buxom and quite often rowdy—just like the period with which it is concerned. And it's boxoffice, too. *Waters.*

A La Carte

Hollywood, Nov. 16.

Ernst Matray, Maria Matray, Edward Heyman production of musical revue in two acts and 20 scenes. Stars Gale Robbins, Bill Shirley; features George Zoritch, Hawthorne, Patricia Denise, Helene Stanley, Joseph Warfield, Gisela Werbezirk, Erika Lund, Eddie Robertson, Dolores Boucher, John Perri. Music by Victor Young; lyrics by Edward Heyman; sketches by Hal Fimberg, Henry Pohl, Ernst Matray; direction, choreography and staging by Ernst and Maria Matray; musical conductor, Harry Sukman. Opened at El Capitan, Hollywood, Nov. 16, '49; $3.60 top ($6 opening night).

Despite the presence of two able top performers, good dancers, several pleasing tunes, smoothly professional production values and a number of fine supporting players, "A la Carte" is an uneven musical show with a chance for survival only if the producers will edit and rearrange the material. Piece is extremely European in flavor, a product of the background and training of the Matrays, two of the producers, with a definite scarcity of solid, earthy comedy. Instead reliance has been placed almost wholly upon the pretty, delicate and lightly sophisticated kind of skits which have no real impact upon an audience unless they are balanced with more substantial belly-laughs.

In "A la Carte" there is almost too much cake-frosting and not enough cake. Sketches are individually polished, but strung together without strong contrasts there is a danger they will surfeit.

Show is notable for giving recognition to the fine singing of Bill Shirley. He has warbled in nightclubs and in films, but without too much success. Producers haven't given him much more to do than pair up in torch songs with Gale Robbins, but he has enough, aside from singing, to be revealed as a good comedian and a romantic, warm personality. Miss Robbins is a looker with a fine voice and plenty of charm.

Helene Stanley is the chief discovery in the show. Pert, redheaded, attractive, she has a good voice, an expert type of mimicry, dancing ability and a gay, appealing sense of comedy. Dolores Boucher is another comedienne who stands out in an amusing and well-done satire of the modern dance. She doesn't have as much to do as Miss Stanley, but she does okay with her own stuff. She could be used to greater advantage.

Gisela Werbezirk, once of the European theatre, could have stolen the show if her material had been better. She is socko in deadpan comedy, and the auditor has plenty of pleasure in watching this woman of 70 perform with quiet ease and timing. Hawthorne and Joseph Warfield score the biggest single hit with a comedy broken-hearted lover's lament called "The Flower Song."

Best tunes Victor Young and Edward Heyman have written are "I'm Gonna Make a Fool Out of April" and "I Ought to Know More About You." Lyrics are smart and the music of both numbers has a good rhythm. Other pleasant tunes are "Half Of Me," "Sweethearts Semicolon" and "A Face in the Crowd."

If the producers can slash an overlong opening, in which the principals and cast are introduced by a dreary, unclever plea for the audience to like the show they are about to see, and toss in some robust comedy, eliminate some of the too-pretty, pointless sketches, give the principals a great deal more to do than torching at each other and properly utilize the talents of Miss Werbezirk, "A la Carte" could enjoy a good run. It doesn't have much chance for Broadway. *Day.*

Dear Virtue

Hollywood, Nov. 15.

Eugenie Leontovich production of comedy in three acts (eight scenes) by Madeline Blackmore. Adapted from Samuel Richardson's novel, "Pamela." Stars Richard Stapley, Betsy Blair; features Douglas Wood, Hilda Plowright, King Donovan. Directed by Eugenie Leontovich; settings, Phyllis Shapiro; costumes by Sylvia Alexander. At Stage theatre, Hollywood, Nov. 15, '49; $2.40 top.

Pamela	Betsy Blair
Mrs. Jervis	Hilda Plowright
Arthur	Robert Chapman
Isaac	David Penman
Rachel	Norma Michaels
Mr. Longman	Douglas Wood
Nan	June Alpine
Jonathan	Norman Rainey
Cook	Mary Rodreyn Brown
Coachman John	Kay Kuter
Squire Belville	Richard Stapley
Lady Davers	Deborah Cordes
Mrs. Jewkes	Ida McGill
Lincolnshire Robin	Alan Artz
Lucy	Moora Murphy
Lady Davers' Maid	Jean Hunt
Mr. Williams	King Donovan
Lord Darlington	Keith McConnell
A Gypsy	Vicki Bakken

As a commercial possibility this one can be forgotten. As a contribution to the theatre, likewise. Adapted by Madeline Blackmore from Samuel Richardson's 18th century novel, "Pamela," the play is long, dull and uninteresting. It was intended to be a piece of pretty satire of a wealthy British snob of Richardson's day trying to force his attentions upon a maid servant in his household and her masterly resistance to his advances until he proffers marriage. Miss Blackmore missed fire and her adaptation emerges as a monotonous archness lacking in humor.

Good cast headed by Richard Stapley and Betsy Blair was misdirected by Eugenie Leontovich, who realized none of the hopes for satire by having them play too straight. As a result, the characters presented by both stars are insufferable. The man is a pig, the lady a prig who is willing to part with her virtue only in return for the gentleman's real estate and the dubious honor of being his wife. He browbeats her through three acts and eight scenes, but when his lust forces him to forget his class and offer her marriage she falls into his arms.

Miss Blair, who hasn't been seen on the stage since Saroyan's "Beautiful People," does as well as possible with her material. So does Stapley, a British player under contract to Metro. Among the cast members who stand out are June Alpine, Hilda Plowright, Douglas Wood, King Donovan, Keith McConnell and Kay Kuter.

Costumes by Sylvia Alexander are outstanding. Settings by Phyllis Shapiro are good, and lighting by Don Segal is okay. *Day.*

College Plays

Adamant Eve
(Mask and Wig)

Philadelphia, Nov. 17.

Mask and Wig Club (U. of Pa.) production of a musical comedy in two acts. Score by Clay Boland; choreography, Walter S. Keenan; libretto, Raymond D. Sutton and Frederick R. Griffiths. At Academy of Music, Philadelphia.

For a change the Mask and Wig Club of the U. of Pennsylvania is offering a musical this year with a strictly up-to-the-minute book instead of its usual spoofing of historical or literary subjects. This show is all but plotless although there is some fleeting attempt to use a hazy plot background dealing with the editor of a college campus magazine whose Girl Friday (and sweetie) gets him into plenty of trouble with the authorities due to a series of articles she writes about women's activities.

However, during most of the evening, "Adamant Eve" is strictly revue in form and spirit, with skits and sketches of a ribbing nature about such things as those Mr. and Mrs. radio breakfast acts, Washington's 5%'ers, our women diplomats abroad, "Voice of America" broadcasts and a nostalgic cutback to the speakeasy days. Such celebs as General Vaughan, the Veep, Rita Hayworth, Margaret Truman, Mrs. Roosevelt, Eva Peron, Perle Mesta, Ana Pauker and many others are ribbed. In line with the punning title, activities of the feminine sex are especially stressed and, fortunately, the club has some able femme impersonators this year.

However, as usual, it's the score and the dancing that count for most in "Adamant Eve," which is typical of what has been said about Wiggers' shows since they started 62 years ago. Clay Boland, after a year's absence and a positive statement that his duties as a dentist no longer allow him time for Wiggers' shows, has changed his mind and has turned out another of his topnotch scores. At least a couple of numbers should get plenty of air and record attention. "Kissing Me" is an outstander, with "Got You Right Where I Want You," "Bring Back Those Good Old Days," "Paper Picker's Polka," "Never Underestimate the Power of a Woman," and "Your Life Is My Life" all good runnersup.

Walter Keenan has done another good job in staging the dances, for which Mask and Wig Club shows are always famous. In addition to the familiar chorus precision routines, there are several good specialties and novelties, including a puppet dance, a travesty "Apache" number, a Charleston and a cleverly illuminated "cockfight."

A long tour is planned by the Wiggers after the local engagement. *Waters.*

Heads, You Lose
(YALE DRAMATIC ASSN.)

New Haven, Nov. 18.

Time was when Yale Dramat productions were confined strictly to members of the male gender. This policy had its amusing angles of limp-wristed impersonations of distaff characters and pony ballets sporting hairy chests but it brought about an overall impression of schoolboy footlight antics. In recent years, however, the female of the species has infiltrated Dramat presentations, and the general objective seems to have become targeted at a more commercial-appearing goal.

This year's musical, "Heads, You Lose," has followed the outside talent casting plan, resulting in a fairly acceptable concoction based on a Bluebeard background. With book, music and lyrics by John M. Johnson, Jr., story scratches the surface of an interesting idea, revolving around attempt of the famous frau-disposer to hire a magician to help him put his six departed spouses out of his nightmares. Instead of getting rid of the spirits, the conjuror materializes them, and they manage to foul up Bluebeard's plans for a happy seventh marriage.

Scenically, "Heads" is exceptionally well done, and colorful costumes add a bright flash. Score has a couple of singable tunes in "Because of You" and "What a Day." For first time in Dramat history, production carried a full orchestra. At show caught, however, only a two-piano accompaniment served as balance of musician personnel was engaged in other Yale-Harvard football weekend activities.

Credits include direction by Atwood Levensaler, sets and costumes, Donald Crawford; choreography, Zachary Solov; lighting, Jerome H. Fregeau. *Bone.*

B'way's Slant

Continued from page 58

the right audience for any particular play, might well result in a new kind of adult theatre with more and better plays, with more work for more people.

"Twelfth Night" made many mistakes. But its cast and its producer had faith in what they were doing and put up a gallant fight to reach the "right audience" for their play. In the interest of the theatre as a whole, it seems to me therefore that VARIETY should not emphasize a "Man Bites Dog" story but should instead attempt to show what was actually accomplished by "Twelfth Night"—and how this was done. This might be of service to future productions which might face a similar challenge in the future.

Arnold Moss.

Play on Broadway

The Father

Richard W. Krakeur and Robert L. Joseph presentation (in association with Harry Brandt) of drama in three acts by August Strindberg, adapted by Robert L. Joseph. Stars Raymond Massey, Mady Christians; features Mary Morris. Directed by Raymond Massey; setting and lighting, Donald Oenslager; costumes, Eleanor Goldsmith. At Cort, N. Y., Nov. 16, at $4.80 top ($6 opening).

Cavalry Captain	Raymond Massey
Soldier	Charles Snyder
Pastor	Philip Huston
Another Soldier	Paul Larson
Captain's Wife	Mady Christians
Doctor	John D. Seymour
Nurse	Mary Morris
Captain's Daughter	Grace Kelly

"The Father," August Strindberg's grim drama about the sinister feminine sex, seems no more likely to find popular favor than in its two previous Broadway presentations, in 1928 and 1931. It is a grim and trying play and despite the present meritorious production it remains a boxoffice dud.

The two leading parts, in particular, are capably played, although Raymond Massey's performance as the over-matched captain might have had even better shading if the star had not also done the staging and thus lost the advantage of detached direction for himself. Even so, his portrayal makes the exasperating title part at least plausible and sympathetic. From a quiet start, he presents the steady emotional and mental disintegration of the man as he doubts the paternity of his own child, climaxed with his apoplectic death in a straitjacket.

As the venomous wife, Mady Christians is superbly feline and lethal, dramatizing the qualities of maternal possessiveness, pettiness and treachery that the author apparently considered inherently feminine. The performance brings out the varied facets of the character—the overpowering strength of will, the deceit, ruthlessness and occasional moments of weakness.

Of the supporting players, Mary Morris is competent in the featured part of the captain's childhood nurse, and Philip Huston, John D. Seymour and Grace Kelly are acceptable as the respective pastor, doctor and daughter. Donald Oenslager's dual office-parlor setting and the sombre lighting are realistic, and Eleanor Goldsmith's costumes appear authentic. *Hobe.*

Off-B'way Shows

Creditors

August Strindberg's "Creditors" is a flippant one-act denunciation of man's distaff side. Placed in a contemporary setting, play as put on by On Stage at the Cherry Lane theatre, N. Y., offers some sharp and amusing dialog in its discourse on marital conflicts and woman's continuous attempt to better her mate. However, play is in its right element when put on by an experimental group and would be treading dangerous waters on Broadway.

Though they looked too young for the characters they were portraying, Beatrice Arthur, DeWitt Drury and George Hill turned in good performances. Play deals with an artist, his indiscreet wife and her former husband. Robert Ramsey's set was proficient as was Frank Corasaro's direction.

Dream House

Put on by Originals Only as their initial entry, "Dream House" lacks the emotional impact necessary to give it a fighting chance on Broadway. But as off-Broadway fare it's first-rate and a credit to this type of operation.

Play, which opened at the Weidman Studio, N. Y., Nov. 15, is a psychological study of a paralyzed war vet and his immediate family.

Drama has been intelligently scripted by Tom Hill, but fails to create sympathy. Bill Steele is convincing as the paraplegic. As his buddy and attendant, Roger Peterson gives a warm portrayal, while Katherine Guilford is properly distasteful as Steele's psychopathic mother.

Helen McCue's handling of an Irish brogue, which in itself is unnecessary, is stereotyped and unconvincing. Jim Lolly, Gene Shewmaker, Frances Ingalls, Reginald Rowland, Jr., and Pearl Bouchard handle the other roles capably. Abe Chariip's set is creditable.

Only New Jersey appearance of Martha Graham and her dance company will be made under auspices of New Jersey College for Women, Dec. 9, in the New Brunswick Junior High School.

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in "Texas, Li'l Darling"
with KENNY DELMAR
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House Reviews

Continued from page 20

RKO, Boston

conversation in his natural voice with the other. Stunt gets neat appreciation. A fast and neat bit of terping is contribbed by Lathrop and Lee.

Milton Douglas, a rotund comic with a better than average line of gab and delivery, drew hefty guffaws, winding up with gal partner for a bit of okay banter. Thelma Carpenter, sepia songstress, gets mixed returns for her warbling of "Who Cares," "Do Nothin' Till You Hear From Me" and "Half of Me." The Pitchmen, in next-to-closing, with their kazoos and assorted plumbing, hoke their way through a musical sesh with stubholder response solid all the way.

Bill winds strongly with Schaller Bros. (2), who combine comedy with some fast trampoline tricks. *Elie.*

Radio City, Mpls.

Minneapolis, Nov. 19.

Xavier Cugat Orch (17) with Abbe Lane, Carmencita, Candido Dunanlig, Tato & Julia, Otto Bolivar, George DeWitt; "Once More My Darling" (U).

This show affords pleasure for the eyes as well as the ears and scores an easy touchdown. Xavier Cugat takes the ball over the goal with a lively, fast-moving mixture of music in the Latin fashion and otherwise, song and dance as well as a display of feminine pulchritude. There's lots of torso-twisting, some clowning, novelties in arrangements and presentations and a Latin flavor to the proceedings. It all adds up to effective showmanship that makes for additional audience appeal. A good comedy act for a clincher spells still more entertainment value and gives the customers an even better run for their money.

The five saxes, same number of brass and seven rhythm comprising the orchestra, includes a guitar, three violins and a conga that helps to give the music a distinctive touch. The presence of the attractive Carmencita and the good-looking Candido Dunanlig and Otto Bolivar with their shindigs in front of the band imparts spice to the song and music. Every number has a quota of vocalizing and group and individual soloing.

For the kickoff the band has a fast number, "Guarare." The femme member of the Tato & Julia dance team, like the other Cugat gals, is also an eye-filler. Their whirls and spins are thrilling and they also click with a demonstration of how the boogie woogie is done in South America. "Siboney" and "La Paloma" are pleasant band numbers featured by instrumental soloing. Dick Benedis from the band solos "Flight of the Bumble Bee," "Sabre Dance" and "Tico Tico" on the guitar, with the seductive Carmencita dancing and singing the last named. Another of her vocal numbers is "Ovenegra" in Spanish. Otto Bolivar also helps with the chirping.

George Lopez is a chunky musician given to clowning, but his trumpet solo, "Manisero," proves him to be considerable of a virtuoso, too. "Hawaiian War Chant" gets good handling from vocalist Candido Dunanlig. Then gorgeous Abbe Lane from "As the Girls Go" brings her vocal and physical charms to bear on "Let's Take An Old Fashioned Walk," "Miami Beach Rhumba," "It's Cold Outside" and "Huckleback" and her interlude proves most pleasant.

Youthful George DeWitt garners laughs with his travesties, gags and clowning, including take-offs on various top drawer radio and disk singers. All participate in the band's lively finale. Huge lower floor almost filled for the first of four shows opening day. *Rees.*

Apollo, N. Y.

Earl "Fatha" Hines Band (12), Louis Armstrong Band with Jack Teagarden, Barney Bigard, Arvell Shaw, Cozy Cole & Velma Middleton; Slim & Sweets, 2 Zephyrs, Myers & Walker, Fred Robbins; "Search for Danger" (FC).

Fresh from a European tour, Louis Armstrong's small unit is belting out some time-honored New Orleans ragtime for sock returns in a homecoming at Harlem's Apollo this week. The better-than-average bill is also enhanced by Earl Hines' combo.

It's pure nostalgia that Armstrong and his mates purvey collectively and individually in handling almost 10 numbers. From the initial tune to skin-beater Cozy Cole's finale stint, the sheer magnetism of trumpeter Armstrong, clarinetist Barney Bigard, bassist Arvell Shaw, trombonist Jack Teagarden and pianist Hines (doubling from his own band) draws sustained audience appreciation throughout the group's 40 minutes onstage.

The gravel-voiced Armstrong vocals several tunes, including "Black and Blue" and also duets "Baby, It's Cold Outside" with buxom songstress Velma Middleton. Their harmony is well done, but Armstrong's leers and overly indigo asides appear to have been carried too far in view of the heavy family trade at the show caught.

Hines' outfit, comprising four reed, five brass and three rhythm, opens the session with a concerty arrangement of "Over the Rainbow" that evokes heavy milling. Leader later fingers the ivories to produce a masterful interpretation of "Honeysuckle Rose." Comedy slot is held down by Slim & Sweets and Myers & Walker. Former is a mixed duo who are fairly effective with songs, patter and terping while the latter turn consists of two males who click via warbling, stepping and a gagged-up xylophone solo.

Rounding out the bill is the pantomime team of the Two Zephyrs. Lads, who respectively sport yellow and green suits, register with a mock crap game that later builds into a neatly simulated fistic match. Show's finale is pegged around a fine choral arrangement of "That Lucky Old Sun." A mixed choir of five voices is particularly effective as a background. Disk jockey Fred Robbins, who handles the Armstrong intro, wasn't on hand at show caught due to a broadcast commitment. *Gilb.*

Hippodrome, Balto.

Baltimore, Nov. 20.

Stubby Kaye, David Powell, Ade Duval, Ada Lynne, 3 Sherwoods, Jo Lombardi, House Orch (12); "Savage Splendor" (RKO).

Very solid stage layout has well diversified package of talent, nicely routined and skillfully sold. Stubby Kaye paces the doings swiftly and holds down a potent spot of his own, employing some new material and earning maximum returns. David Powell emulates his drumming father sans blackface and chef's attire, getting the most out of his rhythmic sticks. Also well received is Ade Duval and his magic highlighted by a good pipe smoking bit and some swift patter.

Ada Lynne is an experienced comedienne, making the most of her vocals, particularly the funny impression of a Girl Scout. Three Sherwoods, two ultra smooth working males and a well set-up femme, contribute sock balancing and hand-to-hand just right to clinch this particular layout. Musical backing by Jo Lombardi, back to his home grounds after a stint at the Strand, New York, to front his local house crew, is grooves from the teeoff and a decided assist to the acts on bill.

Biz all right. *Burm.*

Earle, Philly

Philadelphia, Nov. 18.

Duke Ellington's Orch with Kay Davis, Lou Elliot and Al Hibbler; Wynonie Harris, Dusty Fletcher, The Orioles; "Lost Tribe" (Col).

Duke Ellington's sure sense of production values lift his appearances right out of the regular run of band presentations. Opening behind a scrim with a soft spot picking him out at the piano, side-lighting for color change effects and a medley of the standout tunes he has featured through the years, the Duke is solid with the pewholders right from the teeoff.

Sidemen and vocalists always get their full quota of recognition from Ellington. Lou Elliot offers her blues-bop version of "My Man Sends Me," with special help from tenor saxist Jerry Forrest and trumpeter Al Baker. Strongest individual artist in the Ellington ensemble is blind Al Hibbler, who scores with "Lover Come Back to Me" and "Do Nothing 'Til You Hear from Me," winding up with "Trees," which is always sock.

Kay Davis, who has both looks and voice, clicks with the current pop "I Can Dream, Can't I," and then sings "Creole Love Call" (Ellington's latest recording), with Johnny Hodges stepping up for some fancy sax backing. Ellington alternates at the piano and doing the intros. He solos on "Frankie and Johnnie," which also permits soloists from every section of the orch to take a ride.

Following the band concert three very good acts augment the bill. Wynonie Harris, who is billed as "Mr. Blues" and wildly popular in certain sections hereabouts, registers with his "Good Rockin'" technique and with the risque "Fanny Brown." The Orioles, a vocal combo on the style of Ink Spots and currently riding the crest of record popularity, fill in neatly with their well-arranged numbers. Best reception goes to Dusty ("Open the Door, Richard") Fletcher, whose long experience on the boards pays off his comedy work with laugh-producing results. *Gagh.*

20th Century, Buff

Buffalo, Nov. 17.

Woody & Bobby, Fayne & Foster, Bernie George, Burns Twins & Evelyn, King Odom 4, Ross & Stone, Buddy Ebsen, 3 Wells, Lester Romano's House Orch (14); "Alias the Champ" (Mono).

To a reporter assigned to routine coverage of this series of weekly vaude bills, the dreary prospect of duplication in show format is an appalling one. Yet out of the hat of each session's standardized run-off, there seems to pop inevitably some unexpected flash of talent by a newcomer or some nostalgic touch of showmanship from an old timer which serves to make the vigil on the aisle worth while. That's the way it is with this week's proceedings at the Century.

Buddy Ebsen and Ross & Stone are the ingredients which supply the effervescence to the current layout. Ebsen's unique style of hoofing with its reminiscent imitations of great tapsters in both the soft and hard-shoe metier are touched with magic. He belongs to that curious clan of specially endowed terpers of whom there are all too few left and who can be set apart as objects of wonderment by those who know the labors involved in the perfection of their peculiar talent. Despite some pretty cobby gagging, including their "direct from the Palace" billing, Ross and Stone in the hands of a good director could make top billing. Ross is a kind of poor man's Jessel and the Stone gal is a comedienne who has something distinctly different in timing, dress and appearance. A couple of vigorous applications of sapolio to their dialog could make the act one of the most entertaining to come down the runway in a long time.

Woody & Bobby open with an incredible breath-taking roller skating routine, and the Three Wells close the show on a snappy acrobatic note. Bernie George, a refugee from the Arthur Godfrey shows, emcees the first half and also contributes half a dozen highly acceptable vocal impersonations. Fayne & Foster are goblet and bell ringers off the dated Chautauqua circuits and Burns Twins and Evelyn contribute a fast stepping set of tap routines. The King Odom Negro quartet round out the show with some Mills Bros. styled vocal rhythms. *Burton.*

Chicago Critic

Continued from page 57

thing for some smart aleck to work his witticisms on. Thousands of persons depend on it for a livelihood; one play may represent an investment of as much as $50,000 to say nothing of the sweat, toil and hopes involved. To allow an unqualified ink-slinger to jeopardize a project of this size is sheer recklessness on the part of the newspaper. No man should wield this much power until he has proved his ability to wield it with discretion.

"I am not suggesting that critics should pull their punches when a play is bad. It's their duty to say so in no uncertain terms. But merely to rip a show for the sake of seeming superior is just picking wings off butterflies. It's only fun to the cruel-minded and the sophomoric. Of which there are plenty among the critics in New York and elsewhere."

Actually, the attack on the play is figured unlikely to have much effect provided the same stand is not taken up generally by the local press. Furthermore, the tone of the piece was so extreme that it may tend to send more people to the boxoffice than it keeps away, it's figured by the management. As one local theatre man remarked, "I didn't realize the show was that good—now I'll really have to see it."

Janet Reed, one of the leads in the legiter, "Look, Ma, I'm Dancin'" two seasons ago, has joined the N. Y. City Ballet for its fall season beginning tonight (Wed.). **Jerome Robbins** will make his first appearance as dancer with the troupe Sunday (27) in his own ballet, "The Guests."

Inside Stuff—Legit

British producer Henry Sherek, lecturing recently in London Univ., was quoted as saying he'd been offered both "Death of a Salesman" and "Streetcar Named Desire" for presentation in the West End, but that he turned them down. "I do not think they are great plays, and if I had put them on I should have felt no pride in their production," he reportedly declared, adding, "T. S. Eliot's 'Cocktail Party,' first produced at this year's Edinburgh Festival, will be performed 300 years from now when these plays are forgotten."

New York managements of "Salesman" and "Streetcar" deny that Sherek was "offered" the plays, but explain that his bids for the London rights of both were refused in favor of propositions from other West End producers. Sherek will present "Cocktail Party" on Broadway in January in association with Gilbert Miller, with whom he did "Edward, My Son" here last season.

Pittsburgh Playhouse's current production of "This Is My Valley," by Dorothy Rood Stewart, has been exciting considerable interest in legit circles. Herman Shumlin flew there last week for a look at it, Richard Aldrich, Michael Myerberg, Dwight Deere Wiman, 20th-Fox, Paramount and Cheryl Crawford all wired Fred Burleigh, director of Playhouse, for a copy of the script, and Boyd Smith, chairman of the Yale University theatre, also dropped in from New Haven to give the play the onceover. Author is a grandmother who studied playwriting in her later years at Carnegie Tech in Pittsburgh under late Thomas Job. Couple of her previous works have been produced in colleges and by little theatre groups and one of them was once done at Tech and featured William Eythe, the stage and screen star, when he was a student there.

A method of instantly changing a set by merely clicking a switch has been devised by Nicholas Dell, whose creation was once tried by the Scala Opera, Milan, although in a much more primitive form. Now in New York, he has perfected a technique which employs certain colored lights to bring out painted tints of a set and at the same time mask other hues. The designer has executed his idea in three miniature stages. First depicts a shabby basement with a fireplace that becomes an Italian villa when subjected to a different light. Second shows a desert scene transformed to an Arctic waste, while the third set outlines a jungle motif which changes to a palace replete with columns. Dell, who holds a patent on his idea, feels that a play written with his device in mind would best demonstrate its powers of contrast.

Legit Bits

Actress **Lucille Marsh**, who arrived Monday (21) on the Queen Elizabeth after a film stint in Rome, has gone to Chicago to spend the Thanksgiving holiday with her parents. . . . **Dorothy** and **Herbert Fields** will write the book for a musical comedy to use unpublished songs by **Jerome Kern**, to be produced next season by **Rodgers** and **Hammerstein**. The same producers have also optioned "Tevye's Daughters," dramatized by **Irving Elman** from **Sholom Aleichem's** short stories, for presentation next season. They're now readying productions of "The Happy Time," **Samuel Taylor** dramatization of the **Robert Fontaine** novel, and "Heart of the Matter," the **Basil Dean-Graham Greene** adaptation of the latter's book.

Betty Comden and **Adolph Green** have succeeded **Dwight Taylor** as authors of the book of "Out of This World," **Cole Porter** musical to be produced by **Saint Subber** and **Lemuel Ayers**, with **David Wayne** and possibly **Judy Holiday** as stars. . . . **Brian Aherne** will costar with **Celeste Holm** in a revival of "She Stoops to Conquer" at the City Center for a two-week engagement in January, with **Burl Ives** in the cast. . . . **Joshua Logan** dividing his time the last few weeks between New York, Boston and his place in Danbury, Conn. He saw "Texas, Li'l Darlin'" three times during its Hub tryout. . . . The Samuel French Co. has not yet decided on a replacement for **Garrett H. Leverton**, who died recently. Leverton was an editor with the play publisher and also represented a number of the outfit's clients.

"The Velvet Glove" is the new title of the **Rosemary Casey** comedy originally called "Mother Hildebrand," which **Guthrie McClintic** put into rehearsal this week with **Grace George** and **Walter Hampden** starred. . . . Theatrical attorney **Ben Shankman** discharged over the weekend from Harkness Pavilion, N. Y., after undergoing several blood transfusions for nasal hemorrhage. . . . **A. E. Matthews**, star of "Yes, M'Lord," was guest of honor on his 80th birthday yesterday (Tues.) at a reception given by the **Shuberts**, producers of the play.

Jay Robinson will be featured in the Theatre Guild revival of "As You Like It," to star **Katharine Hepburn**. . . . **Peter Lawrence** is talking to **Jerome Robbins** about the possibility of staging dances for the former's revival of "Peter Pan," to star **Vera Zorina**. . . . **Garson Kanin** has taken over direction of his "Rat Race" from **Daniel Mann**. The **Leland Hayward** comedy opens a tryout tomorrow (Thurs.) in Boston.

Martha Jane Fields joined Playwrights' Co. as apprentice to pressagent **William Fields** (no relation). She was formerly with the South Bend (Ind.) Tribune. . . . **Walter Fried's** production of "Bird Cage," by **Arthur Laurents**, is being capitalized at $75,000 in units of $1,500 for 1%. **Harold Clurman** will direct, with **Melvyn Douglas** starring. . . . Text of "Diamond Lil" was published yesterday (Tues.) by Sheridan House. . . . **Margaret Webster** flies today (Wed.) from Waltham, Mass., where her Shakespeare troupe opens tomorrow (Thur.) in "Taming of the Shrew" and "Julius Caesar" for five performances.

Flora Roberts is associated with **Gloria Safier**, working on plays, pix scripts, short stories and tele scripts, but isn't a full partner in the agency as erratumed.

American National Theatre and Academy's entire slate of officers, consisting of prexy **Vinton Freedley**, first veepee **Helen Hayes**, second veepee **Margo Jones**, treasurer **Gilbert Miller**, asst. treasurer **Sherman Ewing**, secretary **Rosamund Gilder** and board chairman **C. Lawton Campbell**, were reelected at board of directors meeting last week. They'll serve until ANTA's next annual meeting, Oct. 9, 1950. . . . **Martha Scott** will handle the starring role in "Inherit the Moon." . . . **Aubrey Blackburn**, of Christopher Mann, Ltd., London talent agency, arrived in N. Y. last week. . . . **James Dunn** inked to take over the lead role in the road company of "Harvey," beginning Dec. 26 at Cleveland's Hanna theatre.

Virginia Sale, who did a midwest fall tour of 20 dates with her one-woman theatre, is back in N. Y., prior to leaving for Texas Saturday (26) for a scheduled 15 performances during December. . . . **Marc Blitzstein**, composer of "Regina," has started on another Broadway musical, this time an original, doing his own book as well as the music. . . . **Emanuel Balaban** taking over the conductorial chores for "Regina," replacing **Maurice Abravanel**.

Guest speakers at the next luncheon meeting, Dec. 5, of the Drama Desk, New York legit reporter group, will include **Leland Hayward**, chairman of the Committee of Theatrical Producers; **Brock Pemberton**, president of the League of N. Y. Theatres; **James E. Sauter**, chairman of the Mayor's theatre committee; **Morton Baum**, chairman of the theatre committee formed last spring after the all-industry meeting; **Vinton Freedley**, president of the American National Theatre & Academy, and **Robert Breen**, executive secretary of the same organization.

'Okla.' Nifty $34,000 In Northwest Split

Yakima, Wash., Nov. 22.

"Oklahoma," in eight performances divided among the Fox, Butte, Mont.; the Wilma, Missoula, Mont., and the Capitol here, registered a total gross of approximately $34,000, very profitable.

Rodgers-Hammerstein musical is at the International Cinema, Vancouver, this week.

Broadway

Cynda Glenn back from Paris.

Dave (U) Lipton back to the Coast.

Joyce Clark, BBC actress, on her first U. S. trip over.

Sam, w.k. headwaiter at the Hotel Astor bar, celebrating his 32d anniversary there.

Sonny Tufts breaks in a new singing act at the Olympia theatre, Miami Beach, Nov. 30.

Charlie (21) Berns and Ted Husing running a combined special for pals to Philly for the Army-Navy game.

Charles Laughton concluding his 35-city Bible-reading tour Dec. 15 after covering sizeable chunks of both the U. S. and Canada.

Ellis Arnall, SIMPP prez, addressed the house of delegates of the N. Y. State Education Assn. in Syracuse Monday (21) night.

Rudy Vallee's "Hurry Up to MCA," satirical parody on "Road to Mandalay," done by him at the Picture Pioneers dinner last week.

The "Party for Louise" (Baer) to tee off the N. Y. Heart Fund drive, at the Hampshire House last Thursday (17), netted $15,000.

Chester Erskine in town from the Coast to consult with A. Pam Blumenthal on a new indie film company they've been discussing.

George J. Schaefer, who has been in Europe for the past three weeks on deals for Stanley Kramer Productions, due back about Dec. 10.

Variety Club's first ladies' night this Sunday (27), limited to the first 75 barkers and their femmes at inclusive $3 tab. S. Jay Kaufman staging the skits.

Alf Jorgensson, Swedish film producer, actress Janis Paige and opera singer Stella Andreva among those who arrived Monday (21) on the Queen Elizabeth.

Hollywood scripter Sidney Sheldon in town with his first play, "1984," on which he's consulting Joshua Logan because of qualms over the ideological theme.

Lenore Garland, actress in "Goodbye, My Fancy," will be married tomorrow (Thurs.) to Robert Bloom, non-pro. After a European honeymoon she'll return to the cast.

Geraldine Brooks arrives from Europe Nov. 30 aboard the Mauretania; she has completed two films in Italy, one of which was "Vulcano," in which she co-starred with Anna Magnani.

Montague Salmon, managing director of the Rivoli theatre, due back from Britain Friday (25) on the Washington. It was his first visit to his native city of London in more than 12 years.

George Murphy and Ann Sothern, Metro thespers, currently making personal appearances in Ireland and other European countries prior to returning to the States within two weeks.

Charles Korvin set for the lead opposite Evelyn Keyes in Columbia's "The Killer Who Stalked New York." He'll leave for the Coast over the weekend. Backgrounds for the pic are being shot in N. Y.

Thomas Baird, formerly U.S. regional director of British Information Service and chief of its film division, heading new research and counselling department setup at Transfilm, commercial and television film producers.

Sylvia Fine (Mrs. Danny Kaye) and their baby joined the comedian here, latter detouring to Gotham via Toronto and Boston hospital dates and also personals in connection with his first WB comedy, "Inspector General."

Lucille Ball in for TV appearances on "Inside U. S. A." and "Celebrity Time." She taped her CBS show, "My Favorite Husband," for this week and she'll plane back to the Coast in time to do the show live on Dec. 2.

Abe Lastfogel, William Morris Agency prez, and Harry Foster, head of Foster's Agency, London, came in from the Coast yesterday (Tues.). They're expected to finalize details of a London theatre engagement for Danny Thomas.

The Jack Weathers (she's Bonita Granville) back from a European trip where the duo were received by the Pope who questioned them on "Guilty of Treason," Weather-produced pic on Cardinal Mindszenty's trial in Hungary.

The strong Bill Bojangles Robinson was a man who couldn't come to his dinner last week which the Grand Street Boys tendered him. His dancing shoes, in moulded replica, are prominently displayed in the lobby of the West 55th St. clubhouse.

Paramount play editor John Byram and his wife Marian driving to Florida over the Thanksgiving holiday to join Mrs. B's father, Ad Miller, legit manager in the midwest for more than 30 years. Miller, now retired, is recuperating from a recently ruptured appendix.

Late George D. Lottman's son, Herbert, won the Senator Fulbright scholarship in an open competition which allows the 21-year-old boy a year's study in Paris. He sails Nov. 30. Lottman is still remembered as the Broadway p.a. whose flackery cradled a host of today's gag writers, publicists, et al.

Henry Sell, editor of Town & Country, did a switch yesterday (Tues.) at his Fashion Group luncheon at the Biltmore, N. Y., by having Lauritz Melchior and Frankie Connors do "Some Enchanted Evening," although Ezio Pinza was among the VIP guests, which included Ed Fitzgerald and Arthur Godfrey.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Russell Holman giving Paris the o. o.

Borrah Minevitch for a quickie to London.

Al Parker trying to get a Paris connection.

Bob Harley back at his desk after week in N. Y.

Jose Ferrer in Paris for a week before going to Rome.

"Joan of Arc" held for fifth week and may do a sixth at Gaumont Palace and Rex, totalling 8,500 seats.

Comité du Spectacle representing all branches of legit and music hall, killing broadcast of plays and shows, as denting grosses.

European edition of Herald Tribune now making a regular business of cracks at the expense of American pix released here.

Maurice Carrere throwing cocktail party for Peggy Fears before her opening, with Anne Stewart, Cynda Glenn, Mrs. Robert Pizani, Roland Toutain and Jean Sablon in attendance.

Rene Fraday prepping his next U. S. trip with Pierre Louis Guerin of Lido. This time they will cover a lot of territory in their scouting, including Havana, and Mexico. Also planning a stop over in Las Vegas.

Tabarin closed for three weeks for rehearsals of new revue as prepped by the late Pierre Sandrini before his death. Baccara nitery closed for three weeks for redecorating before Xmas while Bernard Hilda orch and Betty Bruce guest next door at Villa d'Este.

Pittsburgh

By Hal Cohen

Joe Skirball, pioneer in pix industry here, in from L. A.

Paul Shannon chalked up 10th anni as announcer at KDKA.

Byron Bentley in town beating the drums for "Summer and Smoke."

Oscar Levant will be soloist with Pittsburgh Symphony at special concert Jan. 10.

Pittsburgh Baseball Club tosses annual party for newspaper and radio gang Dec. 1.

Bill Eythe came home to visit his family for a few days before taking off for Coast.

Lorella Val-Mery around ahead of Ballet Theatre's one-nighter at Syria Mosque Nov. 28.

Russell Swann and Maureen Cannon headlining new show at William Penn Terrace Room.

Zorita into Copa for week on heels of her picture, "I Married a Savage," playing nearby Barry.

Baron and Bernay went direct to Hotel Roosevelt in New Orleans for month following Nixon Cafe date.

Illness forced Maestro Dom Trimarkie out of Fiesta Room and Johnny Colts playing accordion for him.

Saul Gottlieb, Metro boss, and Irving Jacobs, one of his salesmen, back from prize-winning trip to Europe.

Washington

By Florence S. Lowe

Nelson Eddy did such biz with an almost all femme audience in a Constitution Hall concert last week.

Tallulah Bankhead recipient of autographed reproduction of President Truman's most recent portrait.

Charley Starrett highlighted Kiwanis moppet show in celebration of National Kids Day last Saturday (19).

Charles Edward, WMAL (ABC) commentator, current narrator of Thanksgiving musical program at Loew's Capitol.

NBC's "Harvest of Stars" originated from stage of Constitution Hall last Sunday (20) with no admission charged.

London

Maurice Ostrer to South Africa for the winter months on doctor's orders.

Eric Portman, now filming in "The Poison Road" for Associated British Picture Corp., is skedded to do new play, titled "His Excellency," sometime in April.

Herbert Wilcox's picture, "Odette G. C.," due for filming in Italy, won't start shooting till Nov. 28. Cast will be topped by Anna Neagle, Trevor Howard, Marius Goring and Peter Ustinov.

Revival of "Me and My Girl," cockney musical, replacing short-lived "Top Secret" at Winter Garden, Dec. 12. Lupino Lane repeating his performance in show that had phenomenal run at the Victoria Palace.

After turning down script, David Farrar has changed his mind and will now star in George Brown's pic, "No Work for the Undertaker," based on Marjorie Allingham's book of that name. Pic will be made for Rank.

Gallery Firstnighters Club gave a jubilee dinner to Phyllis and Zena Dare, who made their first stage appearance in 1899. Sisters are now playing together for the first time in Ivor Novello's "King's Rhapsody" at the Palace.

Cecil Landeau presenting a children's revue, "Christmas Party," matinees at the Cambridge theatre, where his twice-nightly revue "Sauce Tartare" will remain. New show is on the grand scale and opens Dec. 20 for the holiday season.

Tokyo

By Russell Splane

Floyd Henry, Par's Far Eastern rep, in Tokyo to look over pic situation.

Japan Victor Co. planning one-third personnel cut to meet increased costs.

Thirty applications filed for permission to do private broadcasting in Japan, although bill legalizing commercial radio is still awaiting passage.

Jap Parliament debating reduction of theatre admission tax from 150% to about 70%. Slash was recommended by recent American tax mission headed by Columbia U.'s Dr. Carl S. Shoup.

"Mama's Bank Account," Kathryn Forbes novel on which "I Remember Mama" was based, has been read in its entirely in Japanese over Broadcasting Corp. of Japan net. Book is first American title to be aired this way since the war.

Fujiwara Opera Institute, hailed as first of its kind in world, launched with ground-breaking in Tokyo. Headed by Yoshie Fujiwara, Japan's leading tenor, institute will have music library, museum, auditorium and other study facilities.

Rio de Janeiro

By Mario Lopes

Rio's Copacabana district is opening its fifth legit "pocket theatre," the Follies, with Mesquitinha and his company.

R. Victor Sturdivant, who brought "Holiday on Ice" to Brazil, is buying the Boxing Center here, which after remodeling will have 80,000 seats.

Mello Franco, Rio censor, suspended actors Oscarito and Derry Gonsalves for eight days, charging immoral doubletalk and adlibs during vauder "Quero Ver Isso de Perto."

State of Sao Paulo, eager to get the lead in pix industry, authorized Santos custom house inspector to ban all taxes and duties on imported motion pix equipment, including raw stock material, for the next five years.

Rome

By Helen McGill Tubbs

Salvador Dali vacationing in Italy.

Bob Schess, film distributor, in Rome.

Lou Schreiber of 20th-Fox here on business.

Max Greene of Eagle Lion London branch, vacationing here.

Arthur Krim flew to Venice from London for a few days vacation.

The Henry Hennigses leaving for Hollywood and will return in February.

Lea Padovani left for Venice to make "Veneria, Rex dell'Angelo," an all-Italian film.

Vernon Jarrett of Mole Richardson Co., off to Isernia to an Italian motion picture set.

Eleanor Packard, writer for the N. Y. Daily News, is in the Anglo-American Hospital.

Actor William Tubbs in Venice to play a part in the British film, "The Eagle and the Lamb."

Orson Welles in Rome for the weekend, before going off to Perugia on location for "Othello."

Vittorio De Sica, Italian director-actor, returned to Rome from Brussels where he received the San Michele award for the film "Ladri de Biciclette" ("Bicycle Thieves").

Mexico City

By D. L. Grahame

Walter Rademan, a radio pioneer in Mexico, is the new general manager of local station XEX (500,000 watts). He succeeds Antonio Manuel Amor Rios, who died recently.

Agustin Garcia Lopez, secretary of communications and public works, has ordered banned from all air programs "anything vulgar, absurd, cheap, disparaging and seditious."

Columbia is to distribute "La Dama del Velo" ("The Veiled Lady"), starring Libertad Lamarque, Argentinian actress, that Rudolph Loewenthal, European producer, made here.

Increasing importance of tourism to Mexico inspired President Miguel Aleman to ask Congress to okay creation of a special government department to attend this trade, which is now supervised by a national commission.

Minneapolis

By Les Rees

Carmen Miranda underlined for Club Carnival.

"Borschcapades" from West coast at Lyceum Dec. 3-4.

Hotel Nicollet Minnesota Terrace has Three Suns plus Hoctor & Byrd.

Ted Mack "Original Amateur Hour" here for one-nighter, filled Auditorium.

Eric Thorson and Paula Drake into Hotel Radisson Flame Room with Jerry Glidden orch.

Although engagement isn't scheduled until January, Lyceum already getting requests for "Mister Roberts" reservations.

Cedric Adams, local radio personality, authoring series of articles on famous personalities he knows, with Bob Hope and Arthur Godfrey first and second subjects.

Copenhagen

By Victor Skaarup

"Johnny Belinda" (WB) a big hit at Alexandra.

At Nygade Teatret "Charley's Aunt" just passed its 500th performance.

Radio singer Peter Sorenson and bandleader Harry Jensen have become music publishers.

"Oklahoma!" still going strong at Norrebro. Will be replaced by "Show Boat" around Xmas.

British tune "Cruising Down the River" was a flop here when published in 1947 but became the most played tune this autumn.

"The Third Man" (BL) a real hit at the Palladium. "The Loves of Carmen" (Col) only lasted a few days at the World Cinema.

Pre-war pix more popular here than the newer products. "Wuthering Heights," "The Cat and the Canary" and "Hurricane" all are among the big hits of the year.

India

By N. V. Eswar

Emanuel Silverstone, 20th-Fox asst. foreign manager, in Bombay on tour of India.

Neville Barbour of the BBC London is expected in Madras last week of November.

The Madras government revised its earlier decision concerning "Loves of Carmen" (Col) and has lifted its ban imposed some months back.

In order to bring about uniformity all over the country, the central government has asked Madras to impose a footage restriction on films produced in the south at a maximum of 11,500 feet.

Rai Saheb Chuni Lall, president of the Indian Motion Picture Society, announced plans for formation of an all-India Federation of the motion picture associations operating in the different provinces.

Cleveland

By Glenn C. Pullen

William McKinley Randall commuting by plane almost daily for new job as WERE disk jockey.

Newspapermen's Page 1 Ball topped by George Jessel, Joey Adams and Dorothy Hart, netted nearly $6,500 for local Press Club.

Pete Essick and J. S. Jossey, heads of Modern Theatres, Inc., opening their 1,600-capacity Berea theatre this week in nearby Berea, O.

Flora Duane plans to give her "Grandfather Follies" now at Borsellino's Club new tag of "Look and Live," adopting it from Cleveland's police traffic slogan.

Hollywood

Andy Devine to San Francisco for four charity shows.

Alan Ladd to San Francisco for veteran hospital appearances.

Henry Ginsberg hosted Senator Hubert Humphrey of Minnesota.

Jack Benny in Cedars of Lebanon for annual routine checkup.

Jeffrey Bernard hospitalized for two weeks with high blood pressure.

Robert Rossen to Mexico City seeking locations for "Brave Bulls."

William Auten in from Paris to round up film talent for overseas pictures.

George Seaton checked in at 20th-Fox after seven months in Germany.

Irving Mills recovering at St. John's hospital from gallstones operation.

Marge and Gower Champion to perform at a benefit for the Spastic Children's League.

George Cukor returned from an eastern tour, scouting talent for "A Life of Her Own."

Dore Schary returned to his Metro desk after two weeks in Washington and N. Y.

Vincent Price planed to Lima as guest of Peruvian government at its national art exhibit.

J. P. MacGowan resigned after 12 years as executive secretary of Screen Directors Guild.

Joan Crawford laid up with heat prostration after working in Palm Springs on "The Victim."

Robert Ryan laid up with virus infection while RKO is shooting "Blind Spot" around him.

Edward L. Hyman in from N. Y. for huddles with Paramount studio toppers on theatre operations.

Bill Boyd returned from N. Y. to huddle with Paramount about making a picture with Bing Crosby.

S. N. Behrman in from N. Y. to huddle with Gertrude Lawrence about his forthcoming Broadway play, "Jane."

Patricia Neal and Ronald Reagan to be honor guests at next luncheon of Hollywood Foreign Correspondents Assn.

Stanley Kramer will be chief speaker at third annual Panhandle Dinner to be tossed by Screen Publicists Guild at Hollywood Athletic Club.

Elaine Townsend in from Havana to huddle with Wolfgang Reinhardt about a film based on her career as chief of Cuban gambling syndicate.

Miami Beach

By Lary Solloway

Jack E. Leonard will top new Kitty Davis show Thanksgiving eve.

Metro's Sam Marx in town on way to Havana to pick location on new pic "Visa."

Ha Ha club reopens for season on Nov. 25 with Jackie Maye heading the impersonators.

Add Ritz brothers to lineup of toppers skedded for appearance at Beachcomber this season.

Penny Edwards and Ken Barry head up new show opening at Clover Club Wednesday (23).

Dean Murphy back in town. He's due for date at Brook club if swankery reopens, as is Hildegarde.

Bill Jordan's Bar of Music reopened for 13th season with Jordan and piano partner David Elliot, Arne Sultan, Al Robinson and Alkali Ike and Betty Barclay comprising show.

New club in Pompano, north of Miami, due to open soon with Dick Guest hosting and Tommy Lyman entertaining. The casino operation will change acts every three weeks. Cross and Dunn being dickered for.

Philadelphia

By Jerry Gaghan

The Glass Door, hitherto a restaurant, switched to talent policy with Dottie Blaine heading opening bill.

Ramon and Lucinda, Latin dance duo, after 22 weeks at the CR Club, left for Pan American Club, Puerto Rico.

Thieves broke into apartment of Don Casanova, singer at CR Club, and got $200 in cash and $1,200 in clothes and jewelry.

Bob Ridley, vocalist at the Hird Circuit's Troc theatre, leaving for a 16-week run of the Golden Slipper, town's only Jewish nitery.

Horace Heidt's "Talent Show" is booked into the Academy of Music for Dec. 9. He's arranged with WCAU to hold auditions in station's studios.

Fred Finklehoffe, in town with wife Ella Logan, caught comic Mickey Shaughnessy's act at Palumbo's and liked it so much he asked him to seek film test. Shaughnessy and Frank Palumbo are planing out to Coast next weekend.

OBITUARIES

ASHLEY MILLER

Ashley Miller, 82, exec secretary of the Stage Relief Fund, died in New York, Nov. 19. Miller was named head of the relief organization in 1933 when it was founded by a group of actors, producers and playwrights.

Previously, he had been director of the Heckscher Players, a children's theatre operated by the Heckscher Foundation. He began his stage career as a Shakespearian actor, and appeared in several films in the early days of the motion picture industry.

His wife, the former Ethel Browning, an actress, survives as does a son.

SAM FERTIG

Sam Fertig, 28, an actor recently in the touring company of "Goodbye, My Fancy," died of Parkinson's disease Nov. 16 in Kingsbridge Veterans' Hospital, Bronx, N. Y. He had appeared on Broadway in "Toplitzky of Notre Dame" and on the subway circuit in "Strange Bedfellows," besides being active in radio and television. He was with the Maurice Evans unit of Army Special Services in Honolulu during the war.

Mother and stepfather survive.

HELEN P. JACKSON

Helen Potter Jackson, 82, retired stock actress, died Nov. 15 at the Edwin Forrest Home, Philadelphia. She was a member of the Juvenile Opera Co., Philly, and played in many stock companies.

A son and a brother survive.

L. J. MASON

L. J. Mason, died recently in Albuquerque, N. M., where he had gone for the treatment of asthma. He was formerly associated with the Interstate Circuit at McAllen, Tex.

MELVILLE S. FORRESTER

Melville S. Forrester, 64, pioneer film director, died Nov. 17 in Hollywood after a long illness.

In the silent film era, Forrester directed comedies starring Fatty Arbuckle and Pat Rooney.

ALICE LLOYD

Alice Lloyd, 78, retired singing comedienne, who had won fame in the Continental music halls and in the U. S., died at her home in Banstead, England, Nov. 17.

Details in Vaudeville section.

GEORGE BARNES

George Barnes, 59, legit actor, died Nov. 18 in Hollywood following an operation for cancer. His career was confined chiefly to western stock companies.

George Fritzel, 71, died Nov. 16 in Crystal Lake, Ill. He was a former Chi cafe operator and brother of Mike Fritzel, co-owner of the Chez Paree. Besides his brother, he is also survived by wife and three daughters.

Wilfred M. Lawson, 54, projectionist associated with Fox West Coast for 19 years and more recently with the Pickwood circuit, died Nov. 17 in Culver City, following a heart attack.

Regina Badet, 73, in Bordeaux. From 1905 to 1920 she was one of France's foremost dancers and legit actresses.

Father, 87, of William Heineman, Eagle Lion's distribution veepee, died in Pelham Manor, N. Y., Nov. 17.

Al Millico, husband of Shirley Sherman Pittsburgh nitery dancer, died in that city on Nov. 13.

Nathan Goodman, 56, film technician at Paramount for many years, died Nov. 17 in Hollywood.

Mrs. Kate Alice Merrell Wells, 35, contralto, died Chicago, Nov. 14.

In Beloved Memory

LORENZ HART

November 22, 1943

TEDDY HART

FLORENCE MIDGLEY

Florence Midgley, 59, former legit and silent film actress, died in Hollywood, Nov. 16. Miss Midgley appeared on Broadway in musical comedies of John Cort, Henry W. Savage and the Shuberts. Among her early shows were "So Long Letty" and "Sari."

She left for the Coast in 1918 to appear in silent pix and was featured in "Sadie Thompson" with Gloria Swanson. Surviving is her son Richard Midgley, legit actor.

ELIZABETH B. GINTY

Elizabeth Beall Ginty, 86, who was the late David Belasco's secretary, died in New York, Nov. 15.

Miss Ginty had been under treatment for a heart ailment. Her illness had stopped her working on a play about the Pilgrim Fathers. Another, about Queen Elizabeth, is in the hands of a producer. One of her plays, "Missouri Legend," with Jesse James as the central character, was produced with fair success in 1938.

IN MEMORIAM

Charles and Ann Stern

MARK

MRS. PERCIVAL VIVIAN

Mrs. Irene E. Vivian, 59, former actress with the Ben Greet Players, died in New York, Nov. 19. She was the wife of Percival Vivian, actor.

Besides her husband, she leaves three sons, David, now on tour with "The Man Who Came to Dinner," and Theodore B. and Capt. Lawrence Vivian, attached to the Air Force in Washington.

LEM WARD

BARRY EAVENSON

Harry Abramson, 63, of Philadelphia, was killed Nov. 16 in that city when struck by a train at suburban Yeadon station. Abramson, who acted under the name of Harry Eavenson, formerly worked with Abbott & Costello and in burlesque productions on the Hirst Circuit. His last appearance was at the Troc theatre, Philly.

E. WILLARD BLACKMORE

E. Willard Blackmore, 79, former legit actor, died in his East St. Louis home Nov. 20. He appeared in Shakespearian plays on Broadway and aided Thomas A. Edison in making the first talking film.

He retired about 30 years ago.

B'way Prods.

Continued from page 1

way possibilities of their shows. There's so little chance of obtaining important money from Hollywood that it is no longer worth giving up on that account a play or musical that otherwise looks hot.

6 Shows With Pix Liens

Of the six shows current or coming that have prior liens on film rights, three are Paramount picture properties, two are stories to which Sir Alexander Korda has already sewed up camera privileges and one is a Samuel Goldwyn holding. Par has agreed to let screen rights to its entire trio be resold, but in each case has retained first rights to buy them up (sel), and will get a sizeable portion of the proceeds if it lets the rights go to another studio.

"Guys and Dolls," which Ernest H. Martin and Cy Feuer are currently preparing for Broadway, is based on three Damon Runyon stories, one of which, "The Idyl of Sara Brown," is owned by Paramount. Deal with the studio has not been fully worked out as yet, but aside from first refusal rights it is expected to get about 20% of the screen income. If it buys the rights itself, it will get a discount of 20% on whatever the participating figure agreed on amounts to.

"Proof of Happiness," which the Theatre Guild and Anthony B. Farrell are putting together with Nanette Fabray and Georges Guetary starred, has its screen rights completely tied up by Par. Company bought them following the original presentation of the Lawrence Langner-Armina Marshall play on Broadway and made a film in 1934. It has now agreed to toss these rights back in the pot for a 33⅓% interest in their resale value and first refusal.

Par's 'Blondes' Stake

Third Par holding is "Gentleman Prefer Blondes," which it acquired from the book and previous play by Anita Loos. Par will get first refusal and a 16⅔% hold on resale of screen rights to the current Herman Levin-Oliver Smith version.

All of the Par deals, incidentally, are based on the pattern set by 20th-Fox when it released its hold to Rodgers & Hammerstein on "Liliom." That provided their base for "Carousel," on which screen rights have not yet been sold.

Goldwyn's clamp is on "Regina," Marc Blitzstein's musical version of Lillian Hellman's "The Little Foxes." Acquiring the rights after the latter was produced on Broadway, Goldwyn picturized the play in 1941. He has refused to release the rights to legit producer (Brett) Crawford so there's no possibility of a picture sale.

Korda's Paton Novel

Korda similarly holds the rights to the current musical hit, "Lost in the Stars," since he owns the Alan Paton novel, "Cry the Beloved Country," on which the legitet is based. Korda refused to make a deal to relinquish screen rights and the resultant pique contributed to the decision of the producers, the Playwrights Company, to change the title.

Korda also owns Graham Greene's "Heart of the Matter." He won't give up the rights, but has agreed with Rodgers & Hammerstein, who will produce the play, to hold up the picture release until the fall of 1950, unless the legitet closes before then. R&H are now casting the play.

As a matter of practical fact, Korda will probably have neither "Beloved Country" nor "Heart" ready for U. S. release before 1951. Both will be produced by his brother, Zoltan Korda, with "Country" going before the cameras in S. Africa in January or February and "Heart" starting lensing in England next summer.

MARRIAGES

Barbara Balensweig to Max Wilk, New York, Oct. 28, but not announced until last week. He's a playwright and son of Jake Wilk, eastern story editor at Warner Bros.

Blanch Ames to Jim Davis, Mexicali, Nov. 12. Bride is a model, he's a film actor.

Haroldine Overstreet to James Perry Marvin, Los Angeles, Nov. 11. Bride is with the Society of Motion Pitcure Arts and Sciences.

Barbara Lee Owens to Lloyd Stamy, Pittsburgh, Nov. 19. Bride is a radio singer.

BIRTHS

Mr. and Mrs. Chester Schaeffer, son, Santa Monica, Nov. 15. Father is a film editor.

Mr. and Mrs. William Maginetti, daughter, Hollywood, Nov. 12. Father is an executive of Lippert Productions.

Mr. and Mrs. Joe Migliozzi, daughter, Pittsburgh, Nov. 12. Father's a manager for the Harris circuit there.

Mr. and Mrs. Stan Woods, daughter, Pittsburgh, Nov. 15. Father's a bandleader.

Mr. and Mrs. Harold Melonker, son, Santa Monica, Nov. 14. Father is public relations director at RKO.

Mr. and Mrs. John Vizzard, son, Los Angeles, Nov. 15. Father is a member of the Brown Office staff.

Mr. and Mrs. Pat Hayes, daughter, Seattle, Nov. 14. Father is a sportscaster at KIRO there.

Mr. and Mrs. Robert Mills, son, Jamaica, L. I., Nov. 20. Father is a son of Irving Mills and sales exec with Mills Music.

Mr. and Mrs. Bill Leahy, son, Manchester, N. H., Nov. 17. Father is account exec and promotion manager with WFEA, CBS Manchester outlet.

Mr. and Mrs. Frank Sanders, twin daughters, Fargo, N. D., recently. Father is news editor of KFGO in that city.

Mr. and Mrs. Paul Hancock, daughter, New York, Nov. 22. Father is with NBC's stations relations department, mother, Evelyn Wyckoff, was in the original Broadway production of "Oklahoma."

Mr. and Mrs. Charles Cohen, son, New York, Nov. 21. Father is an exec in Universal's advertising dept.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WNGM, CBS-TV, Paramount News Sportscaster)

THANKSGIVING DAY

COLLEGE

* Games	Selection	Points
Penn-Cornell	**Cornell**	7
Cornell has greater team speed.		
Brown-Colgate	**Brown**	20
Brown winding up an 8-1 season.		
Maryland-West Virginia	**Maryland**	13
Terrapins have greater power.		
Missouri-Kansas State	**Missouri**	20
Kansas State out of its class.		
Texas-Texas A&M	**Texas**	7
Records mean nothing in this one.		

PROFESSIONAL

National League

Detroit Lions-Chicago Bears	**Bears**	10
Bears battling to maintain outside chance for crown.		

ALL-AMERICA CONFERENCE

Los Angeles-N.Y. Yankees	**Los Angeles**	7
Browns' defeat plus long trip, short rest rough on Yanks.		
Chicago Hornets-Cleveland Browns	**Browns**	14
Browns playing like champions again.		

SATURDAY, NOVEMBER 26

COLLEGE

EAST

* Games	Selection	Points
Army-Navy (Phila.)	**Army**	14
Kaydets have proved they're a better football team.		
Boston College-Holy Cross	**Boston College**	7
Holy Cross has had dismal season.		
NYU-Fordham	**Fordham**	14
Ram mad after three successive losses.		

SOUTH

Baylor-Rice	**Rice**	6
Rice Owls clinch southwest championship.		
Auburn-Clemson	**Auburn**	13
A year ago Clemson was undefeated, untied.		
Florida-Alabama	**Alabama**	7
Watch out for Florida's Hunsinger.		
Georgia Tech-Georgia	**Georgia**	7
Traditional game. Bulldogs heavier.		
La. State-Tulane	**Tulane**	13
Green Wave rolling again.		
Mississippi-Mississippi State	**Mississippi**	13
Both clubs sub-par this season.		
No. Carolina State-William & Mary	**William & Mary**	6
A toss-up.		
No. Carolina-Virginia	**No. Carolina**	13
Charlie Justice finishes in blaze of glory.		
South Carolina-Wake Forest	**Wake Forest**	13
Deacons should have had a better season.		
SMU-TCU	**SMU**	7
Another tough game. Mustangs more versatile.		
Tennessee-Vanderbilt	**Tennessee**	14
Vanderbilt a big disappointment.		
Arizona-Kansas	**Kansas**	14
Kansas too big and strong.		
Oklahoma-Oklahoma A&M	**Oklahoma**	14
Sooners one of nation's top three.		

MIDWEST

Notre Dame-USC	**Notre Dame**	21
Irish keep right on for number 37.		

PROFESSIONAL

NATIONAL LEAGUE

N.Y. Giants-Washington	**Giants**	14
Steve Owen always makes it tough for Sammy Baugh.		
Los Angeles Rams-N.Y. Bulldogs	**Rams**	21
Bulldogs just playing out the schedule.		
Philadelphia-Pittsburgh	**Pittsburgh**	7
Upset? Steelers' line can hold Eagles runners.		
Chicago Cardinals-Green Bay	**Cardinals**	21
Cardinals playing like champs, but too late for this year.		

ALL-AMERICA CONFERENCE

Baltimore-Buffalo	**Buffalo**	14
Bills winding up season in good style.		
San Francisco-N.Y. Yankees	**San Francisco**	10
Browns, Dons and 49ers in one week too much for New York.		

SEASON'S RECORD

Won 273, Lost 101, Ties 18, Pct. .730

* Home teams listed first.

† Points are selector's prediction, not the gambling odds.

College games are held Saturday unless otherwise stated, pro games on Sunday unless otherwise stated.

'Columbus' Into 3d Circuit

Continued from page 1

top half of the long end of the week. Because it follows closely after a similar operation by United Artists which booked "Black Magic" and "The Great Dan Patch" into 60 houses of the Skouras, Century, Randforce, Brandt and Joelson circuits further backing to creation of a "third circuit" is seen. While UA dickered with circuits that follow RKO, U is negotiating with the group which takes the Loew's split.

Some 40 Skouras houses have already booked "Columbus" and A & C U is stringing together some 60 theatres in all. Package opens today (Wed.) at 20 houses, with balance of bookings set for the following Wednesday. Runs vary from four days to one week. Two Skouras houses kicked off this U coupled a day in advance, i.e., yesterday (Tues.).

With both the Century and Brandt circuits threatening to hit anti-trust actions and one now pending against RKO brought by George Skouras the Cohen action brings the N. Y. legal situation to a boil. Filing in behalf of his New Amsterdam theatre, located on 42d street, Cohen challenges the right of RKO and Loew's to take celluloid off Broadway immediately following a first run.

Max Cohen's Gripe

Suit demands that the majors negotiate in good faith with the plaintiff after the Broadway run on a theatre-to-theatre basis, regardless of the pattern previously existing. It claims that illegal restraints and conspiracies have made it impossible for the New Amsterdam to dicker for product freely and has confined it to the alleged pattern. Complaint aims for sweeping injunctions which would completely upset the current siphoning of films through affiliates.

Similarly to LA, U's execs do not believe the pix will gross as much as they would on the top half of an affiliate booking. However, company is confident that the package will turn in healthier revenues than if booked with an affiliate on anything less than the top half long end.

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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DISK BIZ TRIPS TIN PAN ALLEY

Sale of TV Sets Hits New High; Orders Seen Up 400% Over 1948

Television set sales during the last two months have soared to a new alltime high, with one manufacturer asserting that consumer demand throughout the country is up 400% over the same time last year. Public scramble for sets in advance of the usual Christmas rush has cleared shelves of many retailers and few if any of the major manufacturers believe they will be able to turn out enough receivers to meet the demand.

Set producers, for the most part, are unable to furnish any concrete reasons for the unprecedented demand. While televised sports events still figure largely in luring the public to buy sets, they point out that there have been no top events of national interest since the World Series. College football games, of course, have been scanned in most sections of the country but manufacturers believe these are mainly of local interest and not of sufficient importance to be responsible for the boom in sales.

DuMont receiver sales chief, Ernest A. Marx, who complained of impending ulcers through his efforts to allocate sets equitably among the company's franchise distributors, ascribed the public demand to some psychological factor. "There is now a realization throughout the country," he said, "that television is an integral part of the American home. A year ago, any city with a single station was a very poor market for sets. Now the same cities, with the same poor programs, are going wild in their demands for receivers. Even

(Continued on page 55)

TV's 'By Billy Rose'

Theatre owner-producer-columnist-restaurateur Billy Rose is preparing to enter the video field. Through arrangement with Mark Goodson and Bill Todman, packagers of giveaways, Rose will produce a series of hour-long TV shows titled "By Billy Rose."

Four short stories will be dramatized on each broadcast, along the lines of the J. Arthur Rank film, "Quartet," which presents four tales by Somerset Maugham.

32 U.S. Symphs Hit $10,000,000 Note

Kansas City, Nov. 29.

Longhair is on the upbeat, and more leisure time for the average man is the cause of it all, according to Arthur Judson, manager of the New York Philharmonic Symphony and longhair artists agent. Judson was in K. C. last week attending the third subscription concert of the Kansas City Philharmonic and other musical events. It's part of a swing which the impresario is making to longhair cities.

Only a few years back, he said, there were only eight or nine major orchestras, with a total budget of $1,500,000. Today there are 32 major orchs with budgets totalling almost $10,000,000. About a third of this is raised by subscription campaigns and similar methods.

There are another 27 orchestras that spend from $40,000 to $100,000 annually, Judson said. And another 400 orchestras that play as

(Continued on page 47)

Catholics Decry Lack Of TV Policing After Burn At 'Broadway' Scanties

Baltimore, Nov. 29.

A furore has developed in Catholic circles in Baltimore and Washington archdioceses since the Catholic Review, after a regional conference of the Catholic Press Assn. in New York, raised an editorial rumpus about the failure of anybody to police television.

Beefs were made specifically against Esso for showing night club femmes in scant attire in the "Tonight on Broadway" series. Spontaneous letters, it's claimed, had been written by viewers about the incidents, and remained unanswered for weeks, finally to be acknowledged by R. M. Gray of Esso's New York office of marketing. Gray explained that it was Esso's aim to represent all of Broadway, not just the legit stage. Catholic church tirade was not directed at the industry.

The Review explained its beef by saying it wanted to preserve TV on the same clean plane as radio, lest federal bureaus lean over backward in tightening controls.

CAPITALIZES ON DAD'S (DICK WHITING) TUNES

Hollywood, Nov. 29.

Margaret Whiting is in a unique position regarding the tunes written by her father, the late Richard A. Whiting, a top-rated member of the American Society of Composers, Authors and Publishers. Singer's family is now in possession of the rights to her dad's works, plus a good many that he had in the proverbial trunk and which never were published. And they're all available to her for her Capitol recordings.

Several weeks ago, Capitol released a tune by her father titled "Sorry," for which only the music had been written. She had a lyric fitted to the tune, recorded it for Capitol and helped get artists on other labels to do the tune (Henry Spitzer firm publishes). This week Cap released Miss Whiting's duet with Bob Hope on another of her dad's songs, "Ain't We Got Fun." Sometime ago she had recorded his "My Ideal."

MUSICAL CASE OF TAIL WAGGING DOG

By BERNIE WOODS

Music publishers have apparently lost control of their own industry, partly due to their own shortcomings and partly due to a set of circumstances never before experienced in the business. As a result, the music field, which includes the allied pop recording industry, is currently in the most chaotic condition it has ever been in. And it's getting worse all the time because no one seems to have any answers to halt the frantic milling in search of a hit.

One of the basic causes of the situation is held to be the disk jockey, who consumes songs at a rate difficult for the suppliers to keep abreast of, and who kills off hits before their full potentialities are realized. In addition, the disk jockey floods the air hour after hour with music, and is claimed to be overfeeding the public to the point where it takes something really unusual to earn attention. It has become almost impossible to force what old-line publishers call "quality" tunes through a planned exploitation and promotion campaign in support of a recording.

Competition among major disk

(Continued on page 40)

300G Advance On Murrow's Sequel

With the release this week of volume II of the Edward R. Murrow-narrated "I Can Hear It Now," CBS and its Columbia Records subsidiary have achieved an advance sale paralleling those racked up for smash Broadway legit attractions. Even before production was completed last week on the album reprising top historical episodes, Columbia had advance orders for 50,000 copies. With an average $6 per copy tab on the simultaneous issuing of LP's and the conventional 12-inch album of records, it represented approximately $300,000 in the till.

The original "I Can Hear" recording released by Columbia last year has already shot past the 200,000 sale mark and is still selling at the rate of 1,000 copies a week, with likelihood that Volume II will spurt sales of the original.

Second album covers the period from 1945 to 1949 in world history. Recording, as with the first, was prepared by Murrow, the Campbell Soup - sponsored CBS commentator, in collaboration with Fred W. Friendly, radio-TV producer-writer.

BLACKSTONE RETIRING

Buffalo, Nov. 29.

Blackstone, the magician, has announced his retirement at the close of the current season's tour.

He confirmed the report in a curtain speech following his opening here.

$20,000,000 Boxoffice Payoff For H'wood Negro-Tolerance Pix

Films' leading b.o. star for 1949 wasn't a personality, but subject matter. And a subject—racial prejudice—that until very recently was tabu. Year-end record reveals that the three Negro tolerance pix which have had appreciable playoff to date will reach a total of almost $8,500,000 in domestic rentals, meaning about $20,000,000 income at the boxoffice.

In addition, each of trio will be its respective releasing company's high grosser for the year. 20th-Fox's "Pinky," with a name cast and the backing of the company's sales organization and its 650 theatres, will turn in the top figure—about $4,250,000. Aside from Columbia's "Jolson Sings Again," that also promises to be the top-grosser from all companies for the year.

United Artists' "Home of the Brave," produced by indie Stanley Kramer, will run second in the domestic sweepstakes among the race prejudice trio. On the basis of about $1,550,000 in the till for the first 3,600 engagements, it is estimated that it will go about $2,250,000 in domestic rentals.

Film Classics' "Lost Boundaries," produced by Louis de Rochemont, is third. It is expected to do something over $1,800,000 domestically, which is considered phenomenal coming from this small and com-

(Continued on page 18)

Fair Bids 75G for Jolie

Toronto, Nov. 29.

Al Jolson can garner $75,000 plus a cut in the profits, for a 14-nightly appearance at Toronto's annual fair next year. Canadian National Exhibition, which runs the perennial shindig, has propositioned the singer, who has reserved his answer so far.

Jolson's act would be limited to 35 minutes each night at the 22,000-seat auditorium, largest on any fairgrounds. He would start off Aug. 28, when the grounds open. Olsen & Johnson were the headliners last year at the fair.

Crix Can't Take It; ANTA Skit Riles 2

Comedy sketch about the New York drama critics, written by Wolcott Gibbs of the New Yorker, may be presented as part of the next "ANTA Album." However, Robert Garland, of the Journal-American, and Robert Coleman, of the Mirror, who are not represented by name, are reported objecting to the project.

Sketch, titled "The Jukes Family Revisited," appeared in the New Yorker about a year ago. It shows a typical Drama Critics' Circle meeting as the producer of a flop show imagines it. Different aisle-sitters are depicted drunk, shouting crap, making passes at a waitress, brawling and bragging about how much they're bribed to write favorable notices.

When, according to practice, the critics were recently asked to suggest scenes and numbers to be included in this year's "Album," Brooks Atkinson, of the Times, suggested the "Jukes" sketch. At first it was proposed to have the various reviewers portray themselves, but it was subsequently decided that professional actors wouldn't hoke it up so much.

Howard Barnes, of the Herald Tribune, and Richard Watts Jr. of the Post, reportedly okayed the idea of being impersonated, as did Louis Kronenberger, of Time mag. Ward Morehouse, of the Sun, also agreed, but quipped that he should be portrayed by Louis Calhern.

Moss Hart will be asked to stage the piece, and Groucho Marx may be sought to impersonate Lee Shubert, who is represented as crashing the meeting, cracking a bull whip and shooting down two of the critics.

Franciscan Friar Mojica, Ex-Pic Star, Sings on Air To Raise Coin for Church

Buenos Aires, Nov. 22.

Father Jose Mojica, onetime Mexican film star and singer, turned in brown robes with the tonsured head of a Franciscan friar, is back in the Buenos Aires he visited some 15 years back, when he was the idol of radio and pix fans.

Mojica has been signed to sing for the Belgrano radio network, and to give a series of public recitals of religious music. All his earnings go to the fund to build a new church for his order in Peru, where he joined the monastic order.

The onetime cinemactor has a big following with the Argentine public, and his return wearing the monastic habit has proved one of the big entertainment sensations of the year. Mojica will also make documentary pix on religious subjects while in Argentina, and is currently trying to line up help from one of the major film studios.

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and HEAR 'What's Going On? Call Judson 6-2946

Costello's 100G Suit vs. Dean Martin Spurs AGVA to Probe Mgt. Pacts

Lou Costello's $100,000 suit against Dean Martin, singing half of the team of Dean Martin and Jerry Lewis, is likely to result in a review of all personal management contracts by the American Guild of Variety Artists. Currently, AGVA has no jurisdiction on personal managers. After Jan. 1, the union is likely to seek an opinion on its ability to govern personal managers from the N. Y. State Dept. of Labor. Even if the Labor Dept. declares that p.m.'s are outside the pale of AGVA, union may move for registration and review of all such contracts, so that acts can be protected and at the same time performers could not sign a contract while another pact was still in effect.

The Dean Martin case is reported to be the capper to what the union regards as abuse in this field. One board member declared that it's not uncommon for personal managers to get 25% of an act's salary without an investment or taking care of booking and agency fees. Thus a performer frequently shells out 40% of his salary in management and booking fees.

Martin, during his career, is known to have signed at least five personal management contracts. In addition to the pact with Costello comic separately and in conjunction with his partner, signed contracts with Angel Lopez, Havana-Madrid N. Y. boniface; band-leader Sammy Watkins, agent Lou Peters, percentier Dick Richards, and now are managed by a corporation in which their agent, Abner J. Greshler, is interested.

Union is consequently going after the p. m. field in order to keep track of such pacts signed by an act, and attempt to regulate the amount of commissions charged and to make certain that the act will get sufficient service and/or financial backing to justify the extra bites.

Until the Martin incident, AGVA took the stance that it didn't believe in personal managers and attempted to dissuade acts from entering such agreements.

Mitchell's Liaison Role On Pickford Air Series

Curtis Mitchell, former national ad-publicity director for Paramount, has been signed as liaison representative with the U. S. Army for the upcoming Mary Pickford radio show. To be titled "Mary Pickford's Theatre of Valor," the show will comprise dramatizations of outstanding feats performed by American soldiers in all wars in which the U. S. has taken part. Show to be produced by Mal Boyd and scripted by Howard Teichmann, is slated as a half-hour once-weekly offering. Starting date and network have not been determined.

Miss Pickford is also finalizing plans for a 15-minute, cross-the-board daytime series, in which she will handle a commentary on women's news and interview guest celebs. She and Boyd returned over the weekend from Washington, where they huddled with Secretary of Defense Louis Johnson and other Government execs to set plans for the "Valor" production.

Harry Hershfield Fete Expected to Raise 100G

Dinner for humorist Harry Hershfield at the Waldorf-Astoria, N. Y., on Saturday (3) is expected to yield the McCosker-Hershfield Cardiac Home $100,000. It's an increase of $25,000 over previous years. Attendance of 1,200 at $50 per plate is expected to provide a total of $36,000. Souvenir book proceeds are expected to bring returns up to $100,000 mark.

It's the 13th annual dinner for the McCosker-Hershfield home, located at Hillburn, N. Y. Fete marks Hershfield's 50th anni in journalism.

New York City appropriates $25,000 annually for the institution, which has 60 beds and a 500 patient annual turnover. Co-sponsor with Hershfield of this home is Alfred J. McCosker, former board chairman of WOR, N. Y.

WILL MAHONEY
Currently
Deer Hunting
The Sportsmen Rod and Gun Club
Milford, Pa.

Radio Scripters Want TWG Out

Eastern council of the Radio Writers Guild is moving to force a decision on jurisdiction for TV scripters. The RWG body Monday (28) night voted to ask the national television committee of the Authors League of America to disband the Television Writers Guild.

Feeling of the RWG is that the ALA's present policy, which is to hold off settlement of TV jurisdiction for the present, should be changed. The union toppers say that jurisdiction should be placed somewhere, although not necessarily with RWG. It points out that on the Coast RWG is signing up live TV scripters while Screen Writers Guild is handling vidpic scripters and in Chi the RWG is taking in both live and film writers. In N. Y. another problem is raised by fact that network staff news writers, covered by RWG pacts, are also doing tele work.

Request to disband TWG is based on the attitude that it isn't a going guild, is "just a social club" and isn't organized on a national basis.

President Truman Sees Daughter Margaret Sell Out at Her D.C. Concert

Washington, Nov. 29.

A sellout at the boxoffice, a generally favorable press reception, a roaring cheer from the galleries, and all the official glitter of which this town is capable, marked the homecoming concert of Margaret Truman on Sunday (27).

Teeing off the six-concert Sunday afternoon series of the National Symphony, Miss Truman's p. a. was such a smash b. o. sensation here that requests from top Government brass for tickets had to go unfulfilled at the 3,844-seat Constitution Hall.

The President and Mrs. Truman were on hand. Seated in the Presidential box was Met star Helen Traubel, who, it was revealed here over the weekend, has been coaching Miss Truman since last February. Singer and her husband, William Bass, were weekend guests at Blair House.

Interesting angle of the Truman b. o. hit was that it has given the entire Sunday series a tremendous lift. Series subscriptions were frantically bought in order to ensure seats at a concert looked upon by many here as a "command performance."

General feeling among local music critics here was favorable.

Saranac Votes Its 'Bests'

Saranac Lake, N. Y., Nov. 29.

Al Jolson topped the list in a recent poll taken among patients of the Variety Clubs-Will Rogers hospital here to select the "world's greatest entertainer." Coming right up behind the singer was Will Rogers, with W. C. Fields snagging third place.

George M. Cohan, Eddie Cantor, Bill Robinson, Sir Harry Lauder, Maurice Chevalier, Elsie Janis and Charles Chaplin followed in that order.

'Taps' for Taps

The emotional impact that resulted with the death of Bill Robinson gripped New York—and the entire nation, for that matter—as have few personalities. Hard-bitten showmen, along with municipal dignitaries, including New York's Mayor William O'Dwyer, returned to Broadway, following their attendance at the Harlem rites, with a mixture of wonderment and awe over the homage paid a fellow-man's passing.

To most of his race "Bojangles" Bill Robinson was a symbol of fellowship among men of all creeds. His death marked the climax of an era. To showfolk, who usually hide their emotions under a crusty cloak, Robinson was the epitome of a tireless trouper who gave of himself freely and unstintingly. As Joe Laurie, Jr. puts it (Page 45), it didn't matter to Robinson what the charity—so long as it was for charity. He played 'em all.

The mourning route from Harlem to Broadway, before interment in Evergreen Cemetery, Brooklyn, "played" to a crowd of 500,000. It was P. 1 news in all the dailies, including nightly bulletins on the tapster's illness right up until he finally hung up his dancing shoes. Press photographs fully attested to the lavish homage paid Robinson from all fields. The RKO Palace on Broadway ran display In Memoriam space in the amusement section, and the theatre's valances openly mourned his death.

Ed Sullivan will narrate a memorial program for Robinson, titled "Bojangles, N. Y.," on Sunday (4) at 4:30 p.m., over WMCA, N. Y. Stanza, to dramatize portions of the tap-dancer's life, will be scripted by Edgar Marvin and produced by Howard Phillips. Recording of Robinson's funeral service will be used on the broadcast.

Home Town's Homage

Richmond, Va., Nov. 29.

Visual evidence of the esteem in which this southern city held its most famous Negro native son are the mourning shrouds hung on the "Bill Robinson traffic lights" which ring a busy intersection in the colored district here. Cloth was hung by the Police Dept. on the day of Robinson's death and were given respectful attention by the hundreds of youngsters who daily pass the spot on their way to nearby school.

When he came here with "The Hot Mikado" in 1935, Robinson insisted upon a low-scale admission so that his less opulent friends could afford to see him. When he returned a few years later with another show, 1,000 people turned out to meet him at the train. Robinson's last visit to Richmond was on Oct. 21, when he emceed the Old Dominion football classic in City Stadium. Already ailing, he had regretfully refused any other personal appearances, and had not even met newspaper reporters as was his wont.

At the Stadium he appeared briefly, received the roars of his home-town crowd and said, "My speech will be very short. The number for tonight is 743."

U. S. Acts Corner Paris Bistro Belt; Coin Rolls In, But Tourists Wary

By CYNDA GLENN

Paris, Nov. 25.

It has been an unusual Paris autumn. Many tourists are still here and the hotels are pretty well crowded. A stroll down the Champs-Elysees is really a treat, that is if you can avoid being hit by some taxi driver. They pay absolutely no attention to traffic rules. You see every nationality in the world, tall, thin American mannequins running to work as the mid-season collections are out, many Danes and Swedes this year, swarthy Arabs, and the pink Englishman trying to make his pound go a little further, which is pretty difficult right now with prices sky high in the better class hotels and restaurants.

The Parisian looks pretty well fed, which hasn't been the case in the last three years, unless of course you could afford what they call the 'marche noir' (b.m.). Coupons are out, except for coffee and rice. The ordinary working man's only hope is to live a little but like he did before the war. His big fear is that it will start all over again and very soon.

Dollars and currency from all countries really rolled into France this year, but lack of good and reasonable accommodations brought a kick from most, and unless they do something, 1950 will see Italy getting the big rush France got this year.

The theatres are doing capacity business with "Nina," at the Bouffe Parisien, starring Elvira Popesco heading the list. "Chere" by Colette, is a close second. Few quite understand why Jean Cocteau did what he thought was necessary for the French to understand "A Streetcar Named Desire." The original meaning seems completely lost and the notices were on the n.s.g. side. However, Arletty, the star, has a following and the public seems to go for it.

American Acts All Over

American acts seem to be in every club, and the Peters Sisters who parley-vous like mad now are knocking them dead at the A.B.C. theatre with their imitation of Maurice Chevalier.

Betty Bruce came to headline at the Bizerara, a new club which opened a few blocks down from the Lido on the Champs Elysees. This is a place where Bernard Hilda and Jane Morgan have taken over but even with their following

(Continued on page 22)

NAG Gets $11,000 Via Tribute to Robinson

The Negro Actors Guild benefit at the Imperial theatre, N. Y., Sunday (27) got a healthy turnout of talent as a tribute to the late Bill Robinson, who was honorary president of the organization. The Negro dancer was eulogized in a brief speech by NAG president Noble Sissle, and actor Leigh Whipper, group's veepee, at the start of the affair recited a brief prayer for the dancer and audience responded with a minute of silence.

The benefit grossed $11,000, including receipts from the souvenir program. Ducats sold at a $25 top.

Among those who appeared at the benefit were Frank Sinatra, Conrad Nagel, Phil Regan, Sarah Vaughan, Red Buttons, Joey Adams, Tony Canzoneri, Mark Plant, Alan Dale, Henny Youngman, Fannie Hurst, Tony Martin, Buck and Bubbles, Brooklyn pitcher Don Newcombe, Arthur Treacher, Hot Shots, Ethel Waters and Dinah Costello. Alberta Pryme was chairman of the entertainment committee.

'LOST BOUNDARIES' RENEWED BY HOSPITAL

Keene, N. H., Nov. 29.

Once more, Dr. Albert C. Johnston is under contract as a member of the Elliot community hospital staff here. For a time he felt they meant to replace him as the result of his disclosure that he and his family were of Negro ancestry, as shown in the film, "Lost Boundaries," which was based on his real-life story.

Several months ago Dr. Johnston, who came here in 1940 on an annual renewal contract basis, broke off his written agreement with hospital officials by mutual consent, continuing to work on a verbal pact. He had also established a private practice at his home here after hearing reports two years ago, when his family's sensational story was revealed, that he was to be replaced on the hospital staff.

Under his new contract, the key real-life character of "Lost Boundaries" will carry on as he originally did, as the hospital's radiologist. The board of trustees' decision was unanimous.

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GOVT.'S 'HANDS OFF' ON RENTALS

Depinet Details Scope of RKO's Pix Schedule; Hypo to His Distrib Org

RKO prexy Ned E. Depinet took positive steps this week to counteract reports of faltering production at the studio and a severe breakdown of morale in the distribution organization. He issued, in a surprise move, a release schedule for 1950 that created considerable encouragement in the trade by its strength and scope.

Stated revealed that of the 28 "A's" to be released during the 12 months, 18 are already in the can. Four others are currently in production and five more are ready to start. Of the 28 top-budgeters, 18 are coming from indies. Latter provide the cream of the product and make RKO outstanding distrib of independently-made films.

Depinet has had a difficult time maintaining the prestige and status of RKO ever since Howard Hughes acquired operating control of the company 18 months ago. Hughes has kept his own counsel as to RKO's plans and directions. Resultant haziness, plus apparently sporadic and minor production on the lot, has given rise to disparaging reports within and without the organization.

Morale and prestige was still further hit during the past couple weeks by the third quarter financial report showing continuing losses and an economy axe-swinging that chopped away many yet members of the distribution organization. The strength and length of the releasing schedule as a result came as doubly surprising and encouraging.

Hughes apparently has been consciously taking his beating on a

(Continued on page 18)

Rathvon Avers His New Formula Will Revive Bank Interest in Prod.

New approach to indie production which is aimed at a general revival of bank interest in film making activities is being readied by N. Peter Rathvon, former RKO prez who heads Motion Picture Capital Corp. Rathvon, who is currently in New York to talk with banking toppers, told VARIETY: "I think I have the key to the entire situation, but I don't want to talk about it just yet.

"I've worked out a general scheme and I'm putting it into effect right now," indie bankroller said. "The general effect would be to bring back the banks on a basis which would give them greater protection than they ever had before." Rathvon is using the plan to raise coin on four pix from two banks which heretofore have not been active in the film biz.

"The banks pulled out because the wrong formula was used," he added. "It was a formula which was neither sound for the banks nor for the borrowers. There are ways of getting banks interested again, but we must be prepared to

(Continued on page 18)

SELZNICK MAY DISTRIB MORROS' 2 PIX IN U.S.

David O. Selznick, currently in Europe, is reported negotiating there with Boris Morros for Western Hemisphere rights to two pix in which Morros holds an interest. They are a Sacha Guitry film, "The Miracle," made in France, and "Tale of Five Cities," consisting of episodes made in five different European capitals.

Pix would be for distribution by Selznick Releasing Organization with Morros getting part of his return in foreign currencies and part in dollars.

Joe Schenck's Fall

Hollywood, Nov. 29.

Joseph Schenck is in Cedars of Lebanon, recovering from a fall in the bathroom of his home Sunday (27). He has lacerations of the head.

Accident delays his South American trip until end of next week.

John Garfield
discourses on being typed . . .
goes making a picture
Strictly for Laughs
. . .
on amusing byline feature in the upcoming
44th Anniversary Number
of
VARIETY

See WB Consent Decree Imminent

Washington, Nov. 29.

Word here continues to be that a Warner Bros. consent decree looks better and better. Its attorneys were in town past week going over language of a decree draft prepared by the anti-trust division of the Dept. of Justice.

Meantime, however, no progress has been made with the two holdouts—20th and Loew's—which seemed determined to fight it out to the last bullet. Spyros Skouras met with Attorney General J. Howard McGrath the past week during Skouras' visit here. However, nothing substantial came of the session.

So far as the proposed Warner decree is concerned, the draft has not reached final form, nor has it been considered by the toppers of either the Justice Department or WB. Thus far it has been in the hands of the working lawyers for the two teams.

Arthur Loew Again May Produce a Pic Abroad

Arthur M. Loew, Metro's overseas chief, is again flirting with the idea of producing a film abroad as a result of a study of European production facilities which the topper made during his recent trip to the Continent. Reportedly, Loew would like to supervise personally the production chores and bring in Fred Zinneman as director. Zinneman directed "The Search," produced in Switzerland by Lazar Wechsler and distributed by Metro under Loew's supervision.

As a condition to renewing his contract last year, Metro agreed that Loew could take on European production ventures from time to time.

RULES OUT PROBE ON HIGH TERMS

Washington, Nov. 29.

The Dept. of Justice will not interfere with rentals demanded by distribs for pix, no matter how high the terms go, unless there is a conspiracy to boost the admission scales. Despite exhib pressure to limit rentals somewhere along the line to conform with the spirit of the anti-trust decree, ass't attorney general Herbert Bergson, head of the anti-trust division, maintains that distribs have the right to charge any price they wish.

Understood that Gael Sullivan, exec. director of the Theatre Owners of America, and Herman M. Levy, TOA's general counsel, were so informed yesterday (Mon.) when they met with Bergson and U. S. Attorney General J. Howard McGrath. At the same time, Bergson and McGrath agreed to push an investigation into the charge that Columbia is seeking to force upped admissions in the sale of "Jolson Sings Again."

If the Bergson decision stands, it spells the end to a direct assault by exhibs via the anti-trust case on rentals. Bergson maintained that an exhib can stay away from a picture if the terms are uneconomic. Coupled with that, however, he said in effect: "I can't see why a distributor can't fix whatever price it wants." A distrib, in that case,

(Continued on page 16)

TOA EDICTS 50% CEILING ON ANY FILM

In a followup to its fracas with Columbia over upped admissions on "Jolson Sings Again," the Theatre Owners of America has its knife out for any rental that exceeds the 50% mark. By legal test or otherwise, the TOA will seek a ruling that distribs looking for more than an even break on a pic are violating the anti-trust decree on price-fixing. The newly-shaped strategy is expected to lead to a running battle with the majors during the coming season.

Stand against high rentals, something new for TOA, is likely to go a long way towards lining up exhibs solidly in a fight with the distribution end of the business. It puts TOA on the same front with various Allied groups throughout the country and makes a working alliance, if not actual merger, more feasible than any time in the postwar period.

Recent session of the TOA executive committee, it has now been learned, agreed on the battle against high rentals because the group became convinced from the

(Continued on page 16)

As Public Relations Conference Committee Readies for D.C. Meet, Budgetary Question Looms Anew

Dean of Drama Critics
Ashton Stevens
Reminisces on
The Queen of the Barrymores
. . .
an interesting editorial feature in the
44th Anniversary Number
of
VARIETY

Growing realization of the formidable task they face in setting up a permanent all-industry public relations organization is increasingly evident among delegates to the conference scheduled for that purpose in Washington Dec. 11-12. Admittedly a difficult chore, in the early enthusiasm for the plan some now concede it's starting to take on some of the aspects of the near impossible.

Relationship of financing to control of the new organization is the bugaboo. In a nutshell, fear is that exhibitors won't want to let the Motion Picture Assn. of America play the major part in financing and running the p.r. setup, but at the same time they'll balk at putting up sufficient coin for the project to be operated completely independently.

Success of the Washington session is seen as hinging on the working out of a formula for financing that will win exhib approval. Recognizing that paying for the program would be the toughest nut to crack, the conference in Chicago in August at which the p.r. project

(Continued on page 16)

Blumberg Merges Cowdin's Duties

With Nate J. Blumberg, prez of Universal, as unquestioned boss of the company, no successor is being contemplated as board chairman for U to fill the vacancy caused by the resignation last week of J. Cheever Cowdin. Blumberg, as prexy, will chairman directorial meets of the company, it is reliably reported. Procedure is not extraordinary, it is said, because many companies combine the board chairmanship with the presidency.

Despite reports that William Goetz, U's production chief, and Leo Spitz, studio exec, might be named as officers in the company, no consideration is being given to that move. The duo bulk large in policy planning for the company but neither wants a spot with the parent outfit, it is said, because it would require frequent trips east

(Continued on page 22)

L. B. Mayer Doing More Public Relations Work

With Dore Schary supervising much of the production chores which previously held Louis B. Mayer, Metro's first veepee, close to the studio, latter is now freer to get around the country and throw his weight behind industry public relations doings. As an instance, Mayer is coming east in the middle of December for several inter-denominational addresses. His trip comes only several weeks after a previous visit to the b.o. and Florida.

Mayer will be accompanied by his wife Lorena, as well as his traditional travelling companion, Howard Strickling, studio publicity chief.

Massey in Can. Syndicate To Back Film-Making By Powell and Pressburger

Toronto, Nov. 29.

With a Canadian syndicate reputedly prepared to put up the capital, Michael Powell and Emeric Pressburger will be here next month to plan film production in Canada. Interested in the project are Raymond Massey and his brother, Hon. Vincent Massey.

While Toronto dailies are whooping up the project, it's been known in the trade that the two producer-directors have had the plan in mind since 1941 when they made "49th Parallel" here with Massey and the

(Continued on page 20)

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LONDON, W. C. 2 — 8 St. Martin's Place, Trafalgar Square

SEE INSURANCE COS.' GREATER CONTROL OF RANK FILM EMPIRE TO PROTECT LOANS

J. Arthur Rank stands in considerable danger of losing actual—if not apparent—control of his film empire during the current fiscal year, according to reports received in New York from hep London financial sources. Great danger faced by the British picture tycoon would be inability to pay dividends on his preferred stock, in which case holders of those shares automatically receive voting power.

It is reported that it was in order to bolster his financial report sufficiently to merit payment of dividends on the preference shares during the past year that Rank forgave a £ 648,000 ($1,814,000) loan made by his personal holding company to his film setup. Had the loan plus interest continued to appear on the consolidated balance sheet of his Odeon Theatres, Ltd., the top holding company in the film empire, the preferred dividend might have not have been skipped, it is reported.

As with preferred stocks in America, holders of British preference shares obtain voting power when they don't get their dividends. Since there are about three-quarters as many Odeon preference shares outstanding as there are common, the preferred stockholders would stand a good chance of gaining enough support to control the election of the board of directors and unseat Rank and his management, if they desired.

Preferred Dividends

With that possibility circumvented for the 1949-50 fiscal year, Rank is faced with the necessity of piling up a sufficient coin reserve to pay the preferred divvy during the current financial period ending next June 26. The Odeon preferred pays 6% on a par value of £1. There are 2,750,000 shares outstanding. Of the common, there were 3,784,000 shares outstanding at the close of the last report June 25. Authorized but not all issued are 4,000,000 preference shares and 8,000,000 ordinary shares.

Large British insurance companies, including Eagle Star, which is involved heavily in the Rank picture, are believed to hold a preponderance of the Odeon preferred. Since these outfits already exercise considerable behind-the-scenes power, it is not anticipated that they would make any effort to throw Rank out if the divvies weren't paid. Instead it is figured they'd merely tighten the reins on him through the board and possibly install some of their own personnel choices to key positions.

Any actual unhoosing of Rank is not looked for, since it would probably create a great deal of confusion and apprehension that would worsen the situation for the stockholders, rather than better it. Therefore, Rank would undoubtedly continue in visible control of the situation, although actual guidance might be coming from the top investors.

U.S. Earnings in Britain

London, Nov. 29.

American film earnings in Britain from inception of the Anglo-American agreement of June 14, 1948, up to Sept. 30, 1949, totaled $40,600,000, the House of Commons was told today (Tues.) by A. G. Bottomley, secretary for the Department of Overseas Trade. Dollar remittances permitted by the government absorbed $15,400,000 of the total.

After deduction of other permitted expenditures, the total sum frozen at the end of September amounted to $7,000,000. Investment of American companies in British film production up to September involved another $7,000,000. Excluding films partly financed by British coin the Yanks had completed three pix, four others are being edited and one is now in production.

JACK WARNER, JR., JOINS ROGELL-LEWIS ON PIC

Hollywood, Nov. 29.

Jack M. Warner, Jr., has joined Al Rogell and Edward Lewis for production of "Once Over Lightly," Wanda Hendrix-Edmond O'Brien starrer, now rolling for UA release at General Service lot.

Company set up is called Roxbury Pictures.

Johnston-Wilson Going Steady

Motion Picture Assn. of America prexy Eric Johnston has been doing a high-powered romancing job on Harold Wilson, prez of the British Board of Trade, and Wilson has met with major company toppers, but so far the talks have all been a sparring routine. The only specific that the British cabinet officer has asked to date is that when the American contingent comes to England early in the new year to renegotiate the Anglo-U. S. film agreement, it be prepared to offer some analysis of why British pix don't do better in this country. As far as the Yanks are concerned, the answer is evident in the fact that quality British films are doing business here. They'll take the requested analysis with them, however.

The analysis may be the first task of the committee of company execs which the MPAA board is considering setting up to advise foreign producers on improving their U. S. grosses. Further discussion of the formation of this committee is expected to take place at the Motion Picture Export Assn. board meet, to be attended by member-company prexies and foreign managers, in New York tomorrow (Thurs.). The whole British question will also be aired there, including the setting of a date for the London conclave with Wilson. This date, incidentally, was discussed by Johnston and his aide, Joyce O'Hara, in a Washington meeting on Britain Monday (28) with Ellis Arnall and Robert J. Rubin, prez and general counsel, respectively, of the Society of Independent Motion Picture Producers. SIMPP will be represented in London.

Taking his campaign to insure Wilson of the American film industry's friendship one step farther, Johnston will host a luncheon for Wilson in New York immediately following the MPEA meeting tomorrow. Invited to attend, aside from top film execs, will be leading businessmen in other fields. Wilson last week was a guest at Johnston's home for dinner, attended the preem of the MPAA's new projection room in Washington, and was hosted by the company prexies at luncheon at MPAA g.h.q. in the capital. Wilson, who has been in the U.S. about 10 days, is slated to return to London Friday (2).

TOA-ALLIED IN JOINT DRIVE TO K.O. 20%

Close alliance between the Theatre Owners of America and National Allied in the current drive to lift the Federal 20% admission tax has been worked out. In a possible lead to precedent-upsetting cooperation in other fields, the rival groups are pooling efforts to win over congressmen to a repeal of the tax at the grassroots level.

Collaboration bears out predictions by various exhib toppers that the competing national theatre units will henceforth move closer together in a united front against distribs. Joint action was given a tremendous boost recently when TOA abandoned its stand against entering the trade practices field. Since then, both orgs have been pouring it on for trade reforms.

Allied has given TOA local units cooperation in the tax drive "wherever asked for it," a TOA spokesman said this week. In Nebraska, the joint pressure has already won a solid agreement by Senators Kenneth Wherry and Karl Mundt and all state congressmen to back the repeal. On urging of exhibs, Nebraska delegation came out against the tax in writing.

Exhibs have been told throughout the country "to get it in writing" with reference to a tax repeal. In Arkansas, Georgia and Mississippi, regional meets with congressmen have been set by exhibs acting as a solid front. Roundrobin meets with the solons are also being mapped in Missouri.

Trailers will run in every Mississippi theatre during the month of December offering $1,500 in prizes for the best letters on "Should I Pay 15 Times as Much Sales Tax on My Movie Tickets as I Pay on Most Other Purchases?" Local officials will judge the best letters and the grand prize will be presented in Jackson state capital. Gael Sullivan, TOA exec director, powering the drive, is urging other state orgs to push similar contests.

Grassroot campaign was initiated several weeks back by TOA with the idea of buttonholing all legislators during the current recess of Congress. Exhibs were told to put the heat on while the solons were mending political fences in their home sectors.

Par, RKO, Col Eye Joint Prod. Deals With Rank in Eng.

Three majors, aside from Universal which is already committed to two pix, are nearing deals with J. Arthur Rank for co-production ventures in Britain in 1950. With the pacts simmering, John Davis, Rank's top aide, is due in New York in December to tie the loose ends.

Paramount will almost certainly close with the British magnate for a joint production into which Par can throw some of its frozen pounds. Russell Holman, company's eastern studio rep, is currently in England studying a choice of three-to-four story properties available. It would be the first British pic made by Par since its pounds started piling following initiation of the Anglo-American film pact last year.

RKO and Rank have agreed to partner the production of "China Seas" some time during the year. Davis is expected to iron the details including selection of cast and director. Film will be made under an old two-picture agreement between RKO and Rank which was tabled after the completion of one film.

Columbia and the Britisher are also agreed in principle on a joint production. The duo, however, must still decide on a suitable story property. So far as U is concerned, Noel Coward is producing two pix as a joint venture.

Apart from U's two films, the pix will be additional to the 6-10 pix which the Rank financial statement declared he would make in the next six months. Davis is planning to New York Dec. 2, for a couple of days before heading for Canada. He will return for several more days of talks at the end of his Dominion visit. Entire trip is a 10-day quickie.

Majors, Stymied on U's 'B Pool' Move, May Put Pressure on London

With the possibility of other major companies bringing suit against Universal over the British "B Pool" very remote, likelihood grew this week that they'd attempt to bring pressure on the English government to reverse its approval of the recent Universal-J. Arthur Rank deal for balancing off picture income in the U. S. against that in Britain.

The "B Pool" hassle, which has been in abeyance for several months, is slated for another airing at a meeting of the board of the Motion Picture Export Assn. in New York tomorrow (Thursday). It is expected that the other companies at that time will decide on what further action they'll take against U—if any.

"B Pool" represents coin earned by British pix in the U. S. It was set up under the Anglo-U. S. agreement of 1948. It is supposed to be divvied among the American companies as a bonus in addition to the $17,000,000 they are permitted to remit from England.

Many companies began to evade pouring coin into the pool through the process of the American distrib taking title to British pix rather than leaving title in British hands and accepting a participation. U found itself in the position of putting the only large amounts of money in the fund. It balked and made the deal for laying off the earnings of Rank pix it distributed here against some of its pix released in England. Brit-

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Peck Back from Europe

Gregory Peck returned yesterday (Tuesday) from Europe. He went over as one of the guests for London's Command Performance, and later toured the British Isles. During his trip, Peck cancelled a personal at Dublin's Adelphia theatre on allegedly trumped-up charges by the Catholic Stage Guild that he is a "Communist."

Actor is slated to remain in New York several weeks before returning to the Coast for publicity work on his next 20th-Fox release, "12 O'Clock High." He has also finished "Gun Fighter" for 20th, on that his next picture has not yet been assigned.

Exhibs' Indie Prod. Org Still Scouting Coin

Hinterland drive of the National Exhibitors Film Corp. to round up a bankroll for indie production moves into three more cities within the next couple of weeks for meets slated between local exhibs and promoters of the company. At a San Francisco conclave, Sherrill Corwin, Coast circuit operator, will carry the ball. Corwin treks from Los Angeles next week to meet with the theatre men.

Another coin-raising confab is slated for either Cleveland or Cincinnati. Either Si Fabian, prez of NEPC, or Sam Pinanski, board chairman, is expected to do the talking at the Ohio conclave. Chicago will also be the scene of a

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HELPRIN'S LONDON HOP FOR TALKS WITH KORDA

Morris Helprin, Sir Alexander Korda's rep in the U. S. and vice-prexy of London Film Productions, planes for London Saturday (3) to huddle with Korda and d.o. current British product. Helprin will brief Korda on several joint production deals being dickered with U. S. producers in behalf of London Films.

Korda was slated to visit the U. S. this fall to settle the deals but his trip was delayed because of the British film industry crisis.

Pan Berman Back From Location O. O.; Others

Pandro S. Berman, Metro producer who has been touring location sites in Britain for his forthcoming film version of "Ivanhoe," arrived in New York last night (Tues.) on the Mauretania. He plans a one-day Gotham stopover before heading for the Coast.

Also arriving on the same ship were Paramount foreign chief George Weltner and actress Geraldine Brooks. Film topper was abroad on a periodic survey of the European market, while Miss Brooks appeared in an Italian locationer tentatively titled "Paradise."

ERSKINE-BLUMENTHAL READYING 1ST INDIE

Chester Erskine, who recently left a producer's berth at Universal, arrived in New York last week from the Coast to set up distribution and financing deals for a series of films which will be turned out by his newly-organized Erskine Productions. Associated with him in the venture is film financier A. Pace Blumenthal.

Company's initial project is the Erskine-written "My Wife, the Celebrity." Financing is already assured for the $1,000,000 budget, Erskin declared, and the comedy will roll early next year. The producer left Universal last September. He still owed the studio two pictures, but his pact was adjusted by negotiation.

Fitzgerald's Korda Pic

Hollywood, Nov. 29.

Barry Fitzgerald is packing for England to make "Leaves in the Wind" for Alexander Korda.

N. Y. to Europe

Cecile Aubrey
Edward J. Danziger
Minette de Valois
Harry Foster
Kate O'Brien
Andre Robert
Eugen Sharin
Henry Wilcinson

Veteran Magazine Scrivener

Maurice Zolotow

has an amusing piece on

Man Bites Mag

. . .

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

N. Y. to L. A.

Lucille Ball
Pandro S. Berman
Robert Cohn
Harold Conrad
Paul Crabtree
Francis T. Curtis
Howard Dietz
James J. Geller
Bonita Granville
William J. Heineman
Irene Hervey
George Jessel
Allan Jones
Judy Joyce
Evelyn Keyes
Kenneth MacKenna
Earl McEvoy
Ray Milland
Edward Nassour
Reginald Owen
Norman Reader
Renzo Rossellini
Sidney Sheldon
Mark Stevens
Joe Weil
Jack Wrather

L. A. to N. Y.

Jane Addiss
Janet Blair
Lee Bowman
Macdonald Carey
Leo Carrillo
Charles Chauvel
Vic Damone
James Dunn
Augustus Goetz
Ruth Goetz
Jed Harris
Margaret Herrick
Dean Jagger
Johnny Johnston
Barry Kelley
Henry King
Hedy Lamarr
Jesse L. Lasky
Jeanette MacDonald
Bill Pine
N. Peter Rathvon
Gene Raymond
Herma Rifkin
Carlo Rizzo
Wynn Rosamond
Bill Thomas

Europe to N. Y.

Geraldine Brooks
Betty Bruce
Lillian Gish
Russell Holman
John Mills
Borrah Minevitch
Gregory Peck
Rosalind Russell
Tamara Toumanova
David W. Yater
George Weltner

BIG 3 YENS HOLD ON SHOWCASES

Schneider Cites Col's Profits Rise To Rebuff Dissident Stockholders

Columbia's chances of cutting off a bigger share of U. S. film business when divorcement comes was built up by Abe Schneider, company's veepee and treasurer, in a stormy stockholders' meet last week which featured a minority demonstration against the management's fiscal policies. The dissidents dragged out proceedings with a series of defeated resolutions to slash salaries and expenses in the face of a report by Harry Cohn, Col's prexy, which showed upped revenues. The report in no wise dampened the name-calling.

In a hot defense of the embattled management, Schneider cracked back with the retort: "In the past 27 years we haven't had a losing year. When we get divorcement, we will all be on the same competitive level and we think we will do even better." At another point, Schneider declared: "We increased our business over $6,000,000 in a year of falling revenues. Show us another film company that did it."

The main battle focused on new employment tickets for Schneider and Nate Spingold, ad-pub veepee, as well as renewed criticism of Harry Cohn. The dissidents, accompanied by a stenographer who took blow-by-blow minutes of the meeting, were obviously preparing to take their case to court. Their maximum strength was evidenced in a vote on the Schneider contract when 34,709 shares were marshalled against renewal while an overwhelming 504,514 shares voted aye.

Schneider gets a new seven-year pact retroactive to Sept. 15, 1948, which gives him scaled raises until

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Mono More Into the Black

Upturn in Monogram's fiscal fortunes which has edged the company into the black during the current year continued during October and November when another $50,000 net was picked up. For the five months of fiscal 1950 ending Dec. 1, Mono is $150,000 ahead of expenses.

Change in Mono's affairs is attributed to particularly low amortization of pix. Last year company suffered loss of $850,000 while in '48 the red spilled over to the tune of $978,000.

Nassours' 10 Pix Via UA Over Next 3 Years; 30% Fee

United Artists board last week okayed a straight distribution deal with the Nassour Studio for 10 pictures to be delivered over the next three years. They'll be released for a 30% fee. Edward Nassour, who operates the studio with his brother William, said in New York Monday (28) that the films would be budgeted at about $600,000 each and would start going before the cameras as soon as current work is completed on several of the scripts.

Deal was also okayed for release of four pix a year from Harry Sherman for the next five years. These will be medium-budgeted western and action pix.

"The pictures, as far as we are able to make them so, will be 'different' and each will have some special point to make it salable," Nassour declared. "We are convinced that just pictures won't pay off any more and we're trying every way we know how to get away from run-of-the-mill product."

To that end he said he has been negotiating for two books since he came to New York from the Coast a week ago. He pointed out that

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20th and FC Partnered On Swiss Pic's U.S. Take Because of Full Sked

Through the convolutions of a tricky production deal, 20th-Fox will be partnering with Film Classics on the U. S. revenues of Lazar Wechsler's new film, "Swiss Tour," which the producer wrapped up recently in Switzerland. Twentieth comes in for a 25% piece of the profits because it loaned Wechsler the thesping services of Cornel Wilde on whom the major company had a one-pic call. FC has obtained the releasing rights to the film.

In obtaining Wilde for the film, Wechsler gave 20th an option to release "Swiss" besides the cut in the take. Because of its own full releasing schedule, 20th dropped its option when the film was completed.

FC thereupon copped the releasing rights in the U. S. Reportedly, company advanced to Wechsler $75,000 on prospective revenues from the pic to get the rights. Wechsler was the producer of "The Search," film also made in Switzerland which Metro released.

UNIQUE PIX-PLAY PKGE., BOTH BUDGETED AT 450G

Laurel Films, indie film producing outfit, has entered a novel deal to cover financing of both the film and legit versions of a new play, "The Criminals," written by Martin Stern. With the combined budget set at $450,000, the legit version has been scheduled for February production. Casting is currently being done with an eye to using the same players in the picturization.

Under the deal, legit producer Mark Marvin sold the film rights at a price ranging between $250,000 to $150,000, depending on the run of the play. Film company agreed to set aside 10% of the pic's profits, if any, to cover losses in the legit production in the event the play folds. Joseph Lerner, Laurel's production head, will direct both the film and play. The play deals with the reeducation of a juvenile delinquent.

7 N.Y. and N.J. Houses As Newsreels' Guinea Pigs

Seven New York and Jersey houses are being used by the Motion Picture Assn. of America as the site of an exhaustive survey into the public's attitude towards newsreels. The probe is preliminary to determine how far the MPAA should extend the investigation nationally on the basis of answers corralled in the metropolitan area. Meet of MPAAers and newsreel editors will be held within a couple of weeks to examine the results and extends the quiz.

MPAA is pushing the probe both through an exhaustive questionnaire and personal interviews with patrons leaving the theatres. Two or three pollsters are stationed in theatre lobbies each matinee and evening for vis-a-vis questioning of patrons.

Main point of the poll is the determine what subjects the public likes in reels and what doesn't go over. MPAA has undertaken the job on request of the reels in return for the latter's agreement to heighten cooperation on public relations ventures with the industry org.

Selection of theatres for the quiz was made on a broad base so as to get a cross-cut of public opinion in all types of houses.

LASKY EAST ON FINANCING

Hollywood, Nov. 29.

Jesse L. Lasky headed east Monday (28) for completion of financing on "Valley of the Mists," which he'll indie-produce for Paramount release.

LAST-DITCH GOAL IN DIVORCE SUIT

The Big Three served notice this week that their last line of defense against divorcement would be for the right to retain key first-runs as showcases for their product. In a joint proposed decree filed by Metro, 20th-Fox and Warner Bros. this week in the N. Y. federal court, the three companies laid down a procedure which would, in effect, authorize the showcase policy and suspend divorcement in whole or in part.

Proposal is believed to have been fostered chiefly by 20th since Warners is now close to a consent decree in current Washington negotiations, while Metro's operation out of metropolitan New York is already essentially a showcase one. It would permit 20th to unload many of its subsequent runs and then operate competitively in open situations.

The key provision would afford the three companies the right to ask for a suspension of divorcement plans at any time after three years from the signing of the decree. Suspension would be petitioned if these majors could show that actual divestiture of theatre interests by them during the three-year period has made divorcement unnecessary, in whole or in part.

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GIANNINI'S N.Y. TALKS ON SUNDRY PIX DEALS

Mario Giannini, Bank of America topper, arrived in New York from his headquarters in San Francisco Monday (28). He'll stay the balance of the week and then head to Washington on bank biz.

Giannini is scheduled to talk with a number of film company financial reps on various deals which the bank has outstanding or pending. As far as could be learned, however, he has no appointment with Grad Sears, United Artists prexy, with whom he had some conversations in San Francisco a few weeks ago on loans to that company's producers.

Tom Walker, former Edward Small exec, is also east from the Coast on his new task as watchdog for the bank on pix in which it has investments. Walker is planning to open an office in the midtown area to supervise distribution activities in regard to the films. He'll take no part in making loans.

Exhibs, Disdaining Own Leaders, Up Bidding Sales Via Fight for Top Pix

Hiss Stalls Decree

The Alger Hiss perjury trial was instrumental this week in a long postponement of hearings on proposed divorcement decrees in the Government anti-trust suit. Because Federal Judge Henry W. Goddard, one of the three judges slated to hear decree argument, is tied up with the Hiss trial, anti-trust hearings have been put over from Dec. 6 to Jan. 17.

Postponement was granted Monday (28) when Harold Lasser, ass't U. S. attorney general, gave the nod for the Government while Fred Pride and Hazard Gillespie appeared for 20th-Fox, Metro and Warner Bros.

Sale of film product through the competitive bid method is on the rise again despite the furious fight against that technique for slotting celluloid currently being waged by a number of exhib organizations. Warnings by theatre groups to its members notwithstanding, the present boost in competitive sales is being brought about by exhibs themselves in a sharpening rivalry for choice films throughout the country. Theatre outfits have been getting nowhere in their attempt to throttle the practice for its rental-boosting tendency.

Latest boost in the total of competitive sale situations stems from a decision by Warner Bros. to expand the method nationally. Warners was one of the last distrib holdouts against bid bookings. Pressure from exhibs for the right to bid for WB features in a number of spots has led to the change in policy.

Warners, as well as the other distribs, have been pushed into competitive selling mainly by a fear of anti-trust reprisals via triple-damage exhib suits. Reportedly, the threat of court-tilting by theatre men has caused the switch in its stance on the much-criticized method of peddling film.

In almost every instance distribs maintain they would rather split product than sell competitively. However, company legalites have

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Heller Bankroll May Consummate Justman-UA Deal

Tottering deal involving Joseph Justman in the financing of a large program of pix for United Artists release has been revived by renewed interest of Walter E. Heller & Co. in coming into it. The Chicago factoring outfit is discussing the advance of about $3,500,000 for 12 pictures during the initial year of the deal.

Negotiations have taken a great many turns and twists since the multiple-picture project was first devised by Justman, who operates the Motion Picture Center Studio in Hollywood, and UA prexy Grad Sears about three months ago. It had looked to be cold for a time and, for that matter, is still far from consummation.

There are many details to be worked out and the deal is understood to differ considerably from its original form, but the statement this week by a Heller spokesman that the firm is "very much interested" served to breathe new life into it.

Heller's deal would be primarily with Justman, with UA tied in for some participation. It would be

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Quick Repeat Dualing Of 'Brave' With 'Champion' Expects to Add $300,000

Stanley Kramer hopes to add $300,000 to the combined grosses of his "Home of the Brave" and "Champion" by the decision to send them into immediate re-release as a double-feature bill. Instead of waiting the usual year or so before reissuing the pix into towns they've already played, United Artists is pushing the duo back into release now while there are still many situations to be played for the first time.

Kramer's feeling is that there is a considerable backlog audience that heard of either or both of the pix while they were around the first time but didn't get a chance to see them. The hope is to pick up that patronage through the quick repeat and before the word-of-mouth has been dissipated by time.

Double bill is being sold on percentage. Its first date is the Bryant Brandt house on 42d street, N. Y. It will be followed by openings at the Four Music Halls, Los Angeles.

"Brave," which has been most successful of the pair in both grosses and speed of playoff, will earn about $2,100,000 domestically without the new double feature angle, it has been estimated, while "Champion" should do about $1,750,000. "Brave" has played approximately 5,000 engagements to date while "Champion" has played 9,000.

SIMPP URGES STRONGER RESTRICTIONS ON F-WC

Washington, Nov. 29.

Ellis Arnall, head of the Society of Independent Motion Picture Producers, and Robert J. Rubin, SIMPP attorney, pushed their demand for a stronger anti-trust decree at a meeting here yesterday (Mon.) with Herbert Bergson, ass't attorney general, who heads the anti-trust division. Complete breakup of the Fox West Coast chain was urged on Bergson.

Both Arnall and Rubin claimed that divorcement without a supplementary provision to chop up the big circuits would be no answer to the indie's plight. They are claiming that F-WC is discriminating against indie product and that the circuit's [illegible] of the Coast territory prevents effective selling away to competitors.

National Boxoffice Survey

Thanksgiving Week Bulls Biz—'Doll' Cops First; 'Rib,' 'Forsyte,' Berle, 'Ribbon' Next Best

Thanksgiving Day and holiday scales for several days during past week will spell soaring grosses in key cities covered by VARIETY this session. The Big 10, representing the top 10 biggest pictures, will roll up better than $1,660,000 gross at boxoffice currently which is tip-off on how trade rebounded after pre-holiday slump.

Pacing the field is "Beautiful Doll" (20th), with more than $330,000 in some 14 keys and okay to wow takings in a majority of spots. The musical is tops in three cities and slipped down to medium returns only in Toronto. Second money is going to "Adam's Rib" (M-G), with many solid to smash sessions.

Third place is being captured by "Forsyte Woman," another from Metro. Pic was front-runner last week. Fourth spot is being taken over by "Leave Them Laughing" (WB), although the Milton Berle comedy is currently inclined to be spotty. Despite some disappointing or thin to mild rounds, it is big or stout in others.

Fifth position is being landed by "Wore Yellow Ribbon" (RKO), cavalry saga continuing to show sustained strength. "Pinky" (20th) is close behind in sixth while "Bride For Sale" (RKO) is pushing up to seventh.

"Chicago Deadline" (Par) is eighth. "Jolson Sings Again" (Col), ninth and "Red Hot and Blue" (Par) will round out the Big 10.

"All King's Men" (Col), "Fallen Idol" (SRO), "Heiress" (Par) and "Fighting Man" (20th) head runner-up pix.

"Great Lover" (Par) and "Bagdad" (U) shape as outstanding new entries just getting started. Bob Hope's latest comedy is very big on first playdate at the N. Y. Paramount. "Bagdad" is likely to be heard from additionally in strong fashion, judging from smash trade in Chicago and Buffalo. It also is nice in Baltimore and terrific in Portland, Ore.

"Holiday Affair" (RKO), also new, is doing nicely if not sock on first week in N. Y. "Intruder in Dust" (M-G) mild in L. A., looming big in N. Y. "Kiss For Corliss" (UA) shapes very light in L. A.

"Inspector General" (WB) continues sock in second Toronto week. "Gal Took West" (U) looks good in Denver. "Quartet" (EL) is fine in Frisco.

"Abandoned" (U) is doing nicely in Minneapolis. "Golden Stallion" (Rep) has fancy takings in Providence.

(Complete Boxoffice Reports on Pages 10-11)

And Baby Makes Three

Hollywood, Nov. 26.

Columbia release of Robert Lord (Santana) production. Stars Robert Young, Barbara Hale; features Robert Hutton, Janis Carter, Billie Burke. Directed by Henry Levin. Story and screenplay, Lou Breslow, Joseph Hoffman; camera, Burnett Guffey; editor, Viola Lawrence. Previewed Nov. 25, '49. Running time, 83 MINS.

Vernon Walsh ... Robert Young
Jacqueline Walsh ... Barbara Hale
Herbert Fletcher ... Robert Hutton
Wanda York ... Janis Carter
Mrs. Fletcher ... Billie Burke
Mr. Fletcher ... Nicholas Joy
Dr. William Parnell ... Lloyd Corrigan
Otto Stacy ... Howland Chamberlin
Gibson ... Melville Cooper
Miss Quigley ... Louise Currie
Phelps Burbridge ... Grandon Rhodes
Miss Ellis ... Katharine Warren
Reed ... William Graff
Martin ... Michael Cisney
Police Officer ... Joe Sawyer
Police Officer ... James Cardwell

"And Baby Makes Three" is a little giveaway to the comedy twist that sparks this plot. It comes off pleasantly and response should be good in the more general situations where family trade predominates. It's all neatly contrived and polished to amuse and will rate okay returns.

Fun starts confusingly but mood warms up as footage unfolds and plot line becomes clear. Robert Young has been divorced by Barbara Hale after being caught in a compromising spot. It's a hurry-up Reno untying and Miss Hale is ready to do a quick re-bound marriage when she faints on the way to the altar. Pregnancy is the diagnosis. This upsets wedding plans with Robert Hutton and complications also develop when Young announces he'll fight for partial custody.

Footage gets in a lot of double play built around the confusion the unexpected baby is causing and chuckles are poured on heartily when Miss Hale finds the diagnosis was in error, discovers she was wrong about Young and wants him back. How she wins him away from glamour blonde Janis Carter by using the craving for the unusual in food all expectant mothers are supposed to have keeps the laughs coming strongly and conclusion satisfactorily wraps it all up.

Young is his usual able self in taking care of his part of the footage. Miss Hale's worth is bolstered by her recent success in "Jolson Sings Again" and she delights as the wouldbe mother. Hutton is her stuffed shirt fiance. Billie Burke, his mother, Nicholas Joy, Lloyd Corrigan, Howland Chamberlin and others are firstrate support.

Henry Levin's direction gets good movement into the script by Lou Breslow and Joseph Hoffman and comedy touches are neatly devised. Robert Lord handled the Santana production for Columbia release expertly to frame the hijinks. Costumes for the femmes are modish, the lensing by Burnett Guffey excellent, and a competent score and editing help the good pace. *Brog.*

The Lady Takes a Sailor
(SONG)

Hollywood, Nov. 29.

Warner Bros. release of Harry Kurnitz production. Stars Jane Wyman, Dennis Morgan; features Eve Arden, Robert Douglas, Allyn Joslyn, Tom Tully, Lina Romay. Directed by Michael Curtiz. Screenplay, Everett Freeman, from story by Jerry Gruskin; camera, Ted McCord; editor, David Weisbart. Tradeshown Nov. 28, '49. Running time, 99 MINS.

Jennifer ... Jane Wyman
Bill ... Dennis Morgan
Susan ... Eve Arden
Tyson ... Robert Douglas
Ralph Whitcomb ... Allyn Joslyn
Oakworth ... Tom Tully
Raquel Riviera ... Lina Romay
Victor Santell ... Fred Clark
Oliver Harker ... William Frawley
Dr. McKewen ... Charles Meredith
Danvers ... Craig Stevens
Test Driver ... Stanley Prager
Davis ... Kenneth Britton

A zany laugh entry, "The Lady Takes a Sailor" is the third in Warners' new lineup of screwball comedies. It is nicely bulwarked with the marquee names of Jane Wyman and Dennis Morgan, and looks headed for okay grosses in the majority of situations.

The story is one of those light escapist things that doesn't make much sense but, actually, doesn't have to because of the style with which it is presented under Michael Curtiz' direction. His pacing of the Everett Freeman script keeps the footage moving along properly, the contrived, slapstick situations come off with neat laughs, and the cast seems to enjoy the romp.

Basis for what goes on springs from Miss Wyman's efforts to substantiate an incredible undersea adventure she has had while believed lost at sea in a storm. She is the head of a research institute and just about to receive a large endowment to continue the work. Dignity of that position doesn't go well with the fantastic elements of crawling along the sea's bottom in an amphibious tank operated by a sailor who calls himself Davey Jones.

Before it's all over, the business career is wrecked and she has found and fallen in love with the sailor, Morgan. Miss Wyman is cute as the dignified business dame who turns into a woman, but not without a lot of backing and filling before she succumbs to love. Morgan shows up well as the sailor who takes Miss Wyman for a ride, but only to cover up for secret Navy work he is doing. Eve Arden falls into her customary slot as the wisecracking femme friend without a male. Tom Tully puts over the role of wacky detective hired to find Morgan. Robert Douglas, Allyn Joslyn, Lina Romay, who sings one Latin tune in a nitery sequence, and the others prove okay.

Harry Kurnitz frames a story that is essentially a lot of to-do about nothing but pleasant enough screen fare to rate average returns from its screwball premise. Physical setup for the picture is good, as is Ted McCord's lensing and other technical factors. *Brog.*

Undertow

Universal release of Ralph Dietrich production. Stars Scott Brady, John Russell, Dorothy Hart, Peggy Dow; features Bruce Bennett. Directed by William Castle. Screenplay, Arthur T. Horman, Lee Loeb; story, Horman; camera, Irving Glassberg; editor, Ralph Dawson; music, Milton Schwarzwald. Tradeshown N.Y., Nov. 22, '49. Running time, 70 MINS.

Tony Reagan ... Scott Brady
Danny Morgan ... John Russell
Sally Lee ... Dorothy Hart
Ann McKnight ... Peggy Dow
Reckling ... Bruce Bennett
Fred ... Gregg Martell
Stoner ... Robert Anderson
Gene ... Daniel Ferniel
Detective ... Roy Hudson
[illegible] ... Charles Sherlock
Clerk ... Ann Pearce
Fisher ... Robert Easton

"Undertow" is a neat action pic that will lend sturdy program support in double bill situations. Budgeted on a modest scale, film packs plenty of weight for its class. Production is tightly welded without any wasted footage to slow the headlong pace. While lack of marquee values is a limiting b.o. factor, good cast headed by up-and-coming Scott Brady, handle their roles in highly competent style.

Yarn is a standard crime saga which director William Castle lets unfold in a straightforward manner for the most part. A couple of whodunit twists are woven in for added tension while Chicago backgrounds are expertly integrated for an authentic atmosphere. Production dress, in fact, is surprisingly good for this type of picture.

Plot forces Brady into the desperate situation of being on the short end of an almost perfect murder frameup. With police throwing out a dragnet for him, Brady hides out in the apartment of Peggy Dow, whom he casually met on an airplane trip. With her help and some aid from a pal on the police force, he plays undercover detective to bring the real culprits to book. At the denouement, Brady discovers that his fiancee, Dorothy Hart, and his old-time chum, John Russell, collaborated to pin the rap on him.

As the lammister, Brady registers effectively as a tight-lipped, grim-faced hero. Miss Dow and Miss Hart deliver nicely as the romantic interests, and John Russell serves okay as the heavy. Bruce Bennett does well as the detective while the rest of the players back up the principals adequately.

Crisp lensing, smooth editing and good background score add to the impact. *Herm.*

Son of a Badman

Screen Guild release of Western Adventure (Ron Ormond) production. Stars Lash La Rue, Fuzzy St. John; features Michael Whalen, Noel Neill, Zon Murray. Directed by Ray Taylor. Original screenplay, Ormond and Ira Webb; camera, Ernest Miller; editor, Hugh Winn; music, Walter Greene. At New York theatre, N.Y., week Nov. 22, '49. Running time, 64 MINS.

[illegible] ... Lash La Rue
[illegible] ... Al "Fuzzy" St. John
[illegible] ... Noel Neill
El "Sombre" ... Michael Whalen
Dr. Jarvis ... Michael Whalen
[illegible] ... Zon Murray
[illegible] ... Jack Ingram
[illegible] ... Steve Raines
[illegible] ... Chuck Carson
[illegible] Rogel ... Don Harvey
[illegible] Borley ... Edna Holland
[illegible] Burley ... Bill Bailey
[illegible] ... Francis McDonald
[illegible] ... Frank Lackteen
[illegible] ... Sandy Sanders
[illegible] James ... Doyle O'Dell

Aided by a good script and credible performances, "Son of a Badman" is one of the better efforts in Western Adventure's Lash LaRue-Fuzzy St. John outdoor series. Low-budget actioner is nicely paced and should easily satisfy in its intended market.

Under Ray Taylor's able direction, the cast portrays the struggle of a widow and her niece to save their frontier lands from a syndicate's encroachment. Battle is a losing one until LaRue, as a Federal marshal, hies on the scene. He solves the identity of a mysterious masked outlaw, the syndicate's leader, then smashes the ring in a rousing finale.

Handy with a bullwhip, the virile LaRue uses the weapon to advantage and also is equally adept with sixshooter and his dukes. Fuzzy St. John's comedy antics aren't too silly while Michael Whalen is believable in handling the dual role of a dentist and the masked bandit. Noel Neill, Zon Murray and Jack Ingram head the supporting players. Ernest Miller's lensing is good as are Ron Ormond's production accoutrements. *Gilb.*

Miniature Reviews

"And Baby Makes Three" (Col). Amusingly premised, pleasant comedy for family trade and general audiences.

"The Lady Takes a Sailor" (Song) (WB). Screwball romantic comedy with Jane Wyman, Dennis Morgan. OK b.o.

"Undertow" (U). Neat modest-budgeted action pic for dualer market.

"Son of the Badman" (SG). Better-than-average Lash LaRue western.

"The Dalton Gang" (Lippert). Okay western for supporting situations.

The Dalton Gang

Lippert release of Ron Ormond production. Stars Don Barry; features Robert Lowery, James Millican. Directed and screenplay by Ford Beebe; camera, Archie Dalzell; music, Walter Greene; editor, Hugh Winn. At Palace, N.Y., week Nov. 24, '49. Running time, 61 MINS.

Larry West ... Don Barry
Blackie Mullet ... Robert Lowery
Sheriff Jeb Marvin ... James Millican
Polly ... Betty Adams
Amos Boling ... Byron Foulger
Judge Price ... J. Farrell MacDonald
Missouri Gant ... Greg McClure
Chief Irahu ... George Lewis
Joe ... Marshall Reed
Corman ... Ray Bennett
Mac ... Lee Roberts
Doctor ... Cliff Taylor
Stage Driver ... Carlos Mack

The Saturday matinee crowds will find "The Dalton Gang" has a sufficiency of gunplay and hard riding. Picture is okay for supporting situations. There are no hefty marquee lures or any major exploitation angles.

Don Barry is the deputy marshal engaged in tracking down some murders. He makes friends with a tribe of Indians who fortunately take most of the details of liquidating the gang off his hands. There's minor love interest, but too slight to bother the juvenile trade.

Barry is sufficiently rugged to give the role of the deputy marshal a good deal of color while other virile characters are Robert Lowery and James Millican. Betty Adams supplies the romance, while J. Farrell MacDonald plays a frontier jurist who's silly enough to turn his back on a confessed murderer.

Photography is much above par in this film. There are some excellent outdoor stills and the sets have a look of solid construction. Direction by Ford Beebe makes par for the course and musical background is well-constructed. *Jose.*

Le Cure de Village
(FRENCH)

Montreal, Nov. 22.

Quebec Productions Corp. release of Paul L'Anglais production. Stars Ovila Legare, Paul Guevremont, Denis Drouin, Lise Roy, Camille Ducharme; features Guy Mauffette, Blanche Gauthier, Juliette Huot, Eugene Daignault. Directed by Richard Jarvis. Screenplay, Robert Choquette, adapted by Le Comrade; camera, Roger Racine; score, Morris C. Davis; musical director, Jean Deslauriers. At St. Denis, Montreal. Running time, 88 MINS.

Le Cure ... Ovila Legare
Juliette Martel ... Lise Roy
Lionel Theberge ... Denis Drouin
Martel ... Paul Guevremont
Le Notaire ... Camille Ducharme
Le Bedeau ... Eugene Daignault
La Veuve Giroux ... Jeanne Quintal
Henriette ... Blanche Gauthier
Mlle. Jolicoeur ... Juliette Huot

Producer Paul L'Anglais proves once again what the Canadian film business can do with local actors, technicians and small budgets. His latest—and third—"Le Cure de Village," although strictly for the French-speaking trade, is a polished product. The simple story revolves around the village priest who is the religious leader, counsellor and final authority in most things that happen in this typical Quebec setting.

The Robert Choquette screenplay has caught the slow pace of a small town and concerns itself mainly with one of the Cure's charges, a motherless girl of the parish who was entrusted to him by the grandfather at his death. Of obscure parentage, the girl is not considered desirable for marriage with the son of a leading family. All might have gone well except for a jealous notary and the sudden appearance of the girl's father who has been serving a prison sentence. The solution, as usual, is left to the Cure who, aided by a sudden rush of family pride on the father's part, makes for a trite but satisfying finish.

General acting, sets and music are a cut over previous efforts by this outfit, with kudos going to Ovila Legare for his interpretation of the Cure and Paul Guevremont as the erring father. Lise Roy, better known for her radio offerings, sparks the love interest opposite Denis Drouin, and solid support is given to leads by Juliette Huot and Guy Mauffette. Film will be released in Canada through France-film. *Newt.*

El Rencor de la Tierra
(Rancor of the Soil)
(MEXICAN)

Mexico City, Nov. 22.

FAMA release of Rudolph Loewenthal production. Directed by Alfredo B. Crevenna. Features Rita Macedo, Isabel Corona, Carlos Moctezuma, Lopez, Roberto Canedo. From novel by Edmundo Baez; scenario, Edmundo Baez, Ryan Eis; camera, Ignacio Torres. At Cine Mariscala, Mexico City. Running time, 101 MINS.

This is a good picture confirming the popular opinion in Mexico that Rudolph Loewenthal has done it again. This one is a frank foreign-slanted handling of a deep, delicate Mexican problem — land and agrarianism. It is a topdrawer translation of that problem in a strong, rugged story, with high tragedy and romance.

Story, treatment, acting, direction, photography, sound and music are fine. Moctezuma Lopez, champ heavy, was Oscared as Mexico's top dramatic actor of 1948. Rita Macedo, a looker and young, though of long stage-screen experience, carries the femme lead with fine Latin fire. Roberto Canedo is adequate in the male lead, but a little too restrained. Isabella Corona, a natural tragedienne, steals the show as the love-robbed spinster bullied and badgered by brother Lopez.

Toa
(FRENCH)

Paris, Nov. 15.

Minerva release of Comptoir Francais du Film production. Written, directed by and starring Sacha Guitry. Features Lana Marconi, Mireille Perrey, Robert Seller, Jeanne Fusier-Gir. Camera, Bonette; music, Louiguy; editor, Bongear. At Olympia, Paris. Running time, 95 MINS.

Michel ... Sacha Guitry
Francoise ... Mireille Perrey
Fernand ... Robert Seller
Marie ... Jeanne Fusier-Gir
Vladovanti ... Lana Marconi

Sacha Guitry goes merrily on, dividing his time between film and theatre. He writes a play and then immediately he puts it on celluloid. In this case he has created a melange of the two, but it does not jell, and the film is too slight and talky to have any stateside interest. It could pass as a dualer on the second-run foreign circuits.

Film has Guitry as a playwright, whose mistress has just run out on him, suspecting he has been cheating. He writes a play on the situation, and she shows up in the audience for some snappy repartee as she proceeds to break up the play. Then things in real life follow the plot of the play as she steals the evidence of his disloyalty. However, things straighten themselves out, for it was only his sister after all. In the interim Guitry gets a good chance to mug, have words with a snippy servant, help his sister out of a marital tangle, and in short be his urban self, which though amusing at times cannot sustain the film.

Photography is static and uninspired, in keeping with the theatricality of the film. Verbosity keeps the cutting static, and the music is in keeping with the vapid goings-on. The title is as meaningless as the film. It is a town, somewhere in Japan, to have been the final meeting place of the lovers in the play within the film that is a play. *Mosk.*

Avivato
(Wiseguy)
(ARGENTINE)

Buenos Aires, Nov. 8.

Interamericana release of Romualdo Servilloo production. Directed by Enrique Cahen Salaberry. Adapted by Ariel Cortazzo and Salaberry from a French screen story by Georges Millon. Music by Rodolfo Sciammarella; camera, Alberto Curchi. Stars Pepe Iglesias; features Benito Puertolas, Lilian Valmar, Alberto Terrones, Tono Andreu. At the Gran Rex, Buenos Aires. Running time, 90 MINS.

This crackerjack comedy has proved the boxoffice record-breaker of the year, holding over at the Gran Rex (3,300 seating capacity and five performances five days a week) for 10 weeks, grossing as well as any of Hollywood's now so infrequent best releases. First-run grosses alone are expected to top the $100,000 (U.S.) mark.

Production has its faults. A better musical score and sound effects would add greatly to its value. Nevertheless, it proves sock entertainment from start to finish. Although the basic plot was cribbed from a French play, the theme is peculiarly apt as a picture of what makes the Argentines tick. The general result adds up to surefire comedy for Latin-American fans. The story is a natural for Pepe Iglesias' talents as comedian and impersonator. Cast supports him ably, but he is the focus and center of the laughs.

Iglesias is cast as "Avivato" ("Wiseguy"), impersonating a well-established cartoon feature. The wiseguy lives on his wits, going to the most ingenuous lengths to muscle in on all his pleasures and needs without digging into his jeans. Love for Lillian Valmar, who takes him for a millionaire, while he believes her to be an heiress, inspires him to work for a living and sees him through incredible adventures in a femme beauty salon and as a professional footballer. The dialog is snappy and the wisecracks come fast and furious.

Unfortunately the double talk is too idiomatic to be translatable into terms of U. S. entertainment, although there is plenty of slapstick comedy to amuse any audience. Most scenes were shot at the Palermo racetracks, football and boxing stadiums and this makes for greater interest for U. S. audiences. *Nid.*

Katrina
(SWEDISH)

Scandia Films release of Svensk Filmindustri production. Stars Marta Ekstrom, Frank Sundstrom. Directed by Gustaf Edgren. Screenplay by Edgren, based on Sally Salminen's novel "Katrina"; camera, J. Julius; music, Gunnar Johansson. English titles, S. Nodum. At Arcadia, N.Y., Nov. 17, '49. Running time, 90 MINS.

Katrina ... Marta Ekstrom
Johan ... Frank Sundstrom
Sage ... Birger Tengroth
Einar ... Erik Forsman
Gustaf ... George Fant
Nordquist ... Erik Berglund
Eskell ... Henrik Schildt
Einar's friend ... Kotti Chave
Katrina's father ... Carl Deurell
Katrina's mother ... Linnea Hillberg
The Pastor ... Hugo Bjorne
Bedo ... Greta Berthels
The Banker ... Torsten Hillberg
Serafia ... Anna Lisa Bruce

(*In Swedish; English Titles*)

A universal theme abetted by some topnotch portrayals makes this Swedish import an okay bet for U. S. art houses. Except for an occasional soap operaish tinge film has a realistic quality that makes for an emotionally moving drama. Adapted from Sally Salminen's novel of the same name, "Katrina" is a sympathetic and understanding study of a self-sacrificing wife and mother.

Situated in the late 1800's, picture centers around an ordinary seaman's wife, following her through the years as she fights poverty, raises three children and cares for her weak-kneed and sick husband. Located on an island inhabited by sailors and their wives, film offers some interesting character studies in addition to vividly depicting the poor conditions under which the families live.

In the title role Marta Ekstrom turns in a superior acting job as she ages from a young girl to an old woman. Frank Sundstrom as her husband offers a sensitive performance. The rest of the cast all give added credence to the film through the excellence of their thesping and the earthiness of their roles.

Gustaf Edgren capably directed his own screenplay, while J. Julius' lensing sustains the mood of the story.

St. Matthews Passion
(AUSTRIAN)

Vienna, Nov. 8.

Sascha release of Erma production. With Elisabeth Schwarzkopf, Elisabeth Hoengen, Walter Ludwig, Karl Schmitt-Walter, Hans Braun, Raoul Aslan. Directed by Ernst Marischka. Musical direction by Herbert v. Karajan. At Busenderhouse, Vienna. Running time, 90 MINS.

It's a film, but not a moving picture. Raoul Aslan of the State Burgtheatre recites passages of Christ's life and death, opera stars sing and Herbert V. Karajan directs the Philharmonic Orchestra. But there is no action. There are hundreds of snapshots of more or less suitable paintings to the text of Bach's immortal music. Efforts of director Ernst Marischka deserve praise. Classifying pic as documentary might improve its chances. Good for art houses. *Maas.*

Vient de Paraitre
(Just Out)
(FRENCH)

Paris, Nov. 15.

Sirius release of Roberal production. Directed by Jacques Houssin. Screenplay by Michael Duran. Stars Pierre Fresnay; features Blanchette Brunoy, Frank Villard, Bellys, Jean Ayme, Jean Brochard. Camera, Jacques Lemare; editor, Raymond Leboursier. At Ermitage, Paris. Running time, 100 MINS.

Mouzal ... Pierre Fresnay
Fournier ... Bellys
Mme. Fournier ... Blanchette Brunoy
Marechal ... Frank Villard

Pic takes some vicious jabs at the huckstering in the publishing business, and a slap at the kudo system for novels. Though overlong, its good acting and fine satire make it a surefire entry. Prestige name of Pierre Fresnay will help. Some judicious prun-

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THEATRE BUILDING BOOM IN '50

UA Sets German Licensing Deal, Reported Closing World Offices

United Artists has worked out a licensing arrangement for release of its product in Germany, exec-veepee Arthur W. Kelly revealed in New York yesterday (Tues.) and similar deals are pending for the Austrian and Saar territories. At the same time he vigorously denied a trade report that his company plans to drastically reduce its own foreign distribution network. On the other hand, informed sources maintain that UA is definitely considering dissolution of most overseas branches in favor of licensing franchise holders.

Prisma Films will handle UA product in the western zones of Germany, Kelly said, on a "short-term" agreement. Some 10 pictures will be released in these areas during 1950. Pix will all be dubbed and UA will make an Economic Cooperation Administration application on some if not all of the films. Other licensing pacts are being negotiated with Union Film for the Austrian territory and Saar Film for the Saar.

Kelly, who returned last week after a two-month tour of Britain and the Continent, disclosed that there's a "movement afoot" in Germany to try to reissue a lot of pictures made during the Nazi regime. This would likely be done, he said, to compensate for a lack of new German films and also offset a possible overabundance of American product. Military government, of course, can ban any pic which would tend to interfere with the security of the occupation forces.

Lack of financing, Kelly declared, has prevented German producers from maintaining their pre-war standards. However, he added that formation of the new Bonn government may lead to features of better quality. Grosses, incidentally, are down about 40% in the western zones since shops are now filled with merchandise and consequently the public hasn't the spending money it formerly did. Best business is being done by color pix of which the Germans seem to be particularly fond.

Touching on the recently announced joint production deal with Anatole de Grunwald, Kelly pointed out that the agreement calls for a maximum of seven pictures and a minimum of four, all budgeted between £150,000-£200,000 ($420,000-$560,000). Due to be delivered in April, the first pic will roll at Teddington in England while some may be done at Rank's Pinewood and Denham studios. Kelly added that "we'll try to put in some

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GOLDWYN HAS TO MOVE BY DEC. 21

Hollywood, Nov. 21.

Samuel Goldwyn must move his film company and approximately $1,000,000 worth of equipment out of the Goldwyn studio by Dec. 21 unless he reaches an agreement with Mary Pickford about his annual rental. That was the decision handed down by Judge Paul Nourse in Superior court where Goldwyn was denied a petition for receivership of the studio.

Goldwyn owns 39.80ths of the property and Miss Pickford holds 41.80ths, giving her a slight but powerful majority. Goldwyn's old lease on the lot expired Nov. 21, but an earlier court procedure granted him an extra month to move his goods and chattels. This is a difficult procedure, involving the removal of sound stages and expensive paraphernalia. If the removal is not completed by Dec. 21, according to the latest court ruling, the removable property remains under control of Miss Pickford.

Several months ago Judge Nourse advised that the property be put up for sale and set a minimum price of $1,500,000, although real estate men estimated the value at $2,500,000. To date no buyer has come forward.

2d Group of Industry Shorts Now Available

Second group of four industry public relations shorts have been completed and are being readied for release. They are being made available this week for screening at major company homeoffices in New York.

Group consists of "The Screen Actor" (M-G), "History Brought to Life" (Par), "The Sound Man" (Col) and "The Costume Designer" (RKO). As in the past, the company which made each of the one-reelers will distribute it.

Deny Any Real Print Shortage

With indie exhibitor organizations throughout the country continuing to protest an alleged print shortage, major company sales managers are still at odds whether such a shortage actually exists. Metro sales veepee William F. Rodgers declared this week that he has seen no indications of a shortage "consistent with good business judgment," while Paramount sales chief Alfred W. Schwalberg evidenced there is a shortage by revealing Par is now turning out about 375 prints for a top film, as compared to 325 a year ago.

Situation, which had held industry interest several months ago, was brought to light again last week by 20th-Fox sales veepee Andy W. Smith Jr., who confirmed that he would up the number of release prints on 20th product in the near future. Smith termed as "misleading" reports that the company had established a policy of a straight 50 prints increase per picture, but said that 20th, after months of study, was working out a "comprehensive plan" to boost the number of prints "by a substantial amount."

"This decision was not based upon pressure by any individual

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ANOTHER PIX POWWOW WITH D OF J ON ASCAP

Film industry attorneys are slated to hold a second session this week with Dept. of Justice officials concerning the American Society of Composers, Authors & Publishers. Meeting, at which the D. of J. will be represented by Sigmund Timberg, head of the decree section, and Harold Lasser, in charge of the New York office, will be held Friday (2) at the Federal courthouse in Manhattan.

Powwow will be a continuation of the meeting of Nov. 19. Purpose of the get-togethers is said to be strictly to acquaint the Justice men with the mechanics of the film industry's relationships to ASCAP. Purpose is not for complaints or adjustment of problems, but purely for orientation for the government legalites.

Timberg is in the process of preparing an amended decree against ASCAP in a suit brought by the D. of J.

Edwin P. Kilroe, copyright specialist for 20th-Fox, is expected to be at the session in addition to attorneys who attended the last meet. They included Irvin Moross of Columbia, Kenneth Umbrett of RKO, Adolph Schimel of Universal, Robert J. Rubin of Society of Independent Motion Picture Producers, Morris Ebenstein of Warner Bros. and James Polk of Paramount.

Disney's 37½c Divvy

Hollywood, Nov. 29.

Walt Disney Productions has declared regular quarterly dividend of 37½c per share on preferred stock, payable Jan. 1 to those of record Dec. 17.

DRIVE-INS PACED '49 BANNER YEAR

Washington, Nov. 28.

Construction of new theatres and other recreation buildings should continue at a high pace during 1950, Government spokesmen estimate here. While it may not equal the 1949 tempo, it will nevertheless be very good, according to the Federal crystal-gazers.

Estimate is that, during 1949, the construction of theatres, clubs, assembly halls, etc., will be at the tremendous rate of $245,000,000. One spokesman said it was impossible to figure what portion of that nearly quarter-billion dollars was attributable to theatres. However, it was admitted that the share was a very large one—considering the wave of drive-in theatres as well as enclosed houses. Toward the end of this year the pace fell off, but this is partly due to the normal winter seasonal drop.

Things are expected to pick up again in 1950 and to continue at a high rate. Construction of entertainment spots is just one of many classifications which will continue very good. U. S. Departments of

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Berger in Missionary Tour Preaching On Showmanship Need

Minneapolis, Nov. 29.

Missionary zeal has seized Bennie Berger, North Central Allied president and candidate for the national Allied States presidency, and he's going around the country to preach to independent exhibitors the necessity of "getting back into the show business" by better selling of pictures. As a starter he'll talk along these lines before Allied groups in Milwaukee and New Orleans during the next few weeks.

Citing survey figures that reveal that while the public is spending 22% more for entertainment, theatre grosses have dropped 21% from their 1946 peak, Berger will tell his fellow independent exhibitors and distributors that it devolves upon them to cooperate to entire more customers into the theatres—that the public has the money to spend on entertainment, but the movie theatres aren't getting their share of the amusement purchasing power.

"Exhibitors and distributors alike have fallen down on the job and that helps to explain the survey's findings that movie patronage is on the decline in the face of rising amusement spending," says

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Danzigers' Gallic Try

Danziger brothers, who operate a New York sound studio and have recently been producing indie pix in the east, are negotiating for production of one or more films in France. Edward J. Danziger left for Paris over the weekend to join his brother, Harry, who has been there for some weeks, in finalizing the deal.

Danzigers, recently completed the Paul Henreid starrer, "Escape If You Can," for release by United Artists.

John Kieran
Looks Back to the
Memoirs of a Sports Writer
. . .
one of the many editorial features in the forthcoming
44th Anniversary Number
of
VARIETY

Gallup Has Lots of Double-Talk As the Convincer to 'Soft' B.O.

Lower quality of films is given as the reason for less frequent theatre attendance by a considerable group of persons queried in an Audience Research, Inc., poll on reasons for the sinking b.o. Gallup outfit added, however, in the report sent to its clients this week, that it didn't believe the "lower quality" answer was a true one, but that rather it was a rationalization by those queried.

"Actually, Audience Research's experience with this type question," the report states, "indicates that it is likely in many cases to produce answers which are rationalizations or handy reasons for changes in attendance habits. The alleged decline in quality of product is not supported by what objective evidence is available."

Furthering this conclusion, ARI points out, is its analysis of filmgoer's enjoyment of pictures, which shows a rise rather than a decline in the past two years. Secondly, preliminary analysis of critics reviews through the first week of November shows no significant difference in quality as compared to 1948, Gallup unit states. Another baffler is that 20% of those who stated they're going to theatres more often said it is because of "better quality pictures."

Of the cross-section queried on attendance, ARI listed 37% as stating they were attending films less often than a year ago, 20% more often and 43% the same. This shows "a fairly good correspondence with other indicators of changes in attendance frequency," report asserts.

One-third of those who said they are going to theatres less often gave the "lower quality" as their reason. Other two-thirds gave "a wide range of reasons which related chiefly to the individual's change in personal status, time available, children to be attended, and so on."

One in eight mentioned television for less frequent attendance and one in 10 said it was less coin in their pocket that was responsible. ARI judged neither reason valid, however, for explaining the b.o. drop—which puts it in about the same class as pundits and within the industry who are baffled by the softness at the b.o.

Fact that the decline in grosses is about the same in non-TV cities as in those with video stations disproves tele as an important reason, ARI points out. Likewise, the fact that only one in eight persons mentioned it, the agency feels, removes it as important in the National picture.

Tighter money situation named by 10% of those going to theatres less frequently is pretty well balanced out by the 8% who said they are going to theatres more often because money conditions are freer.

Eyssell's Added Duties As Exec Veepee of R.C.

Promotion of Gus S. Eyssell from executive manager to executive vice-president of Rockefeller Center, Inc., announced last week by Nelson A. Rockefeller, president of development, does not alter his status with the Music Hall. He still remains president of the Hall while Russell V. Downing continues as executive vice-president.

Eyssell became president and managing director of the Music Hall in 1942. Besides continuing as Hall head, he also remains as proxy of the Center Theatre Corp., which runs the Center theatre. He was given the added duties with Rockefeller Center in May last year.

Not Bullish On Russe Pix Deal

Little hope is held by U. S. industry toppers that Irving Maas' current visit to Moscow will result in full revival of the deal by which the Russians last year were supposed to have agreed to the purchase of 20 Hollywood pix at $50,000 each—a total of $1,000,000. Best that can be expected out of the Moscow trip by the Motion Picture Export Assn. v.p. and general manager, it is felt, is a renegotiation of the deal that will call for fewer films at a lower price.

Whether any such proposal will be acceptable is up to the MPEA board. It meets tomorrow (Thursday) in New York, by which time it is hoped Maas may have cabled the Russe offer. If there's no word from him by that time, the issue will have to lay over until a regular or special meeting of the directors.

Number of company execs, who make up the MPEA board, are understood to be opposed to accepting any price lower than the $50,000 figure. It is thought, however, that they might compromise with the Russians on taking a deal

(Continued on page 16)

MEET-THE-CUSTOMERS, PINE & THOMAS PITCH

Exhibs in 16 cities will be called by William Pine and William Thomas, Paramount producing team, within the next month to give their slant on the kind of films the public wants. P & T shove off from New York today (Wed.) for Montreal, first port-of-call on their current swing through the interior and wind up their trip in Seattle at the year's end. At each stop duo expect to poll a minimum of 10 exhibs on their views.

"It's good to get away from Hollywood every once in a while," Pine declared. "There is a lot of population between New York and Hollywood and that is the real backbone of this business. Our boss is the fellow that buys the tickets and we, like other manufacturers, must get out in the market and find out what is selling. The producer should also know how it is sold."

Current P & T swing is their third annual trip. Since wrapping up "Albuquerque," first of their upped-budget pix several years ago, team has been touring before fixing on properties to be filmed. During their trips, twosome probe for exhib reaction to future production plans.

P & T are readying three scripts for 1950 production with two at least plotted for Technicolor. Films are "The Barbarians" on the marine landing in Tripoli in 1805, "High Venture," yarn about escaped convicts, and "New Guinea Gold," adaptation of the play "Nor Heed the Beaten Drum."

10 COMPANIES SUED FOR $1,500,000 AS TRUST

Philadelphia, Nov. 29.

Harry and Herman Stahl, operators of a Sharon, Pa., theatre, have filed suit in U. S. district court here asking $1,500,000 treble damages from 10 film companies, alleging "they were unlawfully deprived of the right to obtain first-run product."

The Stahls, who operate the Nuluna theatre, Sharon, filed under the federal anti-trust laws. They claim that since acquiring the film house in April, 1935, they have not been able to get one pic for a first-run. All first runs they contend, were given to the two Warner Bros. theatres in town.

Named as defendants are Warner Bros. Pictures, Inc., and three affiliates, Warner Bros. Distributing Corp., Warner Bros. Circuit Management Corp., booking agent for Warner houses and the Stanley Co. of America.

Other defendants are Loew's, Paramount, RKO Radio, 20th-Fox, United Artists and Film Classics.

Wonderful to open during the Holidays

A Paramount Christmas

"The Great Lover"

BOB HOPE and RHONDA FLEMING in "THE GREAT LOVER" with Roland Young • Roland Culver • Richard Lyon • Gary Gray • Produced by Edmond Seloin • Directed by Alexander Hall • Written by Edmond Seloin, Melville Shavelson and Jack Rose.

A Paramount Christmas

"Chicago Deadline"

ALAN LADD and DONNA REED in "CHICAGO DEADLINE" with June Havoc Irene Hervey • Arthur Kennedy • Produced by Robert Fellows • Directed by Lewis Allen • Screenplay by Warren Duff • Based on a Story by Tiffany Thayer.

OLIVIA DE HAVILLAND • MONTGOMERY CLIFT • RALPH RICHARDSON in William Wyler's "THE HEIRESS" with Miriam Hopkins • Mona Freeman • Vanessa Brown Selena Royle • Produced and Directed by William Wyler • Screenplay by Ruth and Augustus Goetz • Based upon their stage-play.

A Paramount Christmas

WILLIAM WYLER'S

"The Heiress"

Shop No Further! THIS

Paramount Pictures

A Paramount Christmas

"My Friend Irma"

A Hal Wallis Production

"MY FRIEND IRMA" • A Hal Wallis Production starring JOHN LUND DIANA LYNN • DON DeFORE with MARIE WILSON as Irma and Introducing DEAN MARTIN and JERRY LEWIS • Directed by George Marshall Screenplay by Cy Howard and Parke Levy • Based upon the CBS radio program "My Friend Irma" created by Cy Howard.

A Paramount Christmas

"Top O' the Morning"

BING CROSBY • ANN BLYTH • BARRY FITZGERALD • HUME CRONYN in "TOP O' THE MORNING" • Produced by Robert L. Welch • Directed by David Miller • Written by Edmund Beloin and Richard Breen • Lyrics by Johnny Burke • Music by James Van Heusen.

A Paramount Christmas

"Rope of Sand"

A Hal Wallis Production

BURT LANCASTER • PAUL HENREID • CLAUDE RAINS • PETER LORRE in A Hal Wallis Production "ROPE OF SAND" with Sam Jaffe and Introducing Corinne Calvert • Directed by William Dieterle • Story and Screenplay by Walter Doniger • Additional Dialogue by John Paxton.

A Paramount Christmas

"HOLIDAY INN"

(A Repeat Treat)

The "WHITE CHRISTMAS" Picture

IRVING BERLIN'S "HOLIDAY INN" starring BING CROSBY and FRED ASTAIRE with Marjorie Reynolds • Virginia Dale • Walter Abel • A Mark Sandrich Production • Lyrics and Music by Irving Berlin • Screen Play by Claude Binyon • Adaptation by Elmer Rice.

A Paramount Christmas

"SONG OF Surrender"

WANDA HENDRIX • CLAUDE RAINS • MACDONALD CAREY in "SONG OF SURRENDER" with Andrea King • A Mitchell Leisen Production Produced by Richard Maibaum • Directed by Mitchell Leisen • Screenplay by Richard Maibaum.

A Paramount Christmas

"THE LADY EVE"

(A Repeat Treat)

BARBARA STANWYCK and HENRY FONDA in "THE LADY EVE" with Charles Coburn • William Demarest • Eugene Pallette • Martha O'Driscoll • Eric Blore • Written and Directed by Preston Sturges Screen Play Based on a Story by Monckton Hoffe.

Is What Your Boxoffice Wants For Christmas!

'Laughing' Leads L.A., Lively $50,000; 'Doll' Shapely 47G, 'Corliss' NG 15G, 'Idol' Fat 8G, 'King's Men' $35,000, 2d

Los Angeles, Nov. 29.

"Leave Them Laughing" is riding top of firstrun heap here this frame. New Milton Berle comedy, along with other fresh entries, is being helped by Thanksgiving trade to perky grosses, being fine $50,000 in three theatres. "Beautiful Doll" shapes nice $47,000 in four houses.

"Kiss For Corliss" is doing only scant $15,000 in four locations. Upped price week for "Fallen Idol" at small Fine Arts shapes nifty $8,000. Two holdovers benefited from holiday which launched their respective second stanzas. "All King's Men" is stout $35,000 in two spots on second frame while "Chicago Deadline" with "Kid From Cleveland" looks to get dandy $27,000 in two Paramount theatres. Vaude with shorts is neat $22,000 at Orpheum.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Hall (Prin-Cor) (834; 902, 1,106, 512, 55-$1)—"Kiss for Corliss" (UA). Scant $15,600. Last week, "Live By Night" (RKO) and "Project X" (FC) (2d wk), $15,400.

Chinese, Los Angeles, Loyola, Uptown (FWC) (2,048, 2,097, 1,248, 1,719, 60-$1)—"Beautiful Doll" (20th) and "Satan's Cradle" (UA). Nice $47,000. Last week, "Everybody Does It" (20th) and "Masked Raiders" (RKO) (2d wk-5 days), $18,400.

Downtown, Hollywood, Wilt'rn (WB) (1,757, 2,756, 2,344, 60-$1)—"Leave Them Laughing" (WB). Fine $50,000. Last week, "Beyond Forest" (WB) (2d wk), $22,300.

Pantages, Hillstreet (RKO) (2,812, 2,890, 50-$1)—"All King's Men" (Col) and "Chinatown After Dark" (Col) (2d wk). Stout $35,000. Last week, below hopes at $36,100 but still good.

Los Angeles, Hollywood Paramounts (F&M) (3,396, 1,451, 50-$1)—"Chicago Deadline" (Par) and "Kid From Cleveland" (Rep) (2d wk). Good $27,000. Last week, $32,800, under expectations but nice.

United Artists, Rita, Studio City, Vogue (UA-FWC) (2,100, 1,370, 880, 885, 60-$1)—"Story Molly X" (U) and "Black Midnight" (Mono) (2d wk-4 days). Only $11,000. Last week, $24,700.

Orpheum (D'town) (2,210, 50-95)—Shorts with vaude headed by Gus Van. Neat $22,000. Last week, "Trapped" (EL) (2d run) with vaude headed by Sybil Bowan, $18,900.

Carthay Circle (FWC) (1,518, 85-$1.50)—"Heiress" (Par) (6th wk). Near $6,500. Last week, holiday helped to good $7,600.

Fine Arts (FWC) (679, 85-$1)—"Fallen Idol" (SRO). Big $8,000. Last week, "Red Shoes" (EL) (47th wk), closed long roadshow run with neat $4,800.

Four Star (UA-FWC) (900, 60-85)—"Intruder in Dust" (M-G) (3d wk). Mild $3,500. Last week, $4,000.

Laurel (Rosener) (890, 85-$1)—"Easy Money" (EL). Good $3,500. Last week, "Hamlet" (U) (2d wk-6 days) (m.o.), $2,500.

Broadway Grosses

Estimated Total Gross
This week $611,700
(Based on 17 theatres)
Last Year $758,000
(Based on 17 theatres.)

'Red, Hot' in Blue $21,000 in Dim Det.

Detroit, Nov. 29.

Exhibitors here, glum over mild Thanksgiving theatre-party turnouts, blame television. However, stronger fare is doing all right, and too many holdovers are as much to blame as TV. Best bet appears to be "Everybody Does It" heading towards fancy total in second week at Fox, thanks to first round of stageshow headed by Lena Horne. Only other bright spot is "Red Hot Blue" hitting solid session at United Artists.

Estimates for This Week

Fox (Fox-Mich) (5,000, 70-95)—"Everybody Does It" (20th) (2d wk) plus stageshow headed by Lena Horne. Sock $40,000. Last week, sans stage bill, $27,000.

Michigan (United Detroit) (4,000, 70-95)—"Chicago Deadline" (Par) and "Treasure Monte Carlo" (Indie) (2d wk). Slim $16,000. Last week, fine $26,000.

Palms (UD) (2,900, 70-95)—"Seabiscuit" (WB) and "Song Surrender" (Par). Okay $19,000. Last week, "Live By Night" (RKO) and "Strange Bargain" (RKO), weak $13,000.

United Artists (UD) (2,000, 70-95)—"Red, Hot, Blue" (Par) and "Threat" (RKO). Sturdy $21,000. Last week, "Big Wheel" (UA) and "Arctic Fury" (RKO) (2d wk), $9,000.

Madison (UD) (1,800, 95-$1.20)—"Jolson Sings Again" (Col) (7th wk). Still good at $9,000. Last week, $10,000.

Adams (Balaban) (1,700, 70-95)—"Sword in Desert" (U) and "Zamba" (EL) (2d wk). Thin $6,000. Last week, $8,000.

Downtown (Balaban) (2,900, 70-95)—"Gone With Wind" (M-G) (reissue). Very slow $5,000. Last week, "Trapped" (EL), drab $4,000.

'Laughing' Light $15,000, Pitt; 'Rib' OK $18,500

Pittsburgh, Nov. 29.

Holiday biz way off this year, being about the slowest Thanksgiving in years. Weather was rated worst factor. Heavy rain all day Thursday (24) kept patrons indoors while snow and ice stopped them over weekend. "Adam's Rib" looks like the best bet at the Penn but not up to Tracy-Hepburn expectations. "Leave Them Laughing" is not pulling strong at Stanley either. "Pinky" is holding up okay in second stanza at Harris.

Estimates for This Week

Fulton (Shea) (1,700, 65-80)—"Beautiful Doll" (20th). Respectable notices for this but maybe musical nostalgia has hit its peak here. Only $9,000 for this one for holiday week seems to suggest that.

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'LAUGHING' ACE BALTO PIC, HAPPY $16,500

Baltimore, Nov. 29.

Business is taking a lift all along the downtown sector here because of holiday week. "Adam's Rib" trim at Century but ace straight-filmer is "Always Leave 'Them Laughing," doing strongest biz at Stanley in month. Louis Prima band plus Harmonicats is boosting combo Hippodrome's "Follow Me Quietly" to fine total. "Bagdad" looks nice at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Adam's Rib" (M-G) (2d wk). Trim $16,000 for first week ended today (Tues). Last week, "Forsyte Woman" (M-G), healthy $20,200 in 12 days.

Hippodrome (Rappaport) (2,240; 20-80)—"Follow Me Quietly" (Col) plus Louis Prima orch, Harmonicats onstage. Stage layout boosting this to fine $17,000. Last week, "Savage Splendor" (RKO) and vaude, $13,300.

Keith's (Schanberger) (2,460; 20-60)—"Bagdad" (U) (2d wk). Starts second sesh tomorrow (Wed.) after nice $11,000 opener. In ahead, "That's My Baby" (U), $7,600.

Mayfair (Hicks) (980; 20-65)—"Thieves' Highway" (20th) (2d wk). Off to another round tomorrow (Wed.) after over-house-average $6,500 opener. Last week, "Fighting Man" (20th) (2d wk), held well at $5,800.

New (Mechanic) (1,800; 20-60)—"Pinky" (20th) (2d wk). Holdover round opens tomorrow (Wed.) after sturdy $11,000 first week. Last week, "Beautiful Doll" (20th) (2d wk), $7,300.

Stanley (WB) (3,280; 25-75)—"Leave Them Laughing" (WB). One of healthiest takes at this house in some time, stout $16,500. Last week, "Chicago Deadline" (Par), mild $9,200 in 10 days.

Town (Rappaport) (1,500; 35-65)—"Bride For Sale" (RKO). Fairly good $9,000. Last week, "Wore Yellow Ribbon" (RKO) (3d wk), fine $6,200.

'Rib' Tickles St. Louis, Terrif $28,000; 'Laughing' $14,000, 'Jolson' 18G, 2d

St. Louis, Nov. 29.

Biz in downtown sector is brighter because of Thanksgiving holiday. "Adam's Rib" is galloping away to best business since Larry Parks did personal here. It will be terrific at Loew's. "Red, Hot and Blue" with vaude shapes strong at the Fox. "Jolson Sings Again" still is lusty on holdover at the St. Louis. "Leave Them Laughing" is taking fourth money, not being so strong at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000, 50-75)—"Blue Lagoon" (U) and "Gal Took West" (U) (m. o.). Okay $9,000. Last week, "Wore Yellow Ribbon" (RKO) (m. o.) and "That's My Baby" (U), $9,500.

Fox (F&M) (5,000, 50-75)—"Red, Hot, Blue" (Par) and vaude. Solid $17,500. Last week, "Brimstone" (Rep) and vaude, $14,000.

Loew's (Loew) (3,172, 50-75)—"Adam's Rib" (M-G). Terrific $28,000. Last week, "Forsyte Woman" (M-G) and "Rusty's Birthday" (Col) (2d wk), $11,000.

Missouri (F&M) (3,500; 50-75)—"Leave Them Laughing" (WB) and "Strange Gamble" (UA). Good $14,000 or under. Last week, "Gal Took West" (U) and "Blue Lagoon" (U), $10,000.

St. Louis (F&M) (4,000; 60-95)—"Jolson Sings Again" (Col) (2d wk). Lusty $18,000 after great $26,000 opener.

'Doll' Solid 15G, L'ville; Berle Hep 10G, 'Living' High 7G, 'Forsyte' 14G

Louisville, Nov. 29.

Local firstruns teed off to strong start Thanksgiving Day (24) with lineup of fine product. "Always Leave Them Laughing" at Mary Anderson is shaping solid for new Milton Berle pic. "Beautiful Doll" and "Alias Champ" at Rialto will get the most coin at the larger house. "Forsythe Woman" at State is catching neat biz, while "Easy Living" at Strand is big.

Estimates for This Week

Mary Anderson (People's) (1,400, 45-65)—"Leave Them Laughing" (WB). Big $10,000, and sure holdover. Last week, "Grant Takes Richmond" (Col), neat $8,000.

Rialto (Fourth Avenue) (3,000, 45-65)—"Beautiful Doll" (20th) and "Alias Champ" (Rep). Word-of-mouth on "Champ" rated factor in getting solid $15,000. Last week, "Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO), $14,000.

State (Loew's) (3,000, 45-65)—"Forsythe Woman" (M-G). Neat $14,000. Last week, "Red Danube" (M-G) and "Scene of Crime" (M-G), modest $1,000.

Strand (FA) (1,000; 45-65)—"Easy Living" (RKO) and "Make Mine Laughs" (RKO). Virile $7,000. Last week, "Crooked Way" (UA) and "Lucky Stiff" (UA), slow $4,000.

'Bride' Lusty $15,000 in Snowy Prov.; 'Stallion'-Vaude Torrid 9G, 'Rib' 19G

Providence, Nov. 29.

Heavy snow hit here Sunday (27) and helped slow up normally heavy weekend biz. Standout is "Bride for Sale" at Albee. On bright side is State's "Adam's Rib." Majestic's "Beyond the Forest" looms good. "Jolson Sings Again" still is solid in fourth Met week. "Golden Stallion" plus vaude is big at Fay's.

Estimates for This Week

Albee (RKO) (2,200, 44-65)—"Bride for Sale" (RKO) and "Deputy Marshal" (Indie). Lusty $15,000. Last week, "Wore Yellow Ribbon" (RKO) and "Arctic Fury" (RKO) (2d wk), nice $10,000.

Fay's (Fay) (1,400; 44-65)—"Golden Stallion" (Rep) and vaude onstage. Sweet $9,000. Last week, "Post Office Investigator" (Rep) and vaude, $7,500.

Majestic (Fay) (2,200, 44-65)—"Beyond Forest" (WB) and "Tough Assignment" (SG). Good $12,000. Last week, "Seabiscuit" (WB) and "Alias Champ" (Rep), nifty $16,000.

Metropolitan (Snider) (3,100, 60-85)—"Jolson Sings Again" (Col) (4th wk). Sturdy $11,000. Third week was $13,000.

State (Loew) (3,200, 44-65)—"Adam's Rib" (M-G). Fairly nice $19,000. Last week, "Forsyte Woman" (M-G) (2d wk), $11,000.

Strand (Silverman) (2,200, 44-65)—"Reckless Moment" (Col) and "Prison Warden" (Col). Opened Monday (28). Last week, "Tell to Judge" (Col) and "May Ryan, Detective" (Col), good $11,000.

Key City Grosses

Estimated Total Gross
This Week $2,871,000
(Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,330,000
(Based on 25 cities and 217 theatres.)

'Ribbon' Rousing $27,000, Frisco

San Francisco, Nov. 29.

Holiday biz is perking up grosses here this week. Pacing field is "Wore Yellow Ribbon" socko at Golden Gate. Big promotion for "The Heiress," is spelling smash takings at St. Francis. "Beautiful Doll" looms fine at the Fox. Same is true of "Chicago Deadline" at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85)—"Wore Yellow Ribbon" (RKO) and "Brother's Keeper" (EL). Sock $27,000. Last week, "Thi Threat" (RKO) plus vaude headed by Gus Van, strong $24,000.

Fox (FWC) (4,651; 60-95)—"Beautiful Doll" (20th) and "Wolf Hunters" (Mono). Nice $18,000 or near. Last week, "Beyond Forest" (WB) and "Alias Champ" (Rep) (2d wk), only $8,600 in 6 days.

Warfield (FWC) (2,656, 60-85)—"Doctor and Girl" (M-G) and "Golden Stallion" (Rep) (2d wk). Only $7,500 in 6 days. Last week, nice $18,500.

Paramount (Par) (2,646, 60-85)—"Chicago Deadline" (Par). Fine $17,000. Last week, "Seabiscuit" (WB) and "Project X" (FC) (2d wk), thin $9,500.

St. Francis (Par) (1,400, 60-85)—"The Heiress" (Par). Smash $18,000 or near. Last week, "Without Honor" (UA) (2d wk), okay $9,000.

Orpheum (No. Coast) (2,448, 55-85)—"Tell It To Judge" (Col) and "Mary Ryan, Detective" (Col). Good $15,000. Last week, "Story Of Molly X" (U) and "Blondie Hits Jackpot" (Col), dim $9,500.

United Artists (No. Coast) (1,207; 55-85)—"Jolson Sings Again" (Col) (5th wk). Okay $9,500. Last week, husky $11,500.

Stagedoor (Rosener) (370, $1.20-$2)—"Red Shoes" (EL) (27th wk). Good $5,000. Last week, $4,800.

Esquire (No. Coast) (955, 55-85)—"Dedee" (EL) and "Chinatown At Midnight" (Col). Good $6,000. Last week, "Married A Savage" (Indie) and "Kiss O'Fire" (Indie), $4,200.

Clay (Rosener) (400, 65-85)—"Quartet" (EL) (10th wk). Fine $2,600. Last week, fine $2,300.

Larkin (Rosener) (400, 85-$1.20)—"Hamlet" (U) (reissue) (3d wk). Holding well at $3,200. Last week, nice $4,200.

'BAGDAD' SULTRY 15G IN PORT.; 'RIBBON' 19G

Portland, Ore., Nov. 29.

Good weather, holiday crowds, and out-of-town visitors are boosting biz at first runs currently. "Wore Yellow Ribbon" looks great in two spots while "Bagdad" is equally big with smash session at the Broadway.

Estimates for This Week

Broadway (Parker) (1,832, 50-85)—"Gagdad" (U) and "Girl in Painting" (U). Sock $15,000. Last week, "Gal Took West" (U) and "Woman Hater" (Rep), $8,500.

Mayfair (Parker) (1,500, 65-$1)—"Jolson Sings Again" (Col) (5th wk). Holding at $4,000. Last week, big $6,700.

Oriental (H-E) (2,000, 50-85)—"Wore Yellow Ribbon" (RKO) and "Angels Disguise" (Mono) dual-date with Paramount. Sock $7,500. Last week, "Chicago Deadline" (Par), $6,700.

Orpheum (H-E) (1,750, 50-85)—"Chicago Deadline" (Par) and "Stampede" (Rep) (2d wk). Okay $5,500. Last week, sock $11,000.

Paramount (H-E) (3,400, 50-85)—"Wore Yellow Ribbon" (RKO) and "Angels Disguise" (Mono), also Oriental. Great $11,500. Last week, "Pinky" (20th) and "Holiday in Havana" (Col) (2d wk), $9,000.

United Artists (Parker) (895, 50-85)—"Forsyte Woman" (M-G). Solid $9,000. Last week, "Border Incident" (M-G), mild $4,000.

Providence, Nov. 29.

Heavy snow hit here Sunday (27) and helped slow up normally heavy weekend biz. Standout is "Bride for Sale" at Albee. On bright side is State's "Adam's Rib." Majestic's "Beyond the Forest" looms good. "Jolson Sings Again" still is solid in fourth Met week. "Golden Stallion" plus vaude is big at Fay's.

Estimates for This Week

Albee (RKO) (2,200, 44-65)—"Bride for Sale" (RKO) and "Deputy Marshal" (Indie). Lusty $15,000. Last week, "Wore Yellow Ribbon" (RKO) and "Arctic Fury" (RKO) (2d wk), nice $10,000.

Fay's (Fay) (1,400; 44-65)—"Golden Stallion" (Rep) and vaude onstage. Sweet $9,000. Last week, "Post Office Investigator" (Rep) and vaude, $7,500.

Majestic (Fay) (2,200, 44-65)—"Beyond Forest" (WB) and "Tough Assignment" (SG). Good $12,000. Last week, "Seabiscuit" (WB) and "Alias Champ" (Rep), nifty $16,000.

Metropolitan (Snider) (3,100, 60-85)—"Jolson Sings Again" (Col) (4th wk). Sturdy $11,000. Third week was $13,000.

State (Loew) (3,200, 44-65)—"Adam's Rib" (M-G). Fairly nice $19,000. Last week, "Forsyte Woman" (M-G) (2d wk), $11,000.

Strand (Silverman) (2,200, 44-65)—"Reckless Moment" (Col) and "Prison Warden" (Col). Opened Monday (28). Last week, "Tell to Judge" (Col) and "May Ryan, Detective" (Col), good $11,000.

'Forsyte' 14G in Drab Indpls. But 'Laughing' Low 9G, 'Doll' Fair 12G

Indianapolis, Nov. 29.

Thanksgiving holiday is giving film biz here only a moderate boost. Stores are crowded, theatres so-so. "Master Minds" with Ark Mooney band, is week's top grosser at Lyric. "Forsyte Woman" at Loew's, leads straight filmers with good figure. "Beautiful Doll" is fair at Indiana while "Always Leave Them Laughing," at Circle, is disappointing.

Estimates for This Week

Circle (Gamble-Dolle) (2,800, 44-65)—"Leave Them Laughing" (WB) and "Black Midnight" (Mono). Thin $9,000 or less. Last week, "The Threat" (RKO) with Eddy Howard and Penny Singleton onstage, big $22,500 at 60-90c scale.

Indiana (G-D) (3,300; 44-65)—"Beautiful Doll" (20th) and "Down Memory Lane" (EL). Fair $12,000. Last week, "Chicago Deadline"

(Continued on page 20)

'Ichabod' Fancy $14,000, Seattle; 'Doll' Oke 11G

Seattle, Nov. 29.

The holiday is boosting biz at the big seaters this week. "Ichabod" looks standout at the Music Hall with great total. "Beautiful Doll" also is trim at Paramount.

Estimates for This Week

Coliseum (H-E) (1,877, 59-84)—"Red Hot, Blue" (Par) and "Golden Stallion" (Rep). Big $11,000. Last week, "Chicago Deadline" (Par) and "Zamba" (EL) (2d wk), $6,000.

Fifth Avenue (H-E) (2,239, 59-84)—"Forsyte Woman" (M-G) and "Against Wind" (EL) (2d wk). Good $9,000 in 8 days after sweet $10,700 last week.

Liberty (Theatres, Inc.) (1,650, 59-84)—"Jolson Sings Again" (Col) (5th wk). Fine $8,000 after $8,900 last week.

Music Hall (H-E) (2,200, 59-84)—"Ichabod" (RKO) and "Down Memory Lane" (EL). Great $14,000 or near. Last week, "Pinky" (20th) and "Parklane" (EL) (4th wk), $4,400.

Orpheum (H-E) (2,600, 59-84)—"Beyond Forest" (WB) and "Rhythm Hits Ice" (Rep) (2d wk). Good $7,000. Last week, fine $10,600.

Palomar (Sterling) (1,350, 40-69)—"Sword in Desert" (U) and "Tuxedo Junction" (Rep) plus stage show topped by Weaver Bros. and Elviry. Good $6,000. Last week, "Irma" (Par) and "Roughshod" (RKO) plus stage, $5,600.

Paramount (H-E) (3,039, 59-84)—"Beautiful Doll" (20th) and "Chinatown Midnight" (Col). Trim $11,000 or close. Last week, "Everybody Does It" (20th) and "Song Surrender" (Par), thin $5,200.

Roosevelt (Sterling) (800, 59-84)—"Monsieur Vincent" (Indie). Good $5,000. Last week, "Renegades" (Col) and "Desperados" (Col) (2d run), fair $3,200.

Holiday Ups Chi; 'Doll'-Cugat Sweet $60,000, 'Rib' Smooth $25,000, 'Bagdad' Smash at 20G, 'Pinky' Sock 33G, 2d

Chicago, Nov. 29.

Three-day Thanksgiving holiday with upped scales Thursday is proving life-saver to hungry Loop firstruns. The Chicago, with "Beautiful Doll" and Xavier Cugat orch onstage, is likely to hit sweet $60,000. "Adam's Rib" at the State-Lake seems to be taking hold and may land dandy $25,000. "Bagdad" at Grand is soaring to sock $20,000.

"Pinky" at Woods continues socko in second week at $33,000. "Fallen Idol" at Esquire is still terrific with $14,000. "Bride for Sale" and "Strange Bargain" at Palace is fair $10,000 in initial holdover round. "Fighting Man" at Roosevelt okay $9,000, also second. "Red Shoes" at Selwyn is nearing first year mark with dandy $6,000, its 51st week.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Beautiful Doll" (20th) plus Xavier Cugat orch. Splendid $60,000. Last week, "Beyond Forest" (WB) with Marilyn Maxwell, Peter Lawford, Jerry Lester (2d wk), $45,000.

Esquire (Indie) (1,400; 60-95)—"Fallen Idol" (SRO) (2d wk). Terrific $14,000 or near. Last week, $14,400.

Garrick (B&K) (900; 50-98)—"Border Incident" and "Secret Garden" (M-G) (2d wk). Minor $5,000. Last week, $6,300.

Grand (RKO) (1,500; 50-98)—"Bagdad" (U). Smash with $20,000. Last week, "Free for All" (U), $9,000.

Oriental (Essaness) (3,400; 50-98)—"Big Wheel" (UA) with "High Button Shoes" tab (3d wk). Satisfactory $24,000. Last week, nice $37,500.

Palace (RKO) (2,500; 50-98)—"Bride For Sale" (RKO) and "Strange Bargain" (RKO) (2d wk). Mild $10,000. Last week, $13,500.

Roosevelt (B&K) (1,500; 50-98)—"Fighting Man" (20th) (2d wk). Neat $9,000. Last week, $13,000.

Selwyn (Shubert) (1,000; $1.20-$2.40)—"Red Shoes" (EL) (51st wk). Perky $6,000. Last week, $7,000.

State-Lake (B&K) (2,700; 50-98)—"Adam's Rib" (M-G). Dandy $25,000. Last week, "Red Danube" (M-G) (2d wk), $10,000.

United Artists (B&K) (1,700; 50-98)—"Reckless Moment" (Col) and "Chinatown at Midnight" (Col). Weakish $9,000. Last week, "Come to Stable" (20th) (6th wk), big $8,000.

Woods (Essaness) (1,073; 98)—"Pinky" (20th) (2d wk). Smash $33,000. Last week, $39,000.

World (Indie) (587; 80)—"Hideout of London" (Indie) [illegible] (2d wk). Mild $2,300. Last week, $2,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Laughing' Lofty $14,500 in Cincy

Cincinnati, Nov. 29.

Four wholesome new bills with "Always Leave Them Laughing" edging "Bride For Sale" for cage laurels here this round. Other newcomers, "Red, Hot and Blue" and "Fighting Man of Plains" are faring well, former being solid.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Bride For Sale" (RKO). Nifty $14,000. Last week, "Chicago Deadline" (Par), $13,000.

Capitol (RKO) (2,000; 55-75)—"Pinky" (20th) (2d wk). Strong $11,000 after fatso $17,000 preem.

Grand (RKO) (1,400; 55-75)—"Fighting Man" (20th) in 9 days, good $10,500. Last week, "Border Incident" (M-G), thin $5,500.

Keith's (City Inv.) (1,542; 55-75)—"Red, Hot, Blue" (Par). Dandy $10,500. Holds. Last week, "Big Wheel" (UA) (2d wk), wobbly $4,500.

Lyric (RKO) (1,500; 55-75)—"Chicago Deadline" (Par) (m.o.). Okay $5,000. Last week, "Jolson Sings Again" (Col), moveover seventh downtown stanza, fairish $4,000.

Palace (RKO) (2,600; 55-75)—"Leave Them Laughing" (WB). Jolly $14,500. Last week, "Beautiful Doll" (20th), solid $13,000.

D. C. Climbs; 'King's Men' Record 12G; 'Pinky' 21G, 'Bride' 16G, Both Sock

Washington, Nov. 29.

Holiday weekend is making midtown spots plenty happy with biz skyrocketing after one of lowest weeks in years. "All King's Men" at Playhouse is looming as champ with record-breaking take. "Doctor and Girl" plus vaude headed by Johnnie Johnston shapes [illegible] "Pinky" at Loew's Palace is sock while "Leave Them Laughing" at Warner is equally lusty. "Bride for Sale" is smash at Keith's.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Doctor and Girl" (M-G) plus vaude topped by Johnnie Johnston. Good $23,000. Last week, "Girl from Jones Beach" [illegible] plus vaude, [illegible] $19,000 but [illegible] hopes.

Keith's (RKO) (1,939; 44-80)—"Bride for Sale" (RKO). Sock $16,000. Last week, "Abandoned" (U), drab $8,000.

Palace (Loew's) (2,370; 44-74)—"Pinky" (20th). Socko $21,000. Last week, "Forsyte Woman" (M-G) (2d wk), $15,000.

Playhouse (Lopert) (432; 50-80)—"All King's Men" (Col). Launched with press preem at National Press Club and expected to rate raves, this looks set to record here at huge $12,000, possible only via 16-hour schedule of seven shows daily, unusual pattern for town. Last week, "Passage Pimlico" (EL) (5th wk), okay $4,000.

Metropolitan (Warner) (1,163; 44-74)—"Tall in Saddle" (WB) and "Tarzan Triumphs" (Indie) (reissues). Nice $6,500. Last week, "Special Agent" (Par) and "Deputy Marshal" (Indie), $6,000.

National (Heiman) (1,600; 44-74)—"Fighting Man" (20th). Nice $6,500, better than house average. Holds. Last week, "Woman's Secret" (RKO), $3,500.

Warner (WB) (2,164; 44-74)—"Leave Them Laughing" (WB). Lusty $18,500. Last week, "Grant Takes Richmond" (Col), nice $13,000.

Trans-Lux (T-L) (654; 44-80)—"Holiday Inn" (Par) (reissue). Sturdy $11,000. Last week, "Fallen Idol" (SRO) (7th wk), okay $5,500 in 9 days.

Vaude Lifts 'Cat' Smash 26G, Mpls.

Minneapolis, Nov. 29.

With its fourth N. Y. Palace vaude unit and "Big Cat," RKO-Orpheum is current pacemaker with smash session. Promises to run away from rest of field. Other fresh entries are not too big. "Abandoned" at RKO-Pan strongest. All offerings got off to fast Thanksgiving Day start and weekend holiday trade was brisk.

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Thieves' Highway" (20th). Good $6,000. Last week, "Chicago Deadline" (Par) (2d wk), hefty $6,500.

Radio City (Par) (4,000; 40-70)—"Red, Hot, Blue" (Par). Very slow $11,000. Last week, "Once More Darling" (U) and Xavier Cugat orch on stage, good $28,000 at 50-85c scale.

RKO-Orpheum (RKO) (2,800; 50-76)—"Big Cat" (EL) and vaude. Stage show pulling them in. Smash $26,000. Last week, "Seabiscuit" (WB), $9,000.

RKO-Pan (RKO) (1,600; 50-70)—"Abandoned" (U). Sex angle strongly sold for nice $8,000. Last week, "Blue Lagoon" (U), $7,500.

State (Par) (2,300; 50-70)—"Fighting Man" (20th). Good $12,000 in prospect. Last week, "Great Sinner" (M-G), $9,000.

World (Mann) (400; 50-70)—"Madame Bovary" (M-G) (2d wk). Still good at $3,000. Last week, $4,300.

'Ribbon' Tops Cleve. At $20,000; 'Laughing' 17½G

Cleveland, Nov. 29.

Some play is being grabbed by David O. Selznick's stage unit of Hollywood stars which is hiking "Border Incident" to smart figure at State. "Leave Them Laughing" is registering nice week at Hipp. Palace looks smash with "Wore Yellow Ribbon."

Estimates for This Week

Allen (Warners) (3,000; 55-70)—"Pinky" (20th) (2d wk). Fine $12,000 following $19,500 last week.

Esquire (Community) (704; 60-$1)—"Jolson Sings Again" (Col) (5th wk). Breezy $8,000 after $8,200 last round.

Hipp (Warners) (3,700; 55-70)—"Leave Them Laughing" (WB). Nice $17,500. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues), oke $12,000.

Palace (RKO) (3,300; 55-70)—"She Wore Yellow Ribbon" (RKO). Smash $20,000 or near. Last week, "Story of Molly X" (U), $12,500.

State (Loew's) (3,450; 60-90)—"Border Incident" (M-G) plus David O. Selznick stage unit with Louis Jourdan, Rhonda Fleming, Rory Calhoun and John Agar. Excellent $18,000. Last week, "Forsyte Woman" (M-G), thin $12,500.

Stillman (Loew's) (2,700; 55-70)—"Johnny Eager" (M-G) (reissue). Neat $8,500. Last week, "Big Wheel" (UA), $10,000.

Turkey Day Helps K.C.; 'Doll' Slick at $18,000, 'Bride' Robust $14,000

Kansas City, Nov. 29.

Thanksgiving holiday gave a spurt to biz, with hefty line-up of films bringing general improvement over last week. "Beautiful Doll" in three Fox Midwest first-runs looms very good and may get a second week. "Forsyte Woman" at Midland is passable. Missouri plays "Bride for Sale" for eight days for sturdy total. Paramount is nice with "Chicago Deadline" and will hold.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Gal Sal" (20th) and "House 92d Street" (20th) (reissues). Light $2,800. Last week, "David Harum" (20th) and "Kentucky Moonshine" (20th) (reissues), $3,000.

Kimo (Dickinson) (550; 61-75-$1)—"Quartet" (EL) (6th wk). Highly satisfactory $1,800. Last week, $2,100.

Midland (Loew's) (3,500; 45-65)—"Forsyte Woman" (M-G) and "Rusty's Birthday" (Col). Passably good $15,000. Last week, "Tokyo Joe" (Col) and "Woman Hater" (U), $12,000.

Missouri (RKO) (2,650; 45-65)—"Bride for Sale" (RKO) and "Arctic Fury" (RKO). In 8 days shapes nifty $14,000. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues), $7,000 in 6 days.

Orpheum (Fox Midwest) (1,847; [illegible])—"Pinky" (20th) (3d wk). Closed Sunday after 6 days to make way for legit week; okay $8,000. Last week, nice $11,500.

Paramount (Par) (1,900; 45-65)—"Chicago Deadline" (Par). Fine $13,000 and may go second week. Last week, "Red, Hot, Blue" (Par) (2d wk), $5,000 in 5 days.

Tower (Uptown) (Fairway) (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Beautiful Doll" (20th). Nifty $18,000 and will stay second week, also moving to Esquire. Last week, "Slow Pinoccio" [illegible] and "Scene Cinema" (U), $12,000.

'Doll' Hotsy $25,000 In Denver; 'Ichabod' Big 17G

Denver, Nov. 29.

"Beautiful Doll" is doing the [illegible] round in three houses. "Ichabod" shapes hefty at Orpheum. "Forsyte Woman" at Broadway, and "Chicago Deadline" at Denham are big enough to win holdovers.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Beautiful Doll" (20th) and "Stampede" (Mono), day-date with Denver, Rialto. Big $6,000. Last week, "Dan Patch" (UA) and "Flame of Youth" (Rep), $2,500.

Broadway (Wolfberg) (1,500; 35-74)—"Forsyte Woman" (M-G). Smash $13,000. Holds. Last week, "Border Incident" (M-G) and "Jiggs" [illegible] (2d wk), $4,000.

Denham (Cockrill) (1,750; 35-74)—"Chicago Deadline" (Par). Socko $16,000 and stays over. Last week, "Red, Hot, Blue" (Par) (2d wk) and "Fighting Redhead" (EL), $9,000.

Denver (Fox) (2,525; 35-74)—"Beautiful Doll" (20th) and "Stampede" (Mono), also Aladdin, Rialto. Fancy $16,000. Last week, "Tokyo [illegible]"

(Continued on page 20)

B'way Soars; Hope-Thornhill Sock $82,000, Berle-Arnaz Revue Great 65G, 'Affair' 30G, 'Intruder' 29G

Thanksgiving week holiday crowds are giving Broadway first-run theatres a shot in the arm currently. The fact that six new bills were launched during the week also is a vital factor in the upbeat. Turkey Day (Thurs.) trade and both Friday and Saturday business was big at most houses but Sunday (27) boxoffice was hurt by a light snowfall.

Two comedies are vying for business laurels, both Bob Hope's "Great Lover" and Milton Berle's "Leave Them Laughing" being sock. "Lover," with Claude Thornhill band and Sarah Vaughan topping stageshow, looks smash $82,000 at Paramount. "Laughing" plus Latin-American revue onstage looks equally strong with $65,000 at Strand, big week attesting to Berle's popularity in N. Y. area both from TV and stage work.

"Holiday Affair" is headed for very nice $30,000 at State, while "Intruder in Dust" finished its first round at Mayfair with big $29,000.

"Trapped" looks only fairly good with $15,000 at Globe but is holding. "Dalton Gang" with vaude, also new, is doing only $18,000 at Palace, far from big especially in view of holidays.

"Fallen Idol" wound up second session at Sutton with huge $19,700 ahead of first week. Initial holdover stanza and first frame both clipped the old house high. "All King's Men" held very stoutly at $19,500 for third Victoria round.

"Yellow Ribbon" with Dick Contino unit onstage still is doing okay at $50,000 or near in second week at Capitol, holding a third.

"Battleground" continues in great style with $47,000 for third week at Astor, house doing standout trade three days of the current session.

Music Hall is spurting to $125,000 in third week with "Forsyte Woman" and stageshow, and stays a fourth. This will enable it to open "On the Town" and annual Christmas show on Dec. 8. "Beautiful Doll" with Tony Martin heading stage bill is just okay with $60,000 in third week at Roxy. House opens "Dancing in the Dark" with Mindy Carson, Chandra Kaly Dancers next Friday (2).

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Battleground" (M-G) (3d wk). Still terrific although current session does not include Thanksgiving Day trade. $47,000; second week was huge $51,000, over hopes, and especially big in view of [illegible] round up until Wednesday night (23). In for indef run.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (58th wk). This week $11,500, being helped by holiday week. Previous round was $12,000. Stays on.

Capitol (Loew's) (4,820; 80-$1.50)—"Wore Yellow Ribbon" (RKO) and Dick Contino unit onstage (2d wk). Holding very strongly at $50,000 or better with help of Thanksgiving trade. First was $60,000. Stays a third. "Red Danube" (M-G) slated to open Dec. 8.

Criterion (Moss) (1,700; 50-$1.75)—"Bride For Sale" (RKO) (2d-final wk). Light at $10,000 after only $16,000 opener. "Molly X" (U) opens tomorrow (Thurs.).

Globe (Brandt) (1,500; 50-$1.50)—"Trapped" (EL). Doing fairly well at $15,000. Holds. In ahead, "Border Incident" (M-G), $11,000.

Mayfair (Brandt) (1,736; 50-$1.80)—"Intruder in Dust" (M-G). First week ended last Monday (28) was strong $29,000. Stays on. [illegible] In ahead, "Doctor and Girl" (M-G) (3d wk-10 days), $14,500.

Palace (RKO) (1,700; 55-$1.20)—"Dalton Gang" (Indie) and vaude. Fairly good $18,000 but fell off after brisk start. Last week, "Chinatown at Midnight" (Col) and vaude, $17,000.

Paramount (Par) (3,664; 55-$1.50)—"Great Lover" (Par) and Claude Thornhill orch, Sarah Vaughan heading stageshow (2d wk). First week ended last night (Tues.) climbed to great $82,000 or better. In ahead, "Chicago Deadline" (Par) with Jo Stafford, Paul Weston orch topping stage bill (3d wk), $48,000.

Park Avenue (U) (583; $1.20-$2.40)—"Hamlet" (U) (62d wk). The 61st stanza ended last night (Tues.), which included two extra shows, was solid $6,500; previous week was $3,500 below hopes. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Forsyte Woman" (M-G) (3d wk). Thanksgiving and holiday crowds helping this to big $125,000 after $114,000 for second round, below hopes. Stays fourth frame with "On the Town" (M-G) and Christmas show opening Dec. 8.

Rialto (Mage) (594; 44-98)—"Movie Crazy" (MPSC). Opens today (Wed.). In ahead, "Fighting Man" (20th) (2d wk) slipped to $6,500 after fat $10,000 first week.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Pinky" (20th) (9th wk). Perking a bit via Turkey Day week trade, to sturdy $17,000 or near after $16,000 last round. Stays until Dec. 21 when "Samson and Delilah" (Par) is set to open.

Roxy (20th) (5,886; 80-$1.75)—"Beautiful Doll" (20th) plus Tony Martin topping stageshow (3d-final wk). Falling off sharply to $60,000 in final stanza but still satisfactory; second was great $83,000 albeit below expectancy. "Dancing in Dark" (20th) with Mindy Carson, Chandra-Kaly Dancers, Debonairs, Tommy Trent, Los Gatos, Foster Roxyettes onstage, opens Friday (2).

State (Loew's) (3,450; 50-$1.50)—"Holiday Affair" (RKO) (2d wk). First week ended last night (Tues.) did nicely at $30,000, being helped by personal appearance opening day by Robert Mitchum, star of film. Favorable key reviews and smart campaign as well as word-of-mouth helping. In ahead, "Jolson" (Col) (14th wk), okay $13,000.

Strand (WB) (2,756; 55-$2)—"Leave Them Laughing" (WB) with Latin-American revue, Desi Arnaz, Diosa Costello (2d wk). First week soared to socko $65,000, following benefit for Damon Runyon Fund preem Tuesday (22) night. In ahead, "Seabiscuit" (WB) and "Laff-A-Poppin'" unit onstage (2d wk-4½ days), $12,000.

Sutton (R & B) (561; 70-$1.20)—"Fallen Idol" (SRO) (3d wk). Second session ended Monday (28) held in sensational style to better opening week total with $19,700; first week hit $19,200, both weeks representing new highs at house. In for indefinite run.

Victoria (City Inv.) (1,060; 95-$1.80)—"All King's Men" (Col) (4th wk). Third frame ended last Monday (28) night held to great $19,500 after $21,000 for second week. Stays on.

'Chicago' Bangup $27,000, Philly

Philadelphia, Nov. 29.

Combo of Thanksgiving holiday and the Army-Navy game weekend is helping to bolster grosses here this week. New product paced by "Chicago Deadline" garnering huge returns at Earle without benefit of vaude. "Fighting Man" opened strong at Stanton and "Leave Them Laughing" is not getting by at Mastbaum.

Estimates for This Week

Aldine (WB) (1,303; 60-$1.25)—"Jolson Sings Again" (Col) (9th wk). Fine $14,000 after sturdy $17,000 eighth stanza.

Boyd (WB) (2,360; 50-99)—"Tell It To Judge" (Col) (2d wk). Mild $13,000 after nice $16,000 opener.

Earle (WB) (2,700; 50-99)—"Chicago Deadline" (Par). Very big $27,000. Last week, "Lost Tribe" (Col) plus Duke Ellington orch on stage, lively $26,500.

Fox (20th) (2,250; 50-99)—"Beautiful Doll" (20th) (2d wk). Holding well at $16,000. Last week, fine $19,000.

Goldman (Goldman) (1,200; 50-99)—"Forsyte Woman" (M-G) (2d wk). Great $16,000 after $19,000 initial round.

Karlton (Goldman) (1,000; 50-99)—"Adam's Rib" (M-G) (2d wk). Smash $17,000 as against opening week's $18,500.

Mastbaum (WB) (4,360; 50-99)—"Leave Them Laughing" (WB). Good $27,000. Last week, "Song of Surrender" (Par), drab $12,500.

Stanley (WB) (2,950; 50-99)—"Bride For Sale" (RKO). Not so big $16,000. Last week, "Tokyo Joe" (Col) (2d wk), $12,500.

Stanton (WB) (1,475; 50-99)—"Fighting Man" (20th). Boff $13,000. Last week, "Roseanna McCoy" (RKO), $12,500 for 10 days.

Trans-Lux (T-L) (500; 50-99)—"Fallen Idol" (SRO) (2d wk). Still knocking off house records here with $11,500. Opening week was $11,000, a new high here.

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'Boy, Call Me a Gondola!' Fills Canals As Venice Hosts 4 Pix Productions

By HELEN McGILL TUBBS

Venice, Nov. 22.

Venice, ordinarily one of the Seven Wonders of the World and one of the greatest summer resorts, is the busiest city in Europe for international film making this month.

Venice was never like this. Of course, during the Film Festival in August and the Music Festival in September, the town is filled with celebrities—but not in makeup and costumes. Venice is okay for films—it never changes. Four companies can make pix here at the same time, in 16th, 17th, 18th and 20th century periods, and the same location is perfect for all of them.

With four combines working here during this out-of-season month, sound trucks on barges, generators in river boats, and props in gondolas are a common sight. Actors and staffs of various units step out of their hotels on the Grand Canal and say to the door man, "Call me a Gondola." With tourist travel to Venice at its usual November low, call sheets and bulletin boards are in hotel lobbies and switchboard operators have learned to say, in English, "You're wanted in makeup at seven." When it begins to rain, hotel staffs have learned that shooting on locations is finished for the day, and that lunch will be served in the hotel dining room. If the sun is good, box lunches are sent out by the ever-present ancient gondola.

Duels in the Waterways

Anthony Havelock-Allan is here from London, producing "The Eagle and the Lamb." This is being done in collaboration with Scalera Films of Rome. This is an 18th century story concerning an Empress, pretender to the throne of Russia. There is much intrigue, swashbuckling, and fighting of duels—with the screenplay being adapted by Hagar Wilde. Valentina Cortese, Italian actress, plays the part of the Empress. Richard Greene is Orloff. Hugh French, Charles Goldner, Walter Riller, Greta Gynt, William C. Tubbs and Massimo Serrato fill out the international cast. Gastone Medin came from Rome to do the sets. Sidney Salkow, from Hollywood, is the director.

Scalera Films is also collaborating with Max Wachsberger on "The Thief of Venice," another costume pic of the 16th century.

Orson Floats Around

And Orson Welles is still on "Othello." From Mogador to Morocco, from Rome to Viterbo, from Toscania to Venice, since last spring. Welles has been working on the Shakespeare opus. Last week in Venice he decided the locations were not what he wanted so the company went to Perugia. The weather was sad, so the entire company left for Morocco.

Desdemona is being played by Suzanne Cloutier, a young French actress, who just finished "Kingdom of Heaven" for Julien Duvivier in Paris. Others are Michael MacLiammoir, of the Dublin Gate Theatre, as Iago; Hylton Edwards, director of the Gate Theatre; Michael Lawrence, Nicholas Bruce, Fay Compton and Doris Dowling.

Last, but not least, Arga Films of Rome is making "Venezia Rio dell' Angelo." Rio dell' Angelo is a famous old river canal which passes through an old part of Venice, past the naval arsenal which has to do with the story.

Brit. Board of Trade Nix On 1,000 Exhib Relief Bids

London, Nov. 22.

Out of 2,707 applications for exhibitor relief from the quota law, the Board of Trade completely rejected almost 1,000. Total exemption from the quota restrictions were granted to 223 while 1,493 received partial relief. Last year's figures show that the Board of Trade granted 306 total exemptions and 1,330 partial reliefs.

Portal report on the industry is due Dec. 7 with Sir George Gater's report on British production and distribution coming about a week earlier.

U. S. German Zone Radio Broadcasts Irk French

Paris, Nov. 22.

Armand Berard, French High Commissioner in Germany, is protesting a series of radio programs which he claims derogatory to the French. These were aired by the American Zone Stuttgart radio.

Though an American authority had first ordered the programs stopped immediately, this was reversed since it can only be ordered by a three-power commission. Latter has not yet been nominated, so that no three-power decision can yet be taken in the matter. This makes it illegal to stop the airings, however deprecated they may be.

Portugal Again OK's Pix Export

Lisbon, Nov. 15.

The Portuguese government has permitted American film companies in Portugal to remit again their earnings in dollars to the States. A decision has been expected since last July, but no official announcement was made. The film companies were simply told that if they presented their request to the Banco de Portugal they would receive a certain amount of dollars for export.

Unofficially it's said that American companies will not be permitted to extract more than last year which was as follows: Metro, $102,000; Paramount, $56,000; 20th-Fox, $86,000; RKO, $83,000; Columbia, $25,000; Universal, $50,000; United Artists, $46,000.

A new export permit will depend on how much Portugal gets from the Marshall Plan and if the efforts of the American Embassy here in trying to bolster up Portuguese exports to the States succeed.

'Abraxas,' German Ballet, Setting Berlin by Ears; Paris, B'way Stops Seen

Berlin, Nov. 22.

Hailed by the American paper the Berlin Observer, as the greatest thing produced since the war, "Abraxas" has played to a full house every night since it opened at the Stadtische Oper four weeks ago. It is a ballet by Werner Egk based on the famous Faust legend. Egk collaborated with Janine Charrat of Paris, who will probably gain the reputation of being Europe's first lady of choreography as the result of "Abraxas."

Through all five acts there is fine blending of good scenery (although it's very simple), striking lighting and wonderful dancing. From the first act, "The Pact," where the aged Faust calls up a vision of hell and forms a pact with the devil, through "The Snare" (the second act, where the rape of Europa by Jupiter and Hector in the battle against Achilles is performed before an ancient Spanish court), then "Pandemonium" (the hell scene), "The Phantom" (where Faust's dream crumbles), until the final act, "The Fulfillment of the Pact," audiences are held spellbound.

There are bids coming in to Berlin for "Abraxas" from all over Europe. It will definitely go on tour first of the year, with Paris probably the first stop. With ballet becoming so successful on Broadway, "Abraxas" should get to New York and set new records.

Curt.

MG'S CASSEL TO TRINIDAD

Alvin I. Cassel has been named manager of Metro's office in Trinidad. He replaces Harry Berman who has been moved to Singapore as company rep for Malayasia.

Cassel has been stinting for Metro in South America for the past two years.

AUSSIE EQUITY IN UNION SHOP EDICT

Sydney, Nov. 15.

After Jan. 1, members of Actors and Announcers Equity will not work with anyone who is not a member of the setup. Edict also declares that British vaude talent must also join A. E. during their stay here.

Commercial radio station execs will mull the edict for decision. Commercials employ many nonmembers.

Hope Seen in Italy For Thaw in U.S. Film Coin; Govt. Aids Producers

Hope that American companies' frozen lire may eventually be thawed was held out in New York last week by Dr. Renato Gualino, prez of Lux Flims of Rome, who also heads the producers' division of the Italian Motion Picture Assn. In the U. S. since Nov. 7 to study distribution of his company's product in the American market, the Italian exec estimated that the Yank majors netted about $7,000,000 in 1948 through operations in his country.

"We are anxious to find ways of unfreezing this money," Gualino declared, "since we don't like the principle of having blocked money in Italy." He pointed out that the entire net for all companies is blocked. Of this sum, about 70%, remains frozen, while the balance is used to cover costs of operation.

Commenting on the American market for Italian product, Gualino charged that "we haven't had a chance to show our more important pictures in general release." The answer to wider distribution he feels is "perfect dubbing," which is being done on Lux's comedy, "Seven Years Hard Luck," and a costume entry, "The Captain's Daughter," adapted from a Pushkin story. To further secure more playdates, Gualino will confer with the Motion Picture Assn. of America, which recently stated it would cooperate with foreign producers in sharing more playing time for them.

Italian film industry will complete nearly 100 pictures this year, according to Gualino. Of this total Lux is making 16. Included in his own company's output are the bilingual pix, "Children of Chance" and "Her Favorite Husband," which are being made in association with John Sutro's Ortus Films, Ltd. Lux's American subsidiary will release the pair in the U. S. in 1950, along with six Italian pix. Latter include "Without Pity," "Bitter Rice," "Mafia," "Mill on the River Po," "Adam and Eve" and "Offenbach."

Analyzing the overall texture of the Italian industry, Gualino cited the benefits that producers are reaping from rebates on the governmental admission tax as well as the recently enacted dubbing "tax," which imposes a levy of $4,000 on every foreign film imported into Italy. Latter bite is actually a loan repayable in 10 years with no interest. Another help to the Italo filmmaker is the Franco-Italian film agreement that calls for joint production of 12 pictures in the coming year.

GUT NOT AFFECTED BY RANK SETBACK: RYDGE

Sydney, Nov. 15.

Following the big press play here on the Rank Organization's costly production drop, Norman B. Rydge, chief of the Greater Union Theatres cinema loop in which Rank is a 50-50 partner, said in an official statement that the setback suffered by the Rank Organization did not have any financial effect on the Aussie setup.

The Rank product will switch to British Empire Films, which is under the GUT tent, early this year. Product has been handled for long time by the British division of 20th-Fox with release through the Hoyts loop. The 1950 release will be most cleared via GUT. Many Rank pix have taken a b.o. beating here in past months, but an upsurge is indicated with the recent screening of stronger pix.

Other Foreign News
On Page 15

Italo and Mex Pix Producers Seek Exemption from 30% U.S. Import Rap

Threats of reprisal against American films and talent overseas are being voiced by Italian and Mexican pic producers in response to a sudden demand by the U. S. Treasury Dept. for enforcement of a 30% income tax on foreign films. Action by the T-men to collect the levy has galvanized a flurry of activity to bring Italian and Mexican films into the favored-nation bracket. Eric Johnston, prez of the Motion Picture Assn. of America, has been asked to intervene with the Government.

The 30% tax on all remittances sent to foreign producers has been on the books for a number of years but no attempt has been made previously to enforce it against the film business. British and French pix are exempt from the bite because both countries have reciprocal treaties with the U. S. which avoid the tax. The levy applies in theory even to films bought overseas at a flat sum by an American distrib for release in this country.

Attempts are being made to bring both Italy and Mexico into the favored-nation category in order to knock out the tax. Appeal has been made to Johnston for his help by Dr. Renato Gualino, head of Lux Films of Rome, who is currently in the U. S. Johnston is expected to act because the Italian government has indicated it will slap a similar bite on Yank pictures in Italy if no deal can be worked.

Also active in negotiations with Government officials is Samuel Miles Fink, American attorney who represents the Italian embassy. Fink told VARIETY this week that negotiations were being pressed with the State Dept. He expressed hopes that a reciprocal deal could be dickered.

Tax is directed against all nonresident aliens earning coin in the U. S. Reportedly, number of U. S. distribs of Italian and Mexican pix stand to take a beating if the tax is not lifted since they failed to set aside the 30% before remitting film profits to overseas producers.

UA Switches Personnel In Its Foreign Setups

Several personnel changes have been made in United Artists' foreign department, according to Arthur W. Kelly, company's exec veepee, who returned to New York last week from an eight-week swing through the firm's European exchange area. Appointed special rep in Switzerland is Constantin Goldin. He resigned earlier this year as UA manager in China.

Promotions include that of Conrado de Jesus, former accountant in the Manila exchange, named acting manager in the Philippines, succeeding David Gould, who resigned. Also upped is Len Wade from assistant branch manager in Sydney to the managership. He replaces Hal Andrews, retired. Michael Green, continental Europe sales supervisor, resigned to enter business on his own.

Fate of Two More Rank Units Iffy

London, Nov. 29.

Fate of two more production activities within the Rank empire is now in the balance. Decisions are being held up until such time as Sir Stafford Cripps indicates to the industry what form of relief he is prepared to grant, particularly in relation to reduced entertainment tax.

The production units are This Modern Age and David Hand Cartoons. In both cases technical staff is being pruned to provide the barest skeleton necessary to continue with existing commitments.

The Modern Age unit, which has been one of the most enterprising Rank undertakings, has sent groups to many parts of the world to film this monthly documentary news magazine. The featurets have been widely shown both in Britain and overseas, particularly in British Empire territory. At the present time the unit is working on 11 to 12 featurets, which on the basis of monthly release should keep it going for the best part of 1950.

The David Hand "Animaland" and "Musical Paintbox" Technicolor cartoons were launched October, 1948, after more than three years' preparatory work at the studios at Cookham Dean and although never exported to America as a potential competitor to Walt Disney, received considerable showings in other overseas territories. There are now between seven and nine shorts in preparation and with the residue from the current year will provide a release program of about 20 for distribution in 1950. In addition to normal channels they will also be shown through the children's clubs, which will provide a further audience potential of slightly less than 500,000.

In both these undertakings the Rank organization has sunk a substantial amount of capital and neither has yet reached the profit earning stage. The onset of the crisis has put their future in question, but it is known that given the opportunity the Rank group would continue them for an indefinite period. This, however, would depend entirely on government aid.

PARIS OPERA TOOTERS WALK IN PAY STRIKE

Paris, Nov. 29.

A sudden walkout by the pit musicians at the Paris Opera just before the opening of "Lohengrin" closed down the house, with the customers getting refunds. The Opera Comique orchestra is joining in the strike for higher wages.

Currently paid $140 (U. S.) monthly, the musicians are demanding $200 monthly in keeping with local economic readjustments that are causing considerable general unrest. Nitery musicians average around $300 monthly.

U.S. Pixers Burned at Jibe In 1st Release of Austria Newsreel as Ungrateful

Vienna, Nov. 15.

First issue of an "all-Austrian" newsreel was released here to cool critical reception several weeks after the Allied-sponsored reel dropped out of the picture. Three reels are now available for local exhibitors: Motion Picture Export Assn.'s release edited with Austrian insert, French "Actualities," and the Austrian reel, KIBA, state-dominated theatre operating outfit is playing the Austrian reel, which it also controls, in all its houses.

U. S. pic people are burned at first release's opening shot, which was a supposedly humorous monolog by Hermann Thimig, Austrian actor. Theme was how glad Austrians should be that they now had their own reel and didn't have to suffer from Allied, especially American, propaganda any more. Fact that the Austrian reel is printed on 1,500,000 feet of raw stock provided by ECA to enable it to compete with MPEA's operation, made this seem in especially poor taste. Despite MPEA beefs the Austrians got one-third of all ECA raw stock allocations for the first two-quarters of this year for newsreel use. Twenty other firms have to split the remaining two-thirds, which is sold at only 40% of the open market film price. Presently ECA is making no further raw stock allocations.

After the resented opener, the Austrian reel used largely imported standard subjects plus a couple of local stories carefully balanced between two leading political parties.

Italo Indo-China Pic

Rome, Nov. 22.

Internazionale Films of Rome is making a film in Indo-China. Story, by Cesare Zavattini, Gian Paolo Callegari and Giorgio Prosperi, concerns Father Franceschi, an Italian priest who went to the east, and lived there for many years.

Renzo Merusi is the producer.

YOU'RE SO RIGHT MOM!

MOTION PICTURE DAILY

"Always Leave Them Laughing"

(*Warner Bros.*) *Hollywood, Nov. 21*

MILTON BERLE ties 'em in knots a dozen times or so, throws 'em in the aisles now and then by way of variation, and sends 'em out wondering what's happened to 'em but mighty glad it did. They've witnessed a phenomenon no less remarkable in its way than an atomic explosion and their laugh muscles have had a workout they'll be telling friends about for weeks. "Always Leave Them Laughing" is doomed to do land-office business.

You don't have to be a Berle fan to go for his picture. A lot of people present at its Hollywood preview were anything but. He'd come back as a television star to a league in which he'd failed to hit home runs in an earlier inning, and you could have got better odds that he'd strike out than vice versa. But when he slammed out his first dynamic sequence—a riotous demonstration of a small time comic knocking himself out at a tank town resort—he had the crowd in his pocket. If he took a show-me Hollywood the way he did, he can stand any other community on its ear.

Getting all this done was by no means a simple chore on producer Jerry Wald's ample agenda. There were a hundred ways to blow it, and one way to succeed. That way was to give Berle a story about a guy just like Berle, and to turn the direction over to a man so thoroughly versed in filmic rough-and-tumble as Roy Del Ruth. From the script by Melville Shavelson and Jack Rose, and the story by Max Shulman and Richard Kenland, the producer and director derived a blend of wisecrack, slapstick, satire and sentiment beyond any entertainment seeker's power to resist. It's got speed, momentum, change of pace, song, dance, production numbers, romance, a spot or two of potent pathos, vivid characterizations, just about everything in the book, a mixture that needs a Berle to keep it boiling and has him.

Although Berle is front and center throughout, which is where he belongs, the picture finds time also for Bert Lahr to turn in his best screen performance, putting over, in a wheel-chair episode, a serious discussion of the art of being a comedian which may turn out to be the most enduringly memorable scene in the production. Ruth Roman as the girl who falls in love with Berle, Virginia Mayo as one who tries to fit him into her business designs by pretending affection, Alan Hale, Grace Hayes, Wally Vernon, Iris Adrian, Jerome Cowan, Ransom Sherman and Lloyd Gough are other principals.

Lest there be exhibitor concern in quarters where television has not yet become a factor, it is to be mentioned that the new medium in which Berle has run up such a fever of popularity figures only momentarily in the picture.

WILLIAM R. WEAVER

BUSINESS REPORT BY ALTON COOK **N. Y. WORLD-TELEGRAM:** "Ushers at the Strand are going to grow very weary of telling the customers 'there will be a three-day wait for seats on all floors!'"

South America Seen New Melting Pot; Spirits High, Food Wonderful & Cheap

By GEORGE BROWN

Buenos Aires, Nov. 15

Buenos Aires and Rio de Janeiro are a wonderful experience to a visiting showman. Rio is fabulously beautiful. The harbor entrance and the waterside of the city are something one will always remember.

The night life is not as gay as formerly, since President Dutra forbids gambling except for lotteries. We went on to Santos and then into the interior to see Sao Paulo, city of 2,000,000, as modern as Chicago and growing faster than any city in the world. It's expected to be one of the world's biggest in a few years, even to surpass B. A.

The latter has 3,500,000 people, very modern, very European, all white, no beggars. Money is dropping badly; two years ago it was 4½ pesos for $1, now it's officially 9½, but you get all you want for 13 for $1. People are charming, the city is magnificent, with its Spanish customs and traditions, but some of these are slipping away.

Gay B. A. Night Life

Good, gay night life, but starts very late. Theatres ring up at 10.15-10.30. People eat breakfast, then lunch at 1 p. m. Everyone goes to a cafeteria at 5.30 for tea. Wonderful pastries and little sandwiches are piled on your table. You eat and chit-chat until 7. Then you go elsewhere for cocktails until 9.30 to 10. The popular dinner hour in restaurants is about 10, if you don't "tea" you can starve waiting for the restaurants to open. Nothing is served before 9 p. m., and then you'll be all alone. The food in quality and quantity is wonderful. Steaks are two pounds thick and thicker, drooping over your plate, and after you've had a big meal wine, dessert, etc., for two, your check is about 40 pesos in a top place, or $3.

Thousands of immigrants from Europe are pouring into Brazil and Argentina every week. South America is expected to become the modern great melting-pot, and a challenge in progress and industry to the U. S. New blood, variety of talents, spirit, etc., is expected to pep things up. It has already, if you look at Rio, B. A., Santos and especially Sao Paulo.

Brown's Homeward Trek

George Brown, former Paramount studio publicity chief, is due in New York about Dec. 15 following a lengthy South American junket. Now in Buenos Aires, he next visits Montevideo.

Also in Brown's itinerary, en route back to the U. S. are Rio de Janeiro, Santos, Belem, La Guira, Curacao, Puerto Bello, Cartagena, Cristobal and Panama. His wife is accompanying him.

RKO's New German Sales; Other Foreign Shifts

Herbert Horn has been named by RKO as its general manager for the company's newly-established sales org in Germany. Horn will be aided by Gustav Berlonger acting as general sales manager and Walter Schreiber, publicity chief. RKO's main office will be established in Frankfurt.

Erwin Schad heads the Frankfurt branch. Other divisional chiefs are Gunther Preuss, Berlin, Carl Puhle, Dusseldorf, Robert Bednorz, Hamburg, and Anton Huber, Munich. Hans J. Harn will act as service manager and Reinhard Noack, dubbing chief.

Other shifts in the RKO overseas setup have also been pushed through. Tom Madar, former RKO manager in Hong Kong, has been switched to Siam. Eric Kwok, erstwhile Shanghai chief, replaces Madar in Hong Kong. William F. Palmer, former Siam head, takes over as manager in Indonesia.

Degnon, Muir Exit

Toronto, Nov. 29.

Streamlining of the RKO sales setup in its current economy drive has now been extended to Canada after a reshuffling of the U. S. organization. George Degnon, vet publicity rep for RKO in the Dominion, and Lloyd Muir, who flacks for the company in the western section of Canada, have been pink-slipped. Degnon was with the Canadian org for 10 years, while Muir, who headquartered in Vancouver, joined up three years ago.

Film Imports Control Goes Back to Germans

Frankfurt, Nov. 18.

The Joint (Allied) Export Import Agency (JEIA) today (18) handed over the control of import of motion pictures to the German federal ministry of economics.

Agreements for film imports and exchanges have already existed between western Germany and Switzerland, Hungary, Italy, Austria and the Netherlands. These agreements were conducted in line with the existing trade agreements between these countries and Germany. Payments for these exports and exchanges were conducted in line with the appropriate payments agreements.

Reportedly, the trade agreement now under negotiation with Sweden will also produce an agreement for exchange of pix between the two countries.

Caruso Biog Set to Roll In Italy Next Spring; See Tagliavini in Lead

Italian producer Maleno Malenotti, due in New York first of the month, purchased the film rights to "Leggenda Napoletana" ("Neapolitan Legend"), written by Frank Thiess. Yarn is based on the life of Enrico Caruso. Present plans call for the picture to roll next spring as a location in Naples, Capri and Sicily. It would be done in Ferraniacolor, an Italian tint process.

While a settlement obviously will have to be made with Caruso's heirs before the film can go before the cameras, Malenotti's New York attorney, James F. Murray, Jr., said last week that a formula has been evolved that will clear the legal rights at a reasonable payment. Metropolitan Opera tenor Ferruccio Tagliavini is a strong possibility for the title role.

Jesse Lasky, incidentally, planned a Caruso biopic in 1947, but the film faded to materialize due to the British ad valorem tax and other complications. At that time it was erroneously reported that the producer had inked Tagliavini for the picture, but the pair assertedly never came to terms.

GATER REPORT CLAIMS BRIT. PIX EXTRAVAGANT

London, Nov. 29.

Sir George Gater's report on production costs published today (Tues.) charges the British film industry with an extravagance which went beyond reasonable bonds. Boom production years attracted inexperienced producers who made films with an increasing disregard to costs. Commenting on recent economy measures, the report doesn't want to give the impression that extravagance has been completely removed and points out that both management boards and leading executives must set an example.

Referring to stars' salaries, the report suggests that high wages have been maintained by fear of Hollywood competition and urges an initial payment to players with a subsequent participation in receipts. A similar proposal was made in regard to higher paid technicians. Front office costs are described as excessive and call for special examination. Reversion to production quickies would do untold harm, but the Gater committee advocates films whose costs can mainly be recovered in the home market, although emphasizing that these would have to compete with Hollywood's best.

Some 13 practical recommendations made by the report include an interchange of information between production companies, speeding of studios as well as elimination of extravagant retakes.

Al Schlossberg, formerly with Eagle Lion and Distinguished Films, joined Superfilm Distributing Corp. as salesman in New York area. **Arthur B. Canton** and **Sanford Weiner** handling national release of "Life of Vincent Van Gogh."

Noblesse Oblige

Paris, Nov. 29.

As a friendly gesture to Franchot Tone, whose joint production with Irving Allen, "The Man On the Eiffel Tower," will be released shortly in the U. S., Maria Montez and her husband, Jean-Pierre Aumont, have sneaked in a plug for the Tone film in their own recently completed pic, "Street of Fallen Angels." Tone is lensed in a brief Parisian sequence of "Street" as a bit player inquiring for the whereabouts of the Eiffel tower.

Since Film Classics is releasing "Street" and RKO "Eiffel Tower," it will be the case of one distrib plugging a competitor's pic.

ROW CONTINUES IN LONDON ON 'STREETCAR'

London, Nov. 22.

Controversy over "Streetcar Named Desire" is still boiling in political and journalistic circles here, with business at the Aldwych theatre, where Vivien Leigh is starring in the play, continuing at capacity. Matter of the tax-exempt status of the production, under Arts Council sponsorship, is to be raised soon in Parliament.

Harold Hobson, critic of the Sunday Times, who saw the drama last summer in New York, came to its defense in his column last week, replying to charges that it is "a nasty and a vulgar play." He offered the opinion that the leading character, played by Miss Leigh, is actually less shocking than similar roles in musical comedies, to which no one objects.

Beverley Baxter, critic of the Evening Standard and a Member of Parliament, wrote a column last week attacking the non-profit setup under which both "Streetcar" and "Death of a Salesman" are being presented. Suggesting that the plays are not "fine arts" of the sort intended to be sponsored by the Arts Council, he asserted, "I do not argue that Broadway hits should not come here, but to subsidize them is to achieve a degree of idiocy hitherto unknown even in the realm of government departments.

"Born of good intentions, the non-profit plan, under which productions are given tax exemption by the Arts Council, Ed.) has become a gigantic racket which is threatening the survival of the independent producer and putting the British theatre into the hands of an all-powerful combine."

FRENCH TOURISM UP

Paris, Nov. 22.

French tourism is on the increase with this year a record one since 2,250,000 foreigners have visited France.

Of this, about 10% came from U. S. and Canada, about twice that of last year.

Current London Shows

(Figures show weeks of run)

London, Nov. 29.

"Annie Get Gun," Col'sm (130)
"Beau Strategem," Lyric (31)
"Before Party," St. Martin (5)
"Big Show 1949," Palladium (6)
"Black Chiffon," Westminster (31)
"Brigadoon," Majestic (33)
"Daphne Laureola," Wyndh'm (36)
"Death of Salesman," Phnix (18)
"Liz. Slept Here," Strand (5)
"Folies Bergere," Hipp. (8)
"Harvey," Prince of Wales (48)
"Heiress," Haymarket (44)
"Her Excellency," Saville (23)
"Ice Vogues," Stoll (20)
"King's Rhapsody," Palace (1)
"Lady Audley," Princess (2)
"Lady's Not Burning," Globe (30)
"Latin Qt. Revue," Casino (26)
"Master of Arts," Vaude (3)
"Oklahoma," Drury Lane (186)
"Old Vic Rep," New (7)
"On Monday Next," Comedy (20)
"One Wild Oat," Garrick (52)
"Sauce Tartare," Cambridge (28)
"Seagull," St. James (2)
"Streetcar," Aldwych (7)
"Tess & Bill," Vic. Pal. (5)
"Third Visitor," York's (25)
"Tobacco Road," Playhouse (16)
"Tough at Top," Adelphi (29)
"Traveller's Jos," Criterion (77)
"Treasure Hunt," Apollo (11)
"Worm's View," Whitehall (138)
"Young Wives Tale," Savoy (20)

British Films Council Huddles In Crisis, Though Its Hands Seem Tied

London, Nov. 29.

When the Films Council meets in London tomorrow (30) to consider the crisis that has developed in the British production industry, it will analyze all the major events that have led to the present catastrophe. At the best, the meeting may suggest to Board of Trade prez. Harold Wilson certain relief measures, but is powerless to recommend at this stage any alternative to the 40% quota which runs until the end of September, 1950.

Since the announcement was made of the meeting, producers and exhibitors have got together and agreed on a common policy, and in the main, this will be supported by Tom O'Brien's union, the National Assn. of Theatrical and Kine Employees. There will inevitably be strong resistance to proposals that the future of British production should be modeled on a substantially lower quota, and this will come mainly from George Elvin, spokesman for the Assn. of Cinematograph and Allied Technicians. ACAT still wants high quota, but is urging increasing government participation in the industry with the acquisition of a fourth circuit and the establishment of its own renting organization.

More Films Bank Coin

On the other side, exhibs and producers, with support from some of the independent members, will make practical proposals for dealing with the present crisis, and it is believed that one of the suggestions to be put forward will be the widening of the scope of the National Film Finance Corp. to allow trade representatives to serve on the board and advise on dispensing government coin.

For some time now, the films bank has been operating on a reduced bank balance, and substantially more than four of the £5,000,000 sterling allocated a year ago have been invested in production. There will certainly be agreement on all sides that more money should be poured into the films bank to help the independents. Main production problem, however, is to insure that the big groups, such as Rank and Korda, are able to keep their studios going, and beyond appealing for a tax cut and a government subsidy, it is difficult to see what the Films Council can recommend at this stage.

It is significant that Sir Arnold Plant, who succeeded Lord Portal as the chairman of the committee inquiring into exhibition and distribution, is also a prominent member of the Films Council. It is hoped that he will give some indication tomorrow of the proposals which will be made in his report, due out a week hence.

Paris Kudoes U. S. Dancers Toumanova, Hightower

Paris, Nov. 29.

Tamara Toumanova, U. S. ballerina, wife of film writer-producer Casey Robinson, has been awarded the grand prix for 1949 for her performance in "Giselle" with the Grand Ballet de Monte Carlo. Assn. of Dance Critics of Paris, which made the award, also handed out other kudos for '49, as follows:

Best technique, Rosella Hightower, U. S. ballerina also with the Grand Ballet, and Alexander Kalioujny, of the Paris Opera Ballet. For interpretation, Leonide Massine, with the Grand Ballet troupe, and Renee Jeanmaire, now dancing in N. Y. with Les Ballets de Paris, at the Winter Garden. For choreography, George Balanchine, artistic director of the N. Y. City Ballet Co., who was guest choreographer with the Paris Opera Ballet two seasons ago.

Soviets Now Supply India Pix Rawstock; World $ Lack Cuts U.S. Imports

Washington, Nov. 29.

Reports of growing dollar shortages around the world continue to spell trouble for Hollywood motion pictures and for exports of American raw stock and projection and sound equipment.

Newest example of this, says Nathan D. Golden, chief of the Commerce Dept. motion picture photographic branch, comes from India. There devaluation means prices for U. S. rawstock and equipment too high for India to pay in dollars. Hence, emphasis on imports has shifted to the sterling area, with Indian motion picture producers turning to Britain, France and Belgium for the bulk of their needs.

Latest word is that raw film may enter India only from the United Kingdom and Russia, with the USSR now becoming an important supplier of rawstock. Government of India has reportedly cracked down also to limit the length of features made there to 11,000 feet.

Southern Korea, also short of dollars, is purchasing projectors from Japan, although the American makes are preferred.

In the western hemisphere Costa Rica has notified its two major exhibition circuits that no dollar exchange has been allocated for imported pictures. During the past year the Costa Rican Board of Trade had made a monthly allocation of $7,000 for pix imports, which covered about 35% of the actual net earnings. Now, however, any dollars for remittance will have to be purchased on the black market at higher rates.

Golden said also that the Federation of Swedish Film Theatre Owners has been called to a special meeting Dec. 6 to consider such important questions as the amusement tax, film rentals, import of raw stock, special exhibitions for the national government and municipalities and advertising films.

MOT's Comte Returns

Gilbert Comte, head of the March of Time's Paris office, planed back to France yesterday (Tues.) after spending three weeks in the U. S. While here Comte held confabs with home office personnel on the editing of two 20-minute shorts being made in Paris by MOT for the Economic Cooperation Administration. Dealing with ECA's achievements and future plans, the films are scheduled for completion next month and will be distributed throughout Europe with different language versions for each country.

Vinf was Comte's first in four years.

CORONADO PLANS 3 PIX

London, Nov. 29.

Plans for the production of at least three pictures a year in Britain with top-ranking Hollywood stars are announced by David E. Rose, chief of Coronado Productions, which just completed the Robert Montgomery starrer, "The Witness," at Teddington.

German-Made Pix Due To Regain Pre-War U. S. Hold

German-made screen product promises to regain its prewar status in the U. S. and may become the most popular foreign-made pictures in this country, according to veteran distributors of foreign fare recently back from surveys of European product and its future possibilities. Before Hitler, the Teutonic studios were right near the top among foreign producers as to quality and uniformly excellent productions.

American reps who handle foreign product say that even today the German market for films is virtually the third largest in the world. One distrib cited three factors as likely to help in the upswing of German pix:

(1) Worthwhile producers are picking up where they left off prior to the war.

(2) Germany's producers have a large home market in contrast to a comparatively small domestic market for films made in France and Italy.

(3) There is a big German population in the U. S. which is an added incentive when the distributor has worthwhile fare from the Teutonic studios.

American distrib reps who have been to Europe claim that the energy displayed by producers, directors and actors in Germany thus far indicates that they are picking up where they left off before the war.

Studio Labor's Resistance In Both Countries May Complicate Wilson's Pitch for More Anglo-U.S. Pix Prod.

If Harold Wilson, prez of the British Board of Trade, is to succeed in his efforts to considerably increase the number of pix made by American companies in England jointly with producers there, he's going to have to enlist support by the British unions, it is felt in the U. S. Wilson, it is said, will have to convince labor that it is to its advantage to ease the present tough restrictions on importation of Hollywood people.

There's a two-fold purpose in American thinking on this subject. First is the billowing opposition of Hollywood's own labor chieftains to moving any large amount of production abroad while a considerable portion of workers in the film capital are unemployed. This could grow into a touchy business that might disturb Hollywood's labor peace and push up costs at a time when the industry can ill afford it. Major studios would rather avoid chances of loss on this score than take advantage of the more nebulous opportunity of unfreezing their British pounds via production there.

It is felt that some of the labor opposition to large-scale picture-making abroad might be overcome by the issuance of a maximum number of labor permits to Hollywoodians to work there. This would in no way be depriving British workers of jobs, since the pix wouldn't be produced in England at all if the concessions weren't made, it is argued. As a matter of fact, it would increase employment opportunities, since the added production would still call for some British staff, no matter how many Americans were imported, it is said.

Other Factors

Second consideration in American minds is the commercial one regarding the product turned out. It is felt that a maximum number of Hollywood-trained workers is desirable to make pix acceptable to U. S. audiences. It has become axiomatic among Yank pic people that films can't be made in England without their taking on an aura of foreign production that hurts their American b.o. chances. This happens even when American producers, directors, writers and top cast are used and some Hollywoodites feel it might be further avoided by broadening the imported staffs.

This isn't a cheap deal, the producers point out, since it adds considerably to the dollar cost of films made abroad. Every Yank who works on a pic must get paid in U. S. coin, with the only cut possible being the saving on feeding and housing him on frozen funds.

British immigration laws are now very tough on the import of foreigners to take jobs there. In many cases a labor permit won't be issued at all if it is felt by the government that suitable workers in the same category are available domestically. The laws were passed at the instigation of the British unions and so support of the latter would be needed to change them, especially by a Labor government. With film unemployment very high now, the unions have shown no tendency to ease up. Fact is they are leaning the other way, which makes Wilson's job twice as tough.

Indie Prod. Org.

Continued from page 4

gathering with Edwin Silverman, head of Essaness theatres, addressing local exhibs on the aims of the group.

Recent Detroit meet which Fabian chairmanned brought in several hundred thousand dollars in pledges. Some minor changes in the NEFC charter were requested at the meet and are now being put through. Following the amendments, call to pick up Detroit subscriptions will be made.

Aiming at a minimum kitty of $2,000,000 to back production, NEFC now has slightly over $1,000,000 in cash collected. Cash and pledges come to $1,750,000.

Pa. Censors Appeal TV Film Exemption

Philadelphia, Nov. 29.

The Pennsylvania State Board of Motion Picture Censors appealed to the Third U. S. circuit court of appeals from a district court ruling which exempted televised films from censorship.

Point at issue is a censor board regulation requiring the state's TV stations to submit all films for review before putting them on the air. Last month, District Court Judge William H. Kirkpatrick upheld the contention of five television stations that such censorship would constitute an encroachment on the authority of the FCC.

An appeal from Judge Kirkpatrick's decision was taken by State Attorney General T. McKee Chidsey and his special assistant in the case, H. F. Stambaugh.

Russe Deal

Continued from page 7

for less than the minimum block of 20 pix which Motion Picture Assn. of America prexy Eric Johnston said they had agreed to when he was in Moscow in October, 1948.

Objection to cutting the per-picture price has a twofold basis. First is fear that it would be interpreted as a loss of face to drastically downgrade the agreement with the Russians on both price and quantity. The least that is wanted is a compromise. Secondly, a big price reduction would have a serious influence on the sums being paid by other smaller countries.

Russians claim that there was a misunderstanding by Johnston of last year's deal. They say they never agreed to either the price or quantity which he announced. They've indicated interest so far in only three or four pix and at a much lower fee than the $50,000.

Maas arrived in Moscow last Saturday (26) from Prague via Warsaw. He was accompanied by Louis Kanturek, the MPEA's Eastern European manager, who was in Moscow a few months ago on the negotiations but could not come to satisfactory terms. Kanturek took 24 films with him at that time to show the Russians at their request. It is believed in New York that Maas and Kanturek took further features with them on this trip.

It had been generally believed that the deal was completely cold. Some hope is seen now as a result of the alacrity with which the Kremlin granted Maas a visa. He applied for it less than a month ago following his arrival in Europe from the U. S.

UA German Deal

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American names but won't strive for it.

UA which is handling worldwide distribution on the de Grunwald pix, has "some" financing in the venture according to Kelly. The UA topper noted that the problem of financial backing is now comparatively easy for British filmmakers for they can secure up to a 70% loan from banks providing the advance is guaranteed by a distributor. Another 25% is contributed by the government's Film Finance Corp., guaranteed by the producer. Thus the latter has only a small amount of capital to get up himself.

Aside from the de Grunwald films, Kelly said the company has another deal on tor an "important" British picture while three French pictures may also be handled in most of the world with options on the U. S. market. In addition UA has a "verbal agreement" with Ferrucio Caramelli calling for worldwide distribution of the latter's Italian-made Anna Magnani starrer "Volcano" plus another Caramelli Italian pic "The Marshes and the Skies." These deals are for all territories other than the U. S.

Majors Stymied

Continued from page 4

ish government okayed the arrangement.

Suit Talk

Several of the American majors are burned at this deal and have gone so far as to threaten suit against U. At the last board meet, a lawyers' committee was named which went into the agreement with U counsel Charles D. Prutzman. There was no consensus among the attorneys that U was out of bounds on the deal. Allen Dulles, international attorney who has done some work for the MPEA, was also asked for an opinion and failed to give a clear answer as to U's culpability.

As a result of this, it is believed a suit against U is extremely unlikely. Alternative, which will be discussed tomorrow, is a protest to the British government asking a reversal of its okay on the Rank-U agreement.

TOA Edicts

Continued from page 3

"Jolson" example that rentals passing the 50% point automatically force advanced admissions. Sooner or later, group expects to test the question before the Federal court. In the meanwhile, it will battle any further distrib point to exceed the 50-50 borderline.

As a result, a skirmish with Paramount over "Samson and Delilah" is in the cards. Par will undoubtedly ask for more than 50% on the Cecil B. DeMille bible tract. Reportedly, it is considering 70% terms with a 10% guaranteed profit for the exhib.

Figures compiled on "Jolson" engagements, it is said, demonstrated that above a certain rental limit an exhib must come out with a loss if the film is shown at regular admissions. This in turn means a coercive boost in the scale, it is maintained by top TOAers. Demonstration of this point will be made to the court if the current argument reaches that stage.

The new stand by TOA puts the fight with Columbia on a different level. Regardless of whether Col's sales force specifically demanded tilted scales, TOA now claims, its 60%-70% rental demand made the boost mandatory. Since there is no denial by Col that it asked for the high-bracket rental, question is no longer one of fact but rather of the operation of that fact.

Govt's 'Hands Off'

Continued from page 3

could very well "price itself out of the market."

McGrath and Bergson cleared the way for more intensified opposition to high rentals by exhib organizations. They ruled that there is nothing wrong for exhibitor organizations to scream against specific pix and advise their members not to buy them. So long as these groups do not band together for an organized boycott, the rules are followed, Bergson declared.

Must Show Collusion

As for the question whether a distrib is price-fixing, an exhib must first show collusion to force upped admissions either directly or indirectly, the D of J high-echelon ruled. Bergson agreed to check into the Columbia case after Levy insisted that the uniform advanced admissions of all exhibs showing "Jolson" created an inference that Col is furthering the policy. Several D of J aides will be assigned to the chore of circulating among both exhibs and exchange offices to examine licensing agreements and question witnesses on the subject. It will be a spot check.

Bergson sees compliance with the decree as a headache for the D of J for many years to come. He indicated that a flock of complaints have poured into the department and said the Government was not taking the matter lightly.

On the charge that Col in some cases has asked for a per-ticket minimum rental to be paid to it as distrib on "Jolson," Bergson is understood to have declared that tactic illegal. The TOAers have agreed to collect any evidence on "Jolson" terms and turn it over to the Government as an aid in the investigation.

EASTERN DIRECTORS TO CONVENE JAN. 21 IN N.Y.

Annual convention of the eastern Screen Directors Guild has been set for Jan. 21 at the Hotel Shelburne, N. Y. About 150 eastern directors in the commercial, educational and video-film field are expected to attend the conclave which will aim to promote eastern production.

Al Altman, Metro's homeoffice talent chief, is heading the convention's arrangements committee. Jack Glenn, March of Time director and SDG prexy, will chairman the sessions. SDG, meantime, will hold its second public film forum at the Museum of Modern Art, N. Y., Nov. 29, when five films produced in the east for non-theatrical release, will be shown.

Schneider Cites

Continued from page 3

a peak of $2,750 weekly is hit Sept. 14, 1953. His present pay is $1,600 weekly. New deal carries with it a stock option for 10,000 shares of Col's common. Spingold's deal is a five-year one calling for a raise to $2,000 weekly as of Sept. 15, 1949. Company has the option of putting him on a consultant basis on or after March 2, 1951.

In answer to minority complaints that the company was not paying big enough dividends, Schneider revealed that the board was considering going on a regular divvy payment policy after the first of the year. Col recently renewed divvies with a 50c per share declaration on then-earnings.

Announced earnings of $500,000 before taxes for the quarter ended Sept. 30, compared to a $23,000 loss for the equivalent period of last year only increased the clamor for a faster handout to stockholders. Cohn's report to the stockholders, read by Charles Schwartz (& Frohlich), attorney and secretary of the company, declared that "while the December quarter is still incomplete, the present volume of business and rate of earnings indicate that this quarter should compare favorably with the September quarter just finished."

"Our financial condition continues strong," Col's prexy further said, "and our net current position is the best in the history of the company. Net current assets as of June 30 were in excess of $32,000,000 and our bank loan has been reduced from $7,200,000 to $6,000,000."

Minority stockholders insisted that a ratio of 33 1-3% between top-bracket salaries in total and the net earnings of the company was lopsided. They demanded a 50% slash in pay for Col's officers. Resolution was decisively voted down.

In the course of the proceedings, all incumbent directors were held over for another year. Reelected were Harry and Jack Cohn, Schneider, Spingold, Abe Montague, Donald S. Stralem, Leo M. Blancke, Col. Henry Crown and Arnold M. Grant.

Print Shortage

Continued from page 7

or theatre group," Smith said. "It was made in the interest of good business practice for the company and with the needs of our customers in mind. We feel that through the medium of our plan, which still requires some finishing touches, one of the most serious problems in our industry may be solved."

Rodgers said that Metro was always prepared to "recognize the necessity" for a boost in prints, but said he has no specific plans now for such a move. Schwalberg declared the print increase is dependent on how bookings fall, pointing out that a greater number would be needed if a film went into subsequent run dates in a number of key cities simultaneously. He has boosted the print total by no specific number per picture, averring it is based on the necessity to "keep the revenue rolling."

Other sales managers, meanwhile, noted they are toying with the idea of releasing pictures territorially to overcome any print shortage in evidence. In that way, the total number of release prints would be channeled into only one or two territories, where the picture would complete its run before the prints are moved into the next area.

P.R. Conference

Continued from page 3

was evolved, ducked the whole question.

But it can't be skipped in Washington if anything concrete is to come out of the powwow, and if it is not going to be merely preliminary to still another session. The biggest question concerning coin that can come up in the capital is whether a program should be worked out first, and then a way found to finance it; or whether a budget should be set up and then a program devised to fit into it.

60-40 Split on Costs?

Majors fully expect to bear the brunt of the cost—up to about 60% if necessary. They feel, however, that exhibs should bear the rest. They point out that if each house in the country contributed only $10 a year, the very tidy sum of about $180,000 would be available from them.

MPAA execs consider it vital that the theatremen make a real contribution, not only from the budgetary standpoint, but because that will assure their real interest in the program. Exhibs, on the other hand, are involved in a welter of thinking regarding the p.r. project, much of it based on vague fear that they are being sucked into some "Johnston office plot."

They don't want to see the MPAA put up the bulk of the coin because they are apprehensive that with money will go control. Nevertheless, they don't want to put up any heavy moolah themselves. As a result, their idea—as expressed by Allied States exhib association in its convention resolution approving participation in the program—is that no new and large organization should be set up.

On the other hand, it seems evident to the majors that, without an adequate organization, no heavyweight pubrelations job can be done. The easy answer to that is that the MPAA is already setup with space and an organization which could readily be enlarged at a minimum of expense to do the job.

Major company toppers and MPAA execs are fully aware, however, of the exhib objection to such a solution and won't even suggest it. They'd rather see a wholly independent organization if that is the way to a real all-industry project.

Exhibs Openly Suspicious

While there is no exhib objection to RKO prexy Ned E. Depinet's continuing the job of chairman of the conference, which he accepted in Chicago, there is apprehension concerning Francis Harmon, MPAA v.p., who was named secretary. Depinet, Metro v.p. William F. Rodgers and other members of the MPAA p.r. committee, as well as Harmon himself, are aware of the exhib feeling. It was for this reason that Depinet himself went to Allied meetings to sell the program, rather than sending Harmon, who addressed only those conventions where it was certain there'd be no resistance.

In Harmon, as a fulltime employee of the MPAA, the exhibs see the threat of the Johnston offices taking over the show. He ran the Chi powwow very efficiently, admittedly, but the exhibs fear him as personification of MPAA control. The majors, for this reason, are ready to subordinate Harmon if the exhibs come up with another nominee for permanent secretary and a method of financially supporting him.

Nine major industry units comprising the interim conference committee set up in Chicago will have delegates at the Washington meet. Five of the nine are exhib groups, with the two biggest being Allied and Theatre Owners of America. Although Allied has no affiliated-theatre members and TOA does, with the result their thinking on many issues has varied, there is almost complete unanimity in their reaction to the MPAA's place in the p.r. program. TOA is not so fearful as Allied of getting sucked into an entangling alliance with the majors, but it is equally strong in its objections to Johnston office control of the setup.

Aside from exhib orgs and the MPAA, groups to be represented in Washington are the Society of Independent Motion Picture Producers, Hollywood's Motion Picture Industry Council and the trade press.

THEY'VE BOOKED IT!
Samuel Shellabarger's
PRINCE OF FOXES
THE GREATEST HOLIDAY SHOW OF THE AGES!
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Theatre TV SRO In Hub Gridcast

Indications that a theatre telecast of a top sports event can pay off even when the same event is available to home video receivers was furnished last Saturday (26), when the Pilgrim theatre, Boston, scored a complete sellout with its telecast of the Notre Dame-Southern California football game. House played to 250 standees and was forced to close its boxoffice before game time.

Fabian Fox theatre in Brooklyn carried the same game on its large-screen projection unit and, while the house had a better than average Saturday matinee, it was by no means a sellout. Since the Boston theatre had carried the Notre Dame games on the two previous Saturdays, owner Sam Pinanski attributed the sock biz to word-of-mouth. Many patrons previously had no idea of what theatre TV is, he said. But, after the Pilgrim had telecast the other two games, word spread that fans could see the Southern Cal contest at the theatre at a specific time.

Fox, on the other hand, didn't complete negotiations for the pickup until two days before the game. Thus, besides the house not having the previous two games to back it up, it had little opportunity to ballyhoo the event. Both Pinanski and Si H. Fabian, owner of the Brooklyn house, termed boxoffice results "highly encouraging" and emphasized the games had shown that theatre TV can mean additional dollars at the boxoffice even when there are not sufficient theatres linked together to buy rights on an exclusive basis.

Arrangements for the theatres to carry the game were worked out by Nate Halpern, theatre TV consultant to Fabian and the Theatre Owners of America, with the DuMont network, which aired the game for home receivers, and Chevrolet Dealers, which sponsored the pickups.

Nassours' Pix

Continued from page 3

"Africa Screams," which he produced with Abbott & Costello, fell into a "slightly different" groove because of title and subject matter and has paid off excellently. Negative cost about $800,000 and the film will do better than $1,600,000 domestically, Nassour estimated that almost $400,000 more would be realized out of worldwide distribution, plus TV, 16m clips and other subsidiary rights for which A&C pix are specially suited.

He'll personally produce the 10 UA pix, Nassour said, and an effort will be made through them to build up the "Nassour Studio" brand name. A number of other pix in which the brothers anticipate holding an interest through deferments and/or cash investments will be made on the lot during the three-year period and may be parcelled out to other distribs.

Nassour said he was particularly anxious to get the UA deal set, although he knew he could make individual picture deals as the films came up—as it helped to cement plans to keep the studio occupied. That is the major problem of a rental lot operator. He and his brother have $2,500,000 in the property with only one small mortgage, he said. Studio has been profitable during the almost three years the Nassours have operated it, partly because they have been able to keep it occupied by putting coin into about 30% of the pix made there.

Nassour disclosed that prior to making the UA deal he and his brother had considered setting up their own distribution outfit along the lines of the Selznick Releasing Organization. Investigation, however, showed it to be too expensive and risky an operation, he said.

Nassour returns to the Coast today (Wednesday).

TORONTO LOEW'S $15 DIVVY

Toronto, Nov. 29.

With annual meeting of shareholders called for Dec. 9, Marcus Loew's Theatres (Toronto), Ltd., will announce a net profit equal to $15.06 per share for the fiscal year ending Aug. 31 last. This compares with $11.5[illegible] for the previous 12 months.

Covers operations of Loew's two Toronto houses, the Uptown (2,743) and Downtown (2,096).

Volk Counter-Suits Merged Into 1 Action

Minneapolis, Nov. 29.

Suits and counter-suits involving major distributors and the Volk brothers, independent circuit owners here, have been merged into a single action on the various counsel's agreement.

In their actions, filed in 1947, Paramount, Metro, Warners and RKO alleged fradulent returns on percentage pictures by three Volk brothers' local theatres, the Nile, Camden and Falls. Counter suits brought by the Volks also named Columbia, 20th-Fox, Universal and United Artists, as well as the plaintiffs in the other actions, and alleged the distributors failed to come into court with clean hands because their film contracts fix admission prices for the Volk theatres, contrary to law, and therefore are null and void. In the counter suit Ben Deinard, counsel for the Volks, seeks a declaratory judgment.

The present agreement excludes Columbia, 20th-Fox, Universal and UA from the new single suit.

Negro Pix Payoff

Continued from page 3

paratively new indie releasing company.

A fourth Negro prejudice pic has just gone into release. It is Metro's "Intruder in the Dust." There haven't been sufficient returns as yet to make a valid estimate of gross, but it appears to be considerably weaker at the b.o. than its predecessors, although it has received top critical acclaim. It is believed that one of the reasons for the comparatively tepid grosses is the fact that the cycle is beginning to wear thin.

Nevertheless, there's still one more film on the subject on the way. It is "No Way Out," now in production by 20th with Richard Widmark and Linda Darnell topping the cast.

As for erstwhile "tabu" subject matter, 20th production chief Darryl F. Zanuck has proved most of it a myth. A similar racial prejudice pic, but concerning Jews, was the company's top-grosser for 1948. Film was "Gentleman's Agreement," which hit a $3,900,000 figure and was the eighth biggest grosser of the year from all companies.

In 1947, first of the anti-prejudice pix, RKO's "Crossfire," was a top-grosser. It earned $2,500,000 domestically on a $55,000 production nut.

Earlier this year 20th sent still another "tabu" subject into the top-grossing category. It was "Snake Pit"—story of life in an insane asylum. It will return a total of about $4,100,000 in domestic rentals.

One of the paradoxical aspects of the high income being brought in by the Negro prejudice films is the top coin they are earning in the south. A major reason previously for avoiding such subjects was the standard cry that they couldn't be played below the Mason & Dixon line. Since that territory accounts for about 13% of total U. S. take, producers always figured there was no use making pix in which that amount of potential income was automatically cut from under them. The Negro prejudice pix have proved, however, that instead of the Dixie income being cut, it is actually higher than normal expectation.

Sept. Amus. Taxes Off From August

Washington, Nov. 29.

The Government received $35,074,206 in 20% admissions taxes in October, generally reflecting September business at the boxoffice. The figures, released over the weekend by the Bureau of Internal Revenue, fell below the preceding month's $35,287,909. However, Uncle Sam's take ran far ahead of the $32,136,111 tax receipts for October, 1948.

It is estimated that 80 to 85% of the admissions taxes are obtained from motion picture theatres.

Weakness in the nitery biz was further confirmed by October's receipt of only $3,365,083 from the 20% bite on nightclub tabs. During the previous month the figure was $3,682,683. A year earlier, in October, 1948, Uncle Sam got $4,218,132 from the same source.

Depinet Details

Continued from page 3

flock of pix that were on the shelf prior to his regime. Many of them had been around for quite long periods, having been continually skipped over in favor of product that looked more profitable. Almost all of these have been released now, and the company has taken plenty of licking on them both in grosses and prestige, but at least they are out of the way.

These weakies also served the purpose of providing Hughes with a good reason for asking delay from the Government in divorcing the RKO theatres from the film company, as he agreed to do in a decree of a year ago. Dept. of Justice okayed a short postponement while the production company got itself in stronger position for the changeover.

In addition to the 28 top-budgeters listed in the new release schedule, there are eight B's and six Tim Holt westerns, plus 89 shorts. The 18 indie pix among the A's come from 10 different producers. They include:

Samuel Goldwyn—"My Foolish Heart," "Our Very Own" and "Edge of Doom"; Walt Disney—"Cinderella," "Treasure Island" and "Alice in Wonderland"; Irving Allen—"Man on the Eiffel Tower" and "A White Rose for Julie"; Sol Lesser—"Tarzan and the Slave Girl"; Niven Busch—"The Capture"; Walter Wanger—"Joan of Arc" (regular release slated for next Aug. 29); Merian Cooper-John Ford's Argosy Productions—"Wagon Master"; Skirball-Manning—"Blind Spot" and "Story of a Divorce," and Polan Banks—"Carriage Entrance."

Hughes' Own Trio

In addition there will be three pix made by Hughes as an indie and originally scheduled for release by United Artists. They are "The Outlaw," which had about 3,000 playdates under UA selling, has since received a Production Code Administration seal and will go into release again Jan. 7; "Vendetta" and "Mad Wednesday."

"I Married a Communist," which has played a number of engagements to poor results, appears on the schedule under the new label, "Where Danger Lives." It goes out Jan. 14. "Stromboli," the much-publicized Roberto Rossellini-Ingrid Bergman pic made in Italy, is on the slate for Feb. 11 release.

An oldie which has been put down for March 25 is "Weep No More." It bears the Dore Schary label, dating back to his days at the studio, and was produced under an arrangement with David O. Selznick. Two of the latter's stars appear in it, Joseph Cotten and Alida Valli, and Selznick shares in its profits.

Other RKO Pix

Other product produced by RKO itself includes "Bed of Roses," Joan Fontaine-starrer; "The White Tower," and "It's Only Money," with Frank Sinatra, Jane Russell and Groucho Marx. All three of those have been completed. Likewise in the can is "Montana Belle," starring Miss Russell and George Brent, which was made by Republic in Trucolor and bought by Hughes for RKO release.

RKO studio productions which appear on the new schedule and are still in the planning stage are "Jet Pilot" (Technicolor) with John Wayne and Janet Leigh; "Come Share My Love," to star Irene Dunne and Fred MacMurray, and an untitled Robert Mitchum-Jane Russell starrer.

Listed on the schedule as "in reserve" and undated are the projected "Sons of the Musketeers" (Technicolor) with Cornel Wilde and Maureen O'Hara; "Alias Mike Fury," with Victor Mature, and "Best of the Badmen," a Cinecolor western.

Start 6 in Dec.

Hollywood, Nov. 29.

December production at RKO takes the greatest spurt since Howard Hughes took over operation of the lot, with six pictures getting the gun. Three starters have been the monthly limit during the Hughes regime.

Lined up to start next month are "Come Share My Love," "Jet Pilot," "Bunco Squad," "Sons of the Musketeers," "Nice Girl" and "The Story of a Divorce," formerly titled "For Services Rendered." "Divorce" will be the first freelance venture by Bette Davis since her departure from Warners.

Inside Stuff—Pictures

The sometimes unaccountable changes in the public's taste for film fare is again brought into the spotlight by careful tests on reissues which Metro has been staging in the past 12 months. Under a policy fixed by William F. Rodgers, M-G's distribution veepee, no reissue is brought out for general release before its b.o. power has been studied via a series of cross-sectional theatre engagements. Two of Metro's biggest oldtime grossers, "Captains Courageous" and "The Philadelphia Story" were withdrawn because they failed to score again. Latter missed although it has potent marquee names in Cary Grant, Katharine Hepburn and James Stewart, while "Captains" leads off with Spencer Tracy. On the other hand, "Blossoms in the Dust," "Wizard of Oz," "Johnny Eager" and two Tarzan films came through with solid grosses and are getting new general release.

While the Production Code Authority has lifted the ban on cinematic treatment of the narcotics racket, there's still a tabu on the depiction of dope addicts. But "Port of New York," Eagle Lion pic directed by Laslo Benedek, came very close in the portrayal of a hopped-up heavy performer, played by Arthur Blake, who collapses under the need for drugs. The sequence managed to stay within the code's limits by indirectly making the point without the mention of narcotics. Necessary implications were made through such lines for Blake as "I'm burning up," etc.

Benedek, incidentally, completed the film in 22 days, 18 of which were spent in New York, on a total outlay of $392,000. It is slated to open at the Globe, N. Y., shortly.

The School and Theatre Committee of the N. Y. City Assn. of Teachers of English is serving, as an intermediary for film companies interested in previewing certain pictures before student and teacher groups. A liaison between high schools and the theatre, opera and ballet for the past 10 years, the group recently decided to introduce this new service. S&TC has teacher-reps in every senior and junior high school in N. Y. city.

Under chairmanship of Ruth M. Goldstein, the special films department of the organization has already been responsible for the showings before school groups of "Home of the Brave," "Christopher Columbus" and "The Heiress."

Although New York City is the center of the art film market, one of the oldest art houses in the U. S. is the Little Theatre in Rochester, N. Y., which is currently passing its 20th anni. The 300-seater was built in 1929 by the Motion Picture Theatre Guild, a Philadelphia syndicate which aimed to set up a chain of intimate theatres in cities across the country. Although opened two decades ago, it's the last new theatre to be constructed in Rochester. The house is currently operated by Ben Belinson and his wife, Florence, and is owned by an attorney, Francis K. Remington.

Simultaneous with the Van Gogh exhibit at the New York Metropolitan Museum of Art, an unusual two-reeler biog of the Dutch artist is being shown at the Sutton theatre, N. Y., with "The Fallen Idol." Produced in France, the film tells its story exclusively by means of Van Gogh's paintings which were lensed at closeup range in black and white.

Big 3 Yens Showcases

Continued from page 3

to restore competition in distribution and exhibition.

"Upon the filing, in good faith, of such a petition," proposed decree reads, "an order suspending execution of the (divorcement) plan shall issue as a matter of course and be in effect until the court shall have heard and determined the merits of the petition. The court may thereafter enter an order revoking, modifying, or affirming said plan, in whole or in part, or substituting such other relief as may be warranted by its findings as to the competitive conditions then prevailing in the industry."

Escape Clause

The escape clause permits complete reopening of the question of divorcement. Obviously, it is intended to give 20th, M-G and Warners a chance to trim their theatre holdings to showcase proportions and then carry their case to court again. In such an event, trio's theatre operations would be shrunk to the point where no monopoly conditions could be proven. Meanwhile, companies could press another appeal to the U. S. Supreme court.

As for the plan of divorcement itself, decree fixes a five-year ceiling on its execution. Each company would come forward with a plan within one year and the Government would then have six months to object or file alternative proposals.

Divestiture

Plans for divestiture of theatre interests by affiliated circuits would also be submitted within one year if the defendants' decree is accepted. As in divorcement, Government would again have six months to post objections. No time ceiling is placed on divestiture.

Decree specifically exempts the production-distribution units from any ban to reacquire theatres once divorcement of present affiliate chains has been completed. Apparently companies would have a free hand, short of monopoly on the purchase of new houses. As distinguished from production-distribution, the present affiliate chains could only acquire additional theatres if the court specifically permits the transaction on an application which would show that the acquisition "will not unduly restrain competition in exhibition." Replacement of theatres lost through physical destruction or expiration of leases could be carried out without court sanction.

Another controversial clause in the proposed decree would permit the majors to license pix to their own houses on any terms or conditions that it sees proper. This proposal would bulwark a showcase operation besides tide over the majors during the lengthy divorcement period.

Balance of decree, governing the windup of partnership houses and regulations covering selling practices, does not vary substantially from a previous decree filed by the Government. Proposals on divorcement, however, are expected to raise bitter opposition from the Dept. of Justice when hearings are held before the Federal court in N. Y. in December.

Rathvon Avers

Continued from page 3

give them the protection to which they are entitled."

After several months looking over prospective indie product on the Coast, both for his own outfit and as consultant for Eagle Lion, Rathvon concludes that "the amount of independent activity is on the up. More people are starting to get busy, and I believe the general supply is going to be better."

Paradox

With the banks still "pretty well out of the market," Rathvon has run across many producers who have worked out the 40%-30%, end money, but "strangely enough, there are cases where the first money from the banks is the financing missing." He expects that factor to be overcome because indie producers "are showing more realism in their package deals." The fat in the way of big expenditures for producers, directors and actors is being sliced off. "There is far more sense to the propositions now being made than at any time in the recent past," he opined.

Rathvon is inking release papers with EL while east for distribution of "The Sundowners," "The Torch," "Rupert" and "Destination Moon." He is backing another group of pix which will be ready for shooting early next year.

Thieves and Killers Are His Customers!

—The bail bondsman has to be tougher, trickier than they are! He walks a tight wire between crime and the law... And sometimes one slip can land him in a ditch ...with a slug in his chest!

RKO presents

GEORGE RAFT
ELLA RAINES
PAT O'BRIEN

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A DANGEROUS PROFESSION

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BILL WILLIAMS

Executive Producer SID ROGELL · Produced by ROBERT SPARKS
Directed by TED TETZLAFF · Written by MARTIN RACKIN and WARREN DUFF

RKO RADIO PICTURES

BOXOFFICE ACTION ALL THE WAY!

Picture Grosses

DENVER

(Continued from page 11)

Joe" (Col) and "Grand Canyon" (Indie), $14,000.

Orpheum (RKO) (2,600; 35-74)—"Ichabod" (RKO) and "Strange Bargain" (RKO). Lofty $17,000. Last week, "Wore Yellow Ribbon" (RKO) and "Follow Me Quietly" (RKO) (3d wk), big $8,000.

Paramount (Fox) (2,200; 35-74)—"Gal Took West" (U) and "Flaming Fury" (Rep), day-date with Webber. Good $9,000. Last week, "Everybody Does It" (20th) and "Jackpot Jitters" (Mono), same.

Rialto (Fox) (878; 35-74)—"Beautiful Doll" (20th) and "Stampede" (Mono) also Aladdin, Denver. Nice $3,000. Last week, played moveovers.

Webber (Fox) (750; 35-74)—"Gal Took West" (U) and "Flaming Fury" (Rep), also Paramount. Good $2,500. Last week, "Tokyo Joe" (Col) and "Grand Canyon" (Indie), $2,200.

'Doll' Sets Omaha Pace, $12,500; 'Ribbon' 7G, 2d

Omaha, Nov. 29.

Bolstered by perfect biz weather Thanksgiving Day, all downtown houses have good totals this week. "Oh, You Beautiful Doll" at Paramount shapes sturdy for top coin. The Orpheum, with "Red, Hot and Blue," also is fine. "Jolson Sings Again" at State and "Yellow Ribbon" at Brandeis in second weeks, are still socko.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Beautiful Doll" (20th). Fancy $12,500 or close. Last week, "Kiss for Corliss" (UA), average $10,000.

Orpheum (Tristates) (3,000; 16-65)—"Red, Hot and Blue" (Par) and "Manhandled" (Par). Good $11,000. Last week, "Doctor and Girl" (M-G) and "Jackpot Jitters" (Mono), $10,000.

Brandeis (RKO) (1,500; 16-65)—"Wore Yellow Ribbon" (RKO) and "Strange Bargain" (RKO) (2d wk). Big $7,000 or near. Last week, sock $9,200.

State (Goldberg) (865; 50-71)—"Jolson Sings Again" (Col) (2d wk). Great $5,000 or over. Last week, smash $7,500.

'Ribbon' Bright $14,000, Mont'l; 'Pinky' $19,000

Montreal, Nov. 29.

Heavy snow storm, causing usual traffic snarls, is slowing returns at all deluxers this week. "Pinky" at Capitol and "Yellow Ribbon" at Princess shape standout.

Estimates for This Week

Loew's (C. T.) (2,855; 40-65)—"Capricorn" (WB) (2d wk). Down to $10,000 following solid opener at $18,000.

Capitol (C. T.) (2,412; 34-60)—"Pinky" (20th). Nice $19,000. Last week, "Chicago Deadline" (Par) (2d wk), dull $10,000.

Palace (C. T.) (2,625; 34-60)—"Midnight Kiss" (M-G) (2d wk). Holding well at $15,000 after first session at smash $18,500.

Princess (C. T.) (2,131; 34-60)—"Yellow Ribbon" (RKO). Great $14,000. Last week, "Scene of Crime" (M-G), $7,500.

Imperial (C. T.) (1,839; 26-45)—"Savage Splendor" (RKO) and "Roughshod" (RKO). Mild $7,000. Last week, "Lost Boundaries" (FC) and "Green Promise" (RKO) (2d wk), okay $9,000.

Orpheum (C. T.) (1,040; 34-60)—"Lost Tribe" (Col) and "Ballroom" (Col). Light $6,000 or less. Last week, "Tarzan Triumphs" (RKO) and "Tarzan's Mystery" (RKO), $5,000.

BOSTON

(Continued from page 10)

to about $3,000 after good $3,800 for second.

Memorial (RKO) (3,500; 40-85)—"Wore Yellow Ribbon" (RKO) (2d wk). Holding to nice $20,000 after socko $25,000 for first.

Metropolitan (NET) (4,376; 40-85) — "Leave Them Laughing" (WB) and "Tough Assignment" (Indie). Fairly nice $22,000 in view. Last week, "Tell To Judge" (Col) and "Alias the Champ" (Rep), slim $16,000.

Orpheum (Loew) (3,000; 40-85) —"Adam's Rib" (M-G). Solid $20,000. Last week, "Forsyte Woman" (M-G) (2d wk) $13,200 in 6 days.

Paramount (NET) (1,700; 40-85) —"Red, Hot, Blue" (Par) and "Dan Patch" (UA). Fair $12,000. Last week, "Chicago Deadline" (Par) and "Golden Stallion" (Rep) (2d wk), $10,000.

State (Loew) (3,500; 40-85) — "Adam's Rib" (M-G). Fairly good $12,500. Last week, "Forsyte Woman" (M-G) (2d wk), $10,000.

'Bagdad' Hot $16,500 In Buff; 'Doll' Tasty 17G

Buffalo, Nov. 29.

Biz is perking this week. Best bets look to be "Beautiful Doll" at Lakes and "Bagdad" at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Adam's Rib" (M-G). Nice $14,000. Last week, "Forsyte Woman" (M-G), $13,000.

Paramount (Par) (3,000; 40-70)—"Beautiful Doll" (20th) and "Grand Canyon" (Indie). Big $17,000 or better. Last week, "Chicago Deadline" (Par) and "Black Midnight" (Mono), $16,500.

Center (Par) (2,100; 40-70)—"The Heiress" (Par). Rousing $14,000. Last week, "Seabiscuit" (WB) (2d wk), $4,500.

Lafayette (Basil) (3,000; 40-70)—"Bagdad" (U) and "One Woman's Story" (U). Socko $16,500. Last week, "Baby Makes Three" (Col) and "Devil's Henchman" (Col), $7,000.

Century (20th Cent.) (3,000; 40-70)—"Bride for Sale" (RKO) and "Angels Disguise" (Mono). Fine $14,000 or close. Last week, "Alias the Champ" (Rep) and vaude, $13,500 at 85c top.

'Forsyte' Big 15G, Toronto

Toronto, Nov. 29.

New, bigger product is giving biz a boost this week. "Inspector General" continues big in second Imperial week. "Forsyte Woman" at Loew's is doing big business, best that house has enjoyed in months.

Estimates for This Week

Capitol, Nortown, Shea's (FP) (1,079; 959; 2,386; 40-70)—"Beautiful Doll" (20th) (2d wk). Tapering to light $8,500 after last week's $10,500.

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60)—"Thieves' Highway" (20th) and "Tanks Million" (Indie) (reissue). So-so $11,000. Last week, "Grant Takes Richmond" (Col) and "Barbary Pirate" (Col), okay $13,000.

Eglinton, University (FP) (1,080; 1,556; 40-70)—"Spring in Park Lane" (EL). Fair $8,500. Last week, "Pinky" (20th) (3d wk), $8,500.

Imperial (FP) (3,373; 40-70)—"Inspector General" (WB) (2d wk). Excellent $16,000 after last week's terrific $19,500.

Loew's (Loew) (2,096; 40-70)—"Forsyte Woman" (M-G). Big $15,000. Last week, "Doctor and Girl" (M-G) (2d wk), disappointing $7,000.

Odeon (Rank) (2,390; 35-$1.20)—"Tokyo Joe" (Col) (2d wk). Nice $12,000 after last week's $15,000.

Uptown (Loew) (2,743; 40-70)—"Scene of Crime" (M-G) and "Border Incident" (M-G). Thin $5,500. Last week, "Abandoned" (U), $5,000.

PITTSBURGH

(Continued from page 10)

Last week, "Kid from Cleveland" (Rep), $4,000 in 5 days.

Harris (Harris) (2,200; 45-80)—"Pinky" (20th) (2d wk). Still showing strength at around $11,000, with chance of holding again. Last week, terrific $21,000.

Penn (Loew's-UA) (3,300; 45-80) —"Adam's Rib" (M-G). Fairly good $18,500, and will probably hold. Last week, "Border Incident" (M-G) and "Johnny Eager" (M-G) (reissue), $10,000.

Stanley (WB) (3,800; 45-80)—"Leave Them Laughing" (WB). Milton Berle on video doesn't mean much at boxoffice here. Very disappointing at only $15,000, mild for this big house. Last week, "Hatchet Man" (WB) and "Farewell to Arms" (Par) (reissues), dim $6,500 in 6 days.

Warner (WB) (2,000; 45-80)—"Bride For Sale" (RKO). Crix didn't care much for this one nor does public. Won't go much above $6,000, slow. Last week, "Wore Yellow Ribbon" (RKO) (3d wk), fine $5,500 in 5 days.

INDIANAPOLIS

(Continued from page 10)

(Par) and "Brothers in Saddle" (Indie), $11,000.

Loew's (Loew's) (2,427; 44-65)—"Forsyte Woman" (M-G) and "Prison Warden" (Col). Good $14,000. Last week, "Scene of Crime" (M-G) and "Border Incident" (M-G), mild $7,500 in 5 days.

Lyric (G-D) (1,600; 55-80)—"Master Minds" (Mono) with Art Mooney orch, others, onstage. Nice $15,000. Last week, "Tarzan Triumphs" (RKO) and "Tarzan's Desert Mystery" (RKO) (reissues), tepid $4,500 in 5 days at 44-65c scale.

PIX SALESMEN'S MEET OKAYS DISTRIB PACT

Kansas City, Nov. 29.

Ratification of a new contract with film distribs was the major business conducted by the Colosseum of Motion Picture Salesmen at its annual convention held in the Muehlebach hotel, K. C., Nov. 26-27. The contract has been in stages of negotiation for several weeks, and becomes effective with nine distribs following action of the convention.

These companies include Twentieth, Metro, Paramount, RKO, Warners, Columbia, Universal, Monogram and Republic. Negotiations are still under way with United Artists, Eagle Lion and Film Classics, according to David Beznor, Milwaukee, counsel for the Colosseum. Contract is retroactive to October 16 and is effective for 18 months.

Provisions of the new agreement include a $10 increase for each salesman involved, and also calls for a distributor to give notice, varying from four to eight months, in cases where transportation is changed to company-owned vehicles. Agreement also calls for welfare benefits for salesmen in line with those given to other employees. Minimums were set at $75 weekly for salesmen serving one year or more.

In the election of officers Charles Dortic, Albany, N. Y., was named president for the next year. He formerly was vice-president. Other officers are Harris Wynn, Atlanta, vice-president; William Warner, Los Angeles, second vice-president; Thomas McKean, Oklahoma City, treasurer; N. Provencher, Milwaukee, reelected executive secretary. Dortic succeeds Mel Keller, Portland, Ore.

The two-day sessions were attended by 88 delegates and officers representing 32 lodges in exchange centers across the nation. Present membership of the organization is 1,030, according to Provencher.

Ainsworth, Schwalberg Top Wisc. ITO Speakers

Milwaukee, Nov. 29.

National Allied prez William L. Ainsworth and Alfred W. Schwalberg, Paramount's distribution veepee, will head the speakers list at the annual convention of the Independent Theatre Owners of Wisconsin which opens here Thursday (1). Featured during the second day of the conclave will be an exhib roundtable to cover problems of small town operations and the headaches of subsequent-runs. Abram F. Myers, Allied's general counsel; Bennie Berger, head of North Central Allied, and Charles Niles, Allied director in Iowa, will be heard during this session.

Among the other gabbers at the opening session will be Trueman Rembusch, prez of Associated Theatre Owners of Indiana; William McCraw, director of the clubs International; H. J. Fitzgerald, head of Fox-Wisconsin theatres, and H. M. Richey of the Metro h.o. staff.

Legalites Snag New Mpls. Theatre Project

Minneapolis, Nov. 29.

Legal complications are holding up a new $700,000 suburban theatre-shopping center project. Mrs. Roy Secrest was the supposed licensee, having transferred the permit from the Princess, local neighborhood house, when she lost the latter's lease.

The district court, however, has held that the theatre license belongs to the estate of her late husband, and Mrs. Secrest had no legal right to transfer it to herself. The deal she made with E. J. Karalis, president of the company building the theatre and shopping center, was for her to have a third interest in the 1,200-seat theatre in return for providing the theatre license.

Mrs. Secrest states that her husband's estate is without funds and has a $21,000 debt to the Federal government for unpaid amusement taxes. She contends the theatre license is without value to the estate. She'll appeal to the state supreme court from the ruling of District Judge P. W. Guilford, who commented that many theatre licenses in Minneapolis "have become very valuable," the reason being that the city council is on record not to issue any more of them except in certain exceptional instances.

Film Reviews

Continued from page 6

Vient de Paraitre

ing of gabby sequences will make it more palatable for stateside use.

Story concerns an unscrupulous, autocratic publisher (portrayed by Fresnay at his best steely manner, who plays with the lives of his authors to boost sales, and is a godlike creature until his plans go awry because of an unforeseen romance. Fresnay, busily engaged in winning the coveted Zola prize for one of his young authors, is enraged to find that the novelist has signed with a rival. He pulls strings to get the decision reversed and then buys up the unknown winner. Here the plot thickens, for the writer is a shy clerk who can only write about things that happen to him and his wife, which he gleans from her diary. Fresnay engineers a love affair which backfires, but he manages to salvage a novel from the mess.

Pic is well acted right down the line, with Fresnay a standout and Rellys touchingly human as the writer in spite of himself. Blanchette Brunoy and Frank Willard fill out the other roles well. Production work is properly slick and the music unobtrusive. *Mosk.*

Tous les Chemins Menent a Rome
(All Roads Lead to Rome)
(FRENCH)

Paris, Nov. 15.

Discina release of Spera Film production. Directed by Jean Boyer. Written by Jacques Sigurd. Stars Micheline Presle, Gerard Philipe; features Marcelle Arnold, Marion Delbo, Louvigny. Camera, Christian Matras; music, Paul Misraki; editor, Desagneaux. At Danton, Paris. Running time, 85 MINS.

Laura	Micheline Presle
Gabriel	Gerard Philipe
Hermine	Marcelle Arnold
Diplomat	Louvigny
Reporter	Marion Delbo

This is an unfortunate followup film for the exciting stars of "Devil in the Flesh." Micheline Presle and Gerard Philipe fight vainly to make something tangible out of this potpourri of cliches. However, they are submerged in an uncertain script, static direction and comedy that never comes off. The resemblance to the screwball series of Hollywood comedies cues it for second-run spots on the prestige value of the two stars.

Story concerns an unworldly, scholarly geometry teacher, who overhears a telephone conversation of a lady in distress. She is, however, a Hollywood star travelling incognito, discussing the last scene of her film with her producer. The teacher plays Galahad to the lady, who is amused by his naivete and decides to go along with the gag. Knighthood blossoms into love as the teacher turns out to be a man of action and wins the heart of the actress. Goings on include a drunk scene, a riot at a geometry conference, a chase across the Italian Riviera, and a running gag of a group of midgets who keep walking through the film. However all fail to achieve the desired spontaneity.

The direction only underlines the faults of the script, and the music keeps pace with the proceedings. *Mosk.*

Il Bacio Di Una Morta
(Kiss of a Dead Woman)
(ITALIAN)

Rome, Nov. 8.

Variety Film release of Flora Film Co. production. Directed by Guido Brignone. Screenplay by Fulvio Palmieri and Gaspare Cataldo; camera, Gabor Pogany; music, Enzo Masetti; editor, Fernando Tropea. At Corso, Latina. Running time, 100 MINS.

Clara Dominici	Virginia Belmont
Nara D'Bara	Gianna Maria Canale
Conte Guido Severi	Peter Trent
Enrico Maffei	Aldo Landi
Moreno	Vinicio Sofia
Maggiore Rosa	Paul Muller
Maria	Maria Gleck
Madre Superiora	Rubi D'Alma
Barone Riccardi	Carlo Tamberlani
Rodrigo Dominici	Enzo Biliotti

"The Kiss of a Dead Woman" is a welcome change in Italian films. It is a costume piece set in the 1850's, when the Austrian army was routed out of Italy. The palatial sets by Sarazini are typical of Milan during that period and a contrast to the Roman scenes now so familiar to American audiences. Handsomely produced, with elaborate battle scenes in the streets of Milan, the film will loom different to U. S. filmgoers accustomed to the usual theme of blackmarketeers, thieves and slums in Rome. Story concerns a wealthy industrialist who wants his pretty daughter, Clara (Virginia Belmont), to marry a title. The young Count Severi is selected, as his father, coincidentally, is agreeable to have his son marry some ready cash. The young people are not attracted to each other as Clara is in love with Enrico, a soldier, and the young Count with his mistress, Nara, but they are wed. This is backgrounded by the war. The Italians drive the Austrians out of Italy; the Count is killed, and all ends well for Clara and Enrico.

Guido Brignone's direction keeps good pace. The first big battle scenes made in Italy in over 10 years are realistic and the scenes between the two lovers are handled in good taste. The casting was a happy thing. Standouts are Miss Belmont and Aldo Landi. Good lensing by Gabor Pogany and tasteful music by Enzo Masetti contribute to this costume pic. *Tubbs.*

Heller Bankroll

Continued from page 3

over a number of years, with a tremendous amount of coin eventually involved if the first year's dozen films prove successful. Details of the exact sum Heller would earmark for the initial year have not fully been worked out yet, but it is figured to be around the $3,500,000 mark, since the Chi firm would take the first money position generally held by a bank.

UA and Justman, if the deal goes through, are supposed to locate producers with suitable packages that could be filmed under the arrangement with Heller. Latter would be protected by a system of cross-collateralization of the pix, so potential loss on any one could be compensated for by profits on another.

It is believed that Heller would put up around 50% of the production cost of the pix, with Justman and UA via deferments accounting for another 25% and the producer bringing in 25% in cash or deferments.

New proposals from Heller and Justman was discussed at length at a meeting of UA's board in New York last Friday (25).

The Heller outfit is now known also to be interested in financing another large multiple-picture indie deal, which might go to UA. Details are still vague as yet, but it indicates the renewed interest of the firm in putting up coin for production. Heller was active in that field for some time, but stepped out when it got clipped for some heavy losses. Its new ventures, if any, will all be on the multiple-picture basis rather than single loans, as this is seen as providing maximum protection. Company is also making a lengthy list of other protective demands as a result of experience in the previous deals.

Harry Sherman Deal With SRO

Hollywood, Nov. 29.

Harry Sherman is closing a deal with the David O. Selznick organization for the purchase of 20,000 feet of Technicolor film that was unused in "Duel in the Sun."

Sherman's idea is to use the footage as background for a new series of westerns.

Massey Syndicate

Continued from page 3

late Leslie Howard. As head men of The Archers, a J. Arthur Rank subsidiary, Powell and Pressburger have been making periodic visits to Canada in recent years and were in Toronto some three months ago.

Current film-making restrictions in Britain at present may, however, hypo the P-P project plus the fact that, according to F. K. Lyle, director of the Trade and Industry department of the Ontario government, a group of "substantial Toronto capitalists" are prepared to put up funds for equipment and a studio near here. Three scripts are ready for shooting, the first tentatively titled, "The Admiral's Cabin Boy."

With announced use of Canadian players, idea is also expressed that this would offset certain complaints on this side of the Atlantic that the English-accented dialog is often unintelligible, particularly in regional dialect, and that the "neutral Canadian accent" might make such films more acceptable for North American distribution.

$200,000 Iowa Theatre Blaze

Des Moines, Nov. 29.

The Rosoda, owned by R. M. Dawson, destroyed by fire at Redfield, Ia., Nov. 19. Damage is estimated at more than $200,000.

"THE UPPER LEVEL OF SCREEN ENTERTAINMENT."
Motion Picture Herald
COLUMBIA PICTURES
James MASON
Joan BENNETT
in
The Reckless Moment
GERALDINE BROOKS
MAX OPULS
WALTER WANGER

Clips from Film Row

NEW YORK

Personnel shuffle at Loew's Theatres resulted in two managerial promotions along with several transfers, according to N. Y. circuit boss Eugene Picker. Irving Gross, assistant at Loew's State, becomes acting manager at Apollo, while Helen Lupo, assistant at Gates, is new acting manager of Loew's Broadway. Frank Doherty, manager of Apollo, switches to the Dyckman.

Lynn Farnol, Goldwyn pub-ad chief, in New Orleans this week prepping "Foolish Heart" preem at Joy theatre there.

Frank W. Braden, chief advance agent for Ringling Brothers Barnum & Bailey circus, has been taken on by Paramount for a key-city tour ballying "Samson and Delilah." He begins a publicity planting junket next week. It follows on the heels of a series of mass interviews held in N. Y. by Cecil B. DeMille, producer of the pic, with out-of-town newspapermen brought to Gotham by Par.

Universal ad-pub execs swing through three cities this week to set up world preem plans for "South Sea Sinner," "The Kid from Texas" and "Francis." Charles Simonelli, exploitation chief, joined Al Horwits, U's studio publicity head, yesterday (Tues.) in St. Louis as well as Ben Katz, midwest exploiteer. After confabbing St. Loo circuit operator Harry Arthur, Horwits and Simonelli trek to Dallas and then New Orleans for further exhib huddles.

Sydney M. Goldman, manager of Center theatre, N. Y., appointed house manager of Music Hall, according announcement by R. V. Downing, Hall's executive veepee. He succeeds the late Fred A. Cruise. J. Paul Dauer named new house manager at Center. He formerly was treasurer, in that post since 1938.

James R. Grainger, Republic exec-veepee in charge of distribution, back at desk after three-week tour of New Orleans, Dallas, Los Angeles, San Francisco and Washington exchange areas.

Selznick Releasing Organization has expanded its press department to handle openings of "The Fallen Idol" and "The Third Man." Two additions to the staff are Phil Laufer, formerly with Universal, and Irving Shiffrin, who was for many years with RKO. Laufer goes to Pittsburgh this week and Shiffrin to Cleveland and Toledo on "Idol."

Barney Balaban and Adolph Zukor hosting Warwick hotel breakfast today (Wed.) for 18 members of the New England press, who arrived in N. Y. for mass interview with Cecil B. De Mille on "Samson and Delilah."

PHILADELPHIA

Permit issued to Leonard Shaffer Co. for construction of a two-story theatre, office building and store in Northeast Philadelphia. It will be built for Welford Corp. for about $320,000.

Following the lead of Goldman's State (West Philly key nabe) in cutting its balcony scale, Fans theatre, another big house in that section, has trimmed its scale.

William Goldman is on prowl for a big pic to open his new Randolph (formerly the old B. F. Keith) which tees off as 2,700-seater Christmas week. Indie first-run operator has narrowed choice down to four pics "Samson and Delilah," "On the Town," "The Heiress" and "Battleground." In addition to his own promotion staff, Goldman has hired outside agency (Si Shaltz) to assist build-up for house preem.

Warners' Virginia on Boardwalk Atlantic City, will shutter until Christmas Week.

The return of games and the high incidence of double features are casting long shadows before them on the 1950 screen picture for the Philadelphia area.

Lagging trade in the nabes has the tradesters lending a ready ear to any hypo. The indies have gone in heavily for twin bills and the dualers recently have made terrific inroads on the Warner circuit, which has led to the belief Philly may at long last become a double feature town.

ST. LOUIS

Curfew ordinance to clip juve delinquency in Granite City, Ill. will be enforced under new order issued by Chief of Police Barney Fraundorf.

Sam Pirtle, head of Pirtle Amus. Co., Jerseyville, Ill., convalescing following second major operation at Missouri Baptist hospital here.

L. R. Hotinger replaced George Carroll in the organization operating a drive-in near Lovington, Ill.

The Mounds drive-in near Collinsville, Ill., shuttered for season. Several in St. Louis county still operating.

Robert Gable, formerly of Lawrence, Kans., succeeded Henry Seamon as manager of Commonwealth Amus. circuit's New Calvin, Washington, Mo. Seamon has moved to Searcy, Ark., to manage circuit's drive-in there.

Robert Johnson, ad-publicity director for Fanchon & Marco and St. Louis Amus. Co., to hospital for pneumonia.

Pirtle Amuse. Co. lighted its new Stadium, 600-seater, in Jerseyville, Ill. It is 11th house owned by company in southern Illinois.

Ray Nolan, former district manager for RKO Radio in Missouri area, replaced Tommy Williamson as manager of St. Louis branch. Williamson resumed former duties as salesman.

Johnny Perkins, owner of the East St. Louis Playdium, bedded in hospital here.

CLEVELAND

Cleveland exhibitors raised $6,000, through a benefit preview of "Everybody Does It," to establish a Geraldine Akers memorial fund as tribute to late secretary of I. J. Schwartz, branch manager of 20th-Fox exchange here.

She and her sister, Ruth, lost their lives in the S. S. Noronic fire at Toronto.

Orville Crouch, division manager of Loew houses in this territory, temporarily transferred to Washington, D. C., to pinchhit until spring for Carter Barron, Loew's topman there.

Barron will devote so much of his time to D. C. Sesquicentennial Celebration that Crouch was called in to help him on his theatre administrative duties. Barron continues to represent circuit and Metro on national affairs in capitol. During Crouch's absence, his office here will be carried on under supervision of Frank Murphy, Loew's city manager in Newark, N. J., temporarily moved here.

CHICAGO

Although setting of "Pinky" at Woods relieved the top picture backlog here temporarily, situation may become much worse in next few months. Jackson Park decree limits pics to two-week showings in Loop, with exception of Oriental and Woods, or via court exemptions. Many exchanges want court permission to play longer runs such as granted "Come To Stable," given eight weeks on "religious significance" and high cost grounds. Paramount may get extended time on "Samson and Delilah" for same reasons. Par wants extended-run on "The Heiress" also.

Other distribs also are worried about their are product with Metro is not happy about "Battleground," set for Woods but "Pinky" will keep it out until year-end holidays when "Inspector General," Danny Kaye film, comes in. 20th-Fox is also worried about its "Prince of Foxes" since seeking a long engagement for it.

McVickers, Loop indie, cut weekday night prices from 80c to 70c. Several weeks ago management slashed matinee scale.

Eagle Lion signed two-year pact with frontoffice employees, Local 45 IATSE, giving a pay raise. Hike was retroactive to November, 1948.

IATSE Local F45 holds annual election Dec. 13 with unopposed slate of Chris Chin, secretary-treasurer, Herman Constan, president, and Sam Lamansky, business agent.

Clarence Phillips, former Eagle Lion manager in this territory, joined Realart Pictures' sales staff.

Morton Chessler, film attorney, and Ralph Smitha, Essaness Circuit general manager, won an auto and a television set last week when Variety Club raised $5,000 at Thanksgiving party.

Red Devaney, Chi Metro branch manager, back from European trip.

Pete Slavonut, assistant to S. J. Gregory, Alliance Circuit veepee, into Michael Reese hospital for surgery.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
Errol FLYNN Greer GARSON Walter PIDGEON
Robert YOUNG
"THAT FORSYTE WOMAN"
Color by TECHNICOLOR
A Metro-Goldwyn-Mayer Picture
SPECTACULAR STAGE PRESENTATION

NOW! Pinky
RIVOLI
20th

June HAVER · Mark STEVENS
S. Z. "Cuddles" Sakall
"Oh, You Beautiful Doll"
A 20th Century-Fox Picture
On Stage—TONY MARTIN
GALICI PUPPETS · GEORGE CONLEY
ROXY

HOPE
FLEMING
The Great Lover
PARAMOUNT

Building Boom

Continued from page 7

Labor and of Industry have jointly estimated that overall building in 1950 will equal the 1949 record of more than $19,000,000,000.

New 'Shopping Center'

Valley City, N. D.

Another addition to a projected northwest and mountain states circuit of "one-stop shopping centers," complete with a theatre, shopping facilities and parking space, is currently under construction here. Project will comprise a 918-seat theatre, including stage and orchestra pit. The house, primarily a film showcase, will have 10 dressing rooms, allowing for the presentation of vaude and road shows. It's set to open Feb. 9.

Built by O. M. Wick, the theatre is labeled the Omwick, a combination of his initials and surname. Entire project is a Charles M. Redman & Associates development, with Clark Thomas Theatres of Chicago controlling the lease. Sites for similar developments have been acquired at St. Anthony Village, between Minneapolis and St. Paul, Duluth, Minn., and Billings, Mont.

Robb & Rowley 800-Seater

Dallas.

Robb & Rowley Circuit opened 800-seat Heights Theatre in suburban Oak Cliff. Pat Murphee is manager.

Texas Mayor Opens Own House

Crosbyton, Tex.

New 675-seat Chieftian here built at a cost of $85,000 was opened recently. Jack Arthur, mayor of town, is owner and manager of house.

Blankenship Opens 14th House

Lubbeck, Texas.

New Wallace, at Levelland, the 14th and latest house in northwest Texas circuit operated by Wallace Blankenship, formally opened. Improvement program virtually rebuilt the house, increasing seating capacity from 750 to 1,000.

Berger Tour

Continued from page 7

Berger. "They both must spend more money on advertising, they must advertise more effectively, and they have to find their way back to real old-time showmanship."

If for no other reason than the increasing competition from sports, television and other amusements that's weaning patronage away from the theatres, it behooves distributors and exhibitors to join hands in a better selling job, according to Berger. It's the industry's only salvation, he insists.

At the same time, however, Berger, in his message to distributors and exhibitors, will make the point that "distributors must provide a greater incentive for exhibitors to be showmen again, and the distributors can do this by selling their pictures on more equitable terms." One such way to promote more harmony in the industry as well as fuller cooperation on selling jobs would be to eliminate percentage in the small and subsequent-run neighborhood and suburban situations, he feels.

French Tourists

Continued from page 2

plus Miss Bruce (who incidentally, made a big hit), the place couldn't make a go of it. They just closed to redecorate and open as a smaller room, and without an expensive item like Miss Bruce. As far as floor shows go, the Lido has established itself and now turns them away. Harrison & Fisher, with Senor Wences, tops one of the best nitery shows seen in Paris in a very long time. Not just costumes and nude women but talent which makes it well worth the price you have to pay. The French should say thanks and bravo to Pierre-Louis Guerin and Rene Fraday for taking those little jaunts to America to add that much needed hypo to French floorshows.

Success for the Bernards here is an old story; they are now at the Club des Champs Elysees at one of the top salaries ever paid a cafe act over here.

Yves Montand's Click

The season was really at its peak with the opening of Yves Montand at the Theatre des Etoile. It was an opening like one used to see at the Empire theatre before the war. "Tout Paree" seemed to be there. Maurice Chevalier applauded long and loud for this young French singer who had a "success fou." Montand apparently can't appear in America because of his alleged Communist tendencies. Stage and screen stars turned out in full force with Erich Von Stroheim, Denise Vernac, Jean Sabion, Martine Carol, Steve Crane, Pierre Blanchard heading the list. After that everyone showed up at Maurice Carrere's for the opening of Peggy Fears. Not a table was to be had after 10, and even Montand with his party of 10, including Simone Signoret, had to be turned away. Carrere, a w.k. host here, managed to make it one of the grand soirees of the fall season, lasting into the small hours. Peggy Fears sang her old songs and also the new. No doubting the charm of Miss Fears in an intimate room, and with a few more French numbers in her repertoire, she'll have them eating out of her hand.

While France, for the moment, is changing its government frequently, one cannot deny the French their traditional esprit or sense of humor. As witness l'affaire American tourist (femme), full of grape and a grouch, who was asked to leave a certain restaurant renowned more for its cuisine than as a pub. This Yank babe, who was literally "from Dixie," finally realized she was being politely eased out and as a Partheon shot she blubbered something about "the Marshall Plan." The morning headlines this very day had carried details of how much money the ERP was costing Washington, etc., whereupon she took it upon herself to demonstrate that her money "was feeding every Frog in the joint." As she was nearing the exit she suddenly spotted your correspondent. She seized the butter plate, screaming, "America even bought you this!" We (my companion, also American) had been giving out with our best French up to this moment, but suddenly my hillbilly blood began to boil. "Madame, you're a disgrace to my southern accent." Taken aback by the linguistic switch, she gave out, "Ah'm one of the Daughters of the American Revolution, and anyway I don't like your red hair!" "Compliments will get you nowhere," I retorted, but by this time I realized we were doing a double act and the French, who dig Yankee talk, were loving it.

I guess this international incident between two American nationals, one straighting for the other, got over big with the Gallics because we got the "maison" wine, beaucoup compliments, and one American lady came over to assure me that she "did like" my hair. The whole point of this anecdote is that it's the 1950 road company of American misbehaviorism in the early post-World War I days when the Yanks would light their American cigarets with 10 or 20 or 50-franc notes, make cracks that it was "stage money"—but to the thrifty Frenchman it was realistic folding money. And now, living under a new form of world economy known as "le Plan Marshall" (pronounced "plon MarSHALL") they don't want it thrown up to them. It has happened with visiting American tourists often. With all of Europe geared for a real nifty tourist pitch in '50, this is the thing to be sensitive to.

20th-Fox Plans 5 Israeli Theatres, Says Skouras

Atlantic City, Nov. 29.

Spyros P. Skouras, 20th-Fox prexy, told the national conference of the United Jewish Appeal in Atlantic City last weekend that his company planned to build five theatres in Israel in the next few years. Recently returned from a visit to the new state, Skouras also urged that Jerusalem be recognized as "the natural capital" of Israel.

Skouras also spoke in behalf of the UJA's 1950 fund-raising goal of $270,000,000 to be used for relief work in Europe, Israel and the U. S.

Lippert Doubling Production Program

Lippert Productions will practically double its output of films for the coming season, with 33 pictures on the program, compared with 16 for the current year.

Since the opening of the company's fiscal year, July 1, a total of 16 pictures have been lensed, with three more on program for shooting before Jan. 1.

WB'S REGULAR 25C

Warner Bros. has declared a regular quarterly dividend of 25c per share on outstanding common stock.

Melon will be sliced Jan. 5, with stockholders of record, Dec. 9, being dished in.

Blumberg Merges

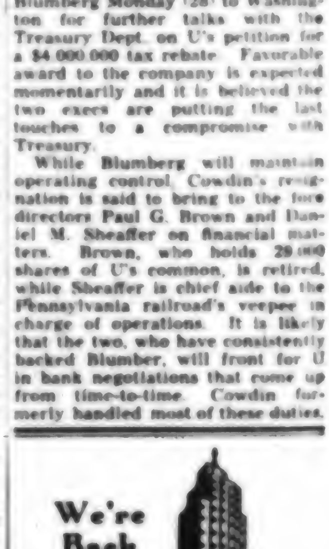
Continued from page 3

to attend board meetings. Goetz and Spitz are officers in the production subsid at the present time but hold no official jobs with the parent company.

No immediate shuffling of officers is expected to take place. There are persistent reports that certain changes will be effectuated at the next annual stockholder meet, slated for early in 1950. Accompanying it would be a revised slate of directors, it is said, which would supplement the Blumberg control over U's policies.

Spitz, fundamentally a top attorney for the company, accompanied Blumberg Monday (28) to Washington for further talks with the Treasury Dept. on U's petition for a $4,000,000 tax rebate. Favorable award to the company is expected momentarily and it is believed the two execs are putting the last touches to a compromise with Treasury.

While Blumberg will maintain operating control, Cowdin's resignation is said to bring to the fore directors Paul G. Brown and Daniel M. Sheaffer on financial matters. Brown, who holds 29,000 shares of U's common, is retired, while Sheaffer is chief aide to the Pennsylvania railroad's veepee in charge of operations. It is likely that the two, who have consistently backed Blumber, will front for U in bank negotiations that come up from time-to-time. Cowdin formerly handled most of these duties.



NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
SPORTSERVICE Corp.
700 MAIN ST. • BUFFALO, N. Y.

'THE UN STORY' GOOD BOXOFFICE

'Variety's' Mental Osmosis

(Arthur Godfrey at 10:15 a.m. Wednesday (23) on CBS)

Godfrey: "I have been reading VARIETY here. This is what's been driving me crazy."

Tony Marvin (announcer): "What's happened, Arthur?"

Godfrey: "You know, I never thought I'd live to see the day. Look what it says on the ... in the headlines here."

Marvin: "Hmmm."

Godfrey: "So you can see now what's happened to show business. When they get down to putting headlines in the top of VARIETY about me, it's really getting tiresome in this business."

Marvin: "Would you read the headline, Arthur?"

Godfrey: "$7,000,000 Salesman, Godfrey."

Marvin: "That's quite a price."

Godfrey: "$7,000,000, eh? Wonder how much of it I'm going to get?" (Laughter at this point from the audience.)

Marvin: "Well, are you working on a commission?"

Godfrey: "You know, it's the most amazing thing to me. You sit down and you talk in complete privacy, you think ..."

Marvin: "Uh huh."

Godfrey: "... in confidence with a couple of guys, see. And everybody is pledged to secrecy. Nobody says 'boo.' Now, well, this is just between ourselves, now. Now we'll keep this to ourselves. We can't do it, because no decisions have been made."

Marvin: "Uh huh."

Godfrey: "So tomorrow, what happens? You read about it in VARIETY." (Laughter again.)

Godfrey: "And not only do you read about it, but it is about one-tenth of the truth in it that there should be."

Marvin: "Uh huh."

Godfrey: "I don't know. A guy listens to you snore. I think, if you snore three times a minute he gets one idea. That's the only way he can figure it. I have often sat down and talked with the 'brass' upstairs. On Tuesday afternoon or into the late night Tuesday ..."

Marvin: "Uh huh."

Godfrey: "... and Wednesday, picked up VARIETY and read about it."

Marvin: "That's astounding, sort of mental osmosis, I would say."

Godfrey: "That means 'bonehead,' don't it?"

Trade Casts Jaundiced Eye at NBC Brass' Coyness on McCray V.P. Stripes

"Will Tom McCray get his vee pee stripes?" appears to be the question uppermost in the minds of many around NBC whose ears are closely attuned to the administrative shifts and trends currently under way.

The question assumes unusual significance in the NBC orbit in view of the major emphasis being directed at programming in the wake of the CBS ascendancy into program dominance, as far as ratings and audience are concerned.

That the top network echelon has thus far held off on bestowing the v.p. laurels on McCray, comes as a surprise to those around the web who are inclined to view McCray's administration during NBC's darkest days with something approaching admiration. To them McCray, as someone within the lower echelon ranks suddenly projected into a crucial breach, solidified a lot of loose ends that might have meant event worst disaster.

Only through the veeper designation alone, it's felt, can NBC chime in with a vote of confidence. With McCray lacking it, it has tended to throw the programming department into a state of "interim planning" and anxiety as to whether it matches the thinking of the top web brass.

The "McCray for Vice-President" champions argue that, for a person practically starting from scratch in evolving a new program operational pattern, the record warrants the v.p. payoff.

Mark Goodson

has some interesting ideas in

A Primer for Potential Package Producers

. . .

one of the many editorial features in the

44th Anniversary Number

of

VARIETY

Social Center Seen Need Of N.Y. AM-TV'ers

There's been increasing agitation in radio-television circles in recent weeks for the formation of an AM-TV club in New York where the boys can actually get together on a social level and kick around the multiple and growing problems besetting the industry.

While the New York Radio Executives Club has gained some measure of prestige, it's pointed out, it caters to industry facets strictly on the same basis as a Kiwanis civic club chinfest, reducing the enthusiasm to a twice-monthly basis. Otherwise, the radio-video contingent confines itself to a hands-across-the-table greeting among the Tuots Shor or Louis Armand fraternity.

In practically every other facet of show business, and for that matter outside of it, there's an established clubhouse or center for a "meeting of the minds" of some social activity. In the past there have been some abortive efforts to start up a Radio Club, but with the intra-play of TV problems as well, it's felt that now would be the propitious time for some cornerstone laying.

Even the headwaiters in Manhattan, it's contended, have a Second Avenue hangout.

Tums' Pickup of 'Snooks' Taking NBC Out of Its Tuesday 8:30 Doldrums

It looks like Tums' pickup of the Fannie Brice "Baby Snooks" show has taken NBC out of its Tuesday at 8:30 doldrums. Initial rating for the Brice airer, 11.5, came even as a surprise to the network execs who had become accustomed to CBS' 8:30 "Mr. and Mrs. North" competition getting the audience play (Previously Tums' program in the 8:30 slot, "Me and Janie," wound up with a 6.2 on the rating immediately prior to the Brice entry).

With "Snooks" in the pre-Bob Hope and Fibber & Molly time segments, the three-way comedy parlay solidifies NBC's commanding lead in the Tuesday sweepstakes.

FLOCK OF SPONSOR DEALS ON TAP

By GEORGE ROSEN

Perhaps the major Ripley of the year is how the "United Nations Story" has parlayed itself into a solid boxoffice attraction for radio and television.

If, as has been manifested in recent weeks, NBC has been doing a slow burn over the manner in which it was left holding the video bag when CBS corralled the exclusive Ford sponsorship for the UN daily pickups on TV, it's because the UN story is slowly taking shape as a major radio-TV commercial story.

Audiences nationwide are responding more and more to the dramatic content inherent in what, basically, is conceded to be the most vital story in the world today. And it now looms as a certainty that before another year is out a good portion of the radio-tele programming roster will revolve around a showmanly exposition of the UN and its efforts to achieve a lasting world peace.

It's known, for example, that huddles are currently under way designed to interest big-league sponsors, such as Ford's pickup of the CBS-TV series, in buying a variety of "UN packages" designed for both radio and television. UN officials have already initiated the move and to date, it's reported, there are some prospective sponsors.

Kicking Around for Years

Oddly enough, the UN story has been kicking around radio for several years, via innumerable transcribed series cuffoed to independent stations, in addition to a number of network series. Their acceptance by the general public, however, for the most part was only mild, despite efforts on the part of the UN itself to stimulate increased interest.

It wasn't until recent months,

(Continued on page 35)

Burke Exiting WBAL in Balto?

Baltimore, Nov. 29.

Harold Burke, general manager of the Hearst-owned WBAL and WBAL-TV, is reported exiting the Baltimore radio picture. He's been identified with the NBC affiliate here for the past 15 years, and as a Hearst radio man for the past quarter of a century has been one of the veterans in big-league radio operation.

A few months back Tony Provost was brought in from WNBC in New York, where he was program manager, and Provost stepped into the operational helm when Burke took his family to Europe for five weeks. Burke returned a couple weeks back.

Differences existing between Burke and Tom Brooks, Hearst's key radio man, are believed to be the underlying factor. Burke, who during his years of affiliation with WBAL had spiraled the station into one of major importance, had been

(Continued on page 34)

Mrs. Messes Messages

When CBS prexy Frank Stanton left last Wednesday for a four-day motor trip through New England over the Thanksgiving weekend, expressing a desire to "get away from it all," little did he realize that Mrs. Stanton would take him at his word.

His "getting away from it all" in the past excluded his office-to-car contact via his phone-equipped car or his auto radio. But all efforts at radio-phone communication failed.

Not until he returned to N.Y. was Stanton told by his wife that she had cut off the wires before they left.

Field Day for Network Researchers; All Have the Same Figures, But All Come Up With Different Stories

Walter J. Damm

Veepee and Gen. Mgr., Milwaukee Journal Stations, details his viewpoints on

That "AM-TV Situation"

. . .

an editorial feature in the forthcoming

44th Anniversary Number

of

VARIETY

The network research boys are having a field day this year with the Hoopers and the Nielsens. They've all got the same figures—but they've all come up with different stories, each undisputably accurate and depending on the network you're rooting for, each redounding to that web's favor.

Particularly among the NBC and CBS fraternity, where the rivalry grows more intense each week, the figure jugglers have been working at fever pitch. The new credo is: "It doesn't matter what figures you have, it's what you do with them that counts."

CBS, of course, has at the top of its hallyhoo agenda a weekly recital of the Top 15 Hoopers and the Top 20 Nielsens. They don't require juggling and it's the most impressive research story in the business today. Nor can anyone dispute the CBS revelations, hammered home with some 24-sheet bally during the past couple of weeks, that the web's evening programs have the highest average rating in radio, and that over the past year radio listening has shifted heavily to CBS and away from the other networks.

The CBS research boys have now started playing around with auxiliary facets, such as its newfound boast that "the average program that remained on CBS increased its audience over last season (while), the average show that didn't switch to CBS from the next network lost listeners." There appears little doubt that the network is sticking to the Hooper facts of life, for a breakdown shows that the average program that stayed

(Continued on page 35)

FM (Fading Moola) Demise Spreads; Kaycee's Folderoo

Kansas City, Nov. 29.

The demise of FM operations apparently continues unabated.

After six years of operation, KMBC has given up on FM, discontinued broadcasts and surrendered its FM license. FM has not been a profitable operation for the Midland Broadcasting Co., owner of KMBC, KFRM and KMBC-FM, but the matter was brought to a head last week in negotiations over a contract for station engineers.

Contract called for separate crew of engineers for AM controls and another for FM transmitters, although both sets are in the same control room. The expense of the separate crew was not justified, according to Arthur B. Church, president of MBC, and rather than complete the contract, FM is bypassed. Broadcasts ceased Nov. 18, although KMBC made no explanation until last Thursday (24).

Other considerations added to the demise of FM, Church said. One reason for dropping FM is a lack of interest on the part of the public. The advent of television locally apparently is a heavy overshadower of any interest in FM, the television being WDAF-TV which went on the air about six weeks ago.

Church also said there is no evidence that the FM broadcasts served persons who were not also served by the standard AM airings. KMBC began FM broadcasts back in 1943 on a temporary permit, soon after entered operation on a regular grant from the FCC. It had been duplicating AM programs on the FM band, using the same studio and announcing staff, but duplicating the engineers.

'TOWN MEET' DOWN TO 30 MINUTES

Hassle over renewal of "American Town Meeting" between Town Hall and ABC has been resolved by cutting down the hour-long stanza to 30 minutes, effective Jan. 3. Two speakers will be used instead of the present four speakers per program.

Reason for the move is the web's feeling that the stream-lined format will make for a better program and hypo chances of selling the co-op. At the same time, it's thought, the shortened airer will be easier to convert into a simul cast.

Phil Harris Rating Slip May Prompt New Action On Time Slot Switch

Failure of Phil Harris to retain his No. 1 Sunday night NBC rating lead on the new Hoopers is expected to spark new action on the part of the comic to vacate his 7:30 to 8 p.m. slot opposite Amos 'n' Andy. That the A & A competition is getting tougher is evidenced by the new Hooper tallies, giving the blackface team 14.7 against Harris' 11.3.

On the previous rating listings, Harris was in the No. 1 Sabbath spot for NBC. However, he's dropped to third place on the web, with Eddie Cantor's "Take It Or Leave" pacing NBC personalities with 13.1, and "Theatre Guild of the Air" in second place with 11.9.

There's possibility the Harris show for Rexall may wind up as part of the Sunday night comedy lineup on Columbia.

'H'WOOD CALLING' SAGA—CHAPTER 3

Another chapter in the "Hollywood Calling" saga is currently being inscribed into the NBC programming records. It now looks like the 60-minute Sunday (opposite Benny) giveaway will give way to a half-hour show, without the giveaways.

Show will retain its present format during the run of the Green Watch sponsorship, which winds up next month, but at that time it's planned to convert it into a straight variety show with George Jessel presiding as the weekly emcee. NBC execs have been huddling with Jessel this past week and he has agreed to stage it. Under the new setup, the Hollywood pix tie-ins will continue.

Network enthusiasm for "Calling" continues on the upheat, with the web now convinced that it has the basis for a property that could give CBS and Benny something to think about. Rating has been rising steadily from 2.9 to 6.1.

New Phone-Sales Switch by Disk Jocks Pays Off, Too, in Audience Surveys

New merchandising technique of selling by telephone, developed with success by several retailers, is being adopted in a big way by local radio stations. The broadcasters, which include almost every indie in New York, make their sales pitches and end with the line, "hurry up and call this number now." In many cases, special switchboards are set up to handle the calls.

A switch on the technique has been devised by WVNJ, Newark, which has its disk jockeys accept the calls while they're on the air. The approach has been so successful that two of the outlet's platter-chatter men, Hal Tunis and Bob Harris, have been picked up by WOR, N. Y., for similar direct-selling-by-phone stanzas, and several other indies may latch on to the method.

Surprisingly enough, products peddled in this way range from real estate to tele sets. Tunis, on one broadcast, sold 399 pairs of nylons and 63 vacuum cleaners. He has rung up orders for 119 Admiral TV sets and 26 upholstery jobs on a single day.

Reasons for the phone-selling approach, according to WVNJ general manager Ivon B. Newman, are that the new station wanted to estimate the size and nature of its audience and query listeners on their program likes and dislikes. At the same time it offered concrete evidence of the station's sales effectiveness.

Newman says that he was surprised by facts turned up by this Hooper-in-reverse technique. Sales have been recorded on seven different floors of Gotham's swank Savoy-Plaza hotel. Heavy response comes from Brooklyn's Ocean Parkway, a better-than-average-income location. In one case, for a product costing several hundred dollars, the sponsor's credit department checked purchasers' rating—and cleared 85% of the sales. Only a very small percentage of cancellations of phoned orders are received, Newman claims.

As selling adjuncts, several sponsors offer autographed photo postcards of the jocks backing a premium offer, such as a free lubrication job by a Chevrolet dealer or a cuffo TV table with each video set purchased at Vim stores. Among bankrollers using the direct phone pitch are Mastic Acres (real estate), American Limoge chinaware, Arthur Murray and Videcraft TV Corp.

Hooper Defends AM-Only System

On the heels of the preem of his new AM-only rating technique, which has stirred up criticism in the industry, C. E. Hooper has issued the fourth letter in a series explaining his statistical methods and defending them against A. E. Nielsen's sniping.

Nub of the problem has been the tug-of-war between the TV-is-king and the AM-is-champ boys. The AM advocate had found fault with Hooper's previous inclusion of TV owners in his sample for AM ratings. Now that Hoop is using "radio only" homes to compute audiences for his pocket piece, the telecaster's cry is that AM ratings

(Continued on page 35)

ANNOUNCERS ARE NOT TECHNICIANS, SEZ NLRB

Washington, Nov. 29.

Announcers who perform some functions formerly done by engineers don't belong in technicians' unions, according to a ruling last week by the National Labor Relations Board. In a clarification of its decision certifying National Assn. of Engineers and Technicians as bargaining agent for technical employees at WTAC, Flint, Mich., the board said the unit represented by NABET "covers engineers and technicians supervised by the chief engineer in the engineering department of the employer."

Board upheld its regional director's findings on the case and denied WTAC's demand for a rehearing.

Memphis Indie With Negro Slant Shows Surprising Lead on 4 Big Stations

Memphis, Nov. 29.

Memphis' four network affiliated stations were in a topsy-turvy stage last week as the current Hooper ratings revealed WDIA, daytime indie, which has practically gone all-out for the Negro market, firmly perched in the top bracket in the 8 a. m. to 12 noon slot across the board.

According to C. E. Hooper's September-October survey in the morning lineup, WDIA is showing the way with a booming 28.1 rating and followed by WREC, CBS outlet, with a 21.6. The CBS station here has the powerful listener-winner Arthur Godfrey against Memphis' indie.

The balance of the Memphis Hooper scoreboard shows WMPS, ABC outlet in the third slot, with 15.5, WMC, the NBC station, with 14.9, WHHM, 24-hour indie, with 10.5, and WHBQ, Mutual's outlet, in the cellar with 4.7.

Memphis' four-web stations have discontinued the Hooper service here for several months. WHHM and WDIA, the city's two indies, are the only stations here laying it on the line for the Hooper surveys.

Bert Ferguson and John Pepper are skippers of WDIA. Harold Walker is commercial manager of the indie.

NBC 'We Told You' On 'Theatre Guild'

NBC is chiming in with a "we told you so" to the U. S. Steel Corp. and the Theatre Guild after sizing up the current 11.9 Hooperating payoff on the Sunday night "Guild" show.

When NBC prepared an elaborate presentation for the U. S. Steel and Guild directorates urging switchover of the hour-long stanza from ABC into an earlier time segment on NBC, it was based on the fact that a sock dramatic airer could counter the audience pull of "Stop the Music" and Walter Winchell. For the first time "Guild" is out-Hoopering "Music," the latter getting 11.1 and 11.0 in its two competing quarter-hours against "Guild." While Winchell has a 17.3, WW's 9 o'clock competition from NBC was never as tough in the past.

Louella Parsons' ABC broadcast in competition against the final quarter-hour of the Theatre Guild show is also nosed out, the Hollywood gabber getting 10.3 as against "Guild's" 11.9.

BMB ON RECEIVING END OF 300G SUIT

Action asking $300,000 in damages from Broadcast Measurement Bureau will be started in the southern district federal court this week by Clair Heyer and his partners in Radio Market Guide. Complaint will make charges of anti-trust and restraint-of-trade violations by BMB.

The guide was a market data directory containing service information on radio stations, along the lines of BMB statistics, for use of advertising, promotion and merchandizing outfits. When BMB was started, the plaintiff alleges, the measurement group began withholding information and kept outlets from furnishing data to the guide. As a result, it's claimed, the publication went out of business two years ago.

Heyer's attorneys are Katz & Wolchak.

NBC Promotion Dept. Split Up In New Setup

NBC moved another step forward this past week in evolving its new "split down the middle" administrative format, with the video operation being divorced almost completely from the AM operational phase.

Newest "divorcement" splits up the promotion department heads, with veepee Charles Hammond taking over the radio promotional functions and Jim Nelson moving over into tele, reporting to George Frey, head of TV sales. Hammond reports to administrative veepee Harry Kopf, top radio sales exec.

NBC is still undecided whether to split up the research administrative functions into separate AM vs. TV entities. Hugh Beville currently directs the research operations on both ends.

Syd Eiges' press department remains undisturbed, with Eiges heading up AM and TV. Same will apply to the legal department.

The decentralization pattern has already affected the sales division. Walter Scott is moving in as eastern sales manager for radio under Kopf following Frey's TV designation, with a similar splitup of news and special events, veepee Bill Brooks handling AM and Frank McCall taking over the TV assignments. Stations relations are being decentralized, Easton Woolley handling radio and Sheldon Hickox on the video side.

Jones Out on Own

Chicago, Nov. 29.

William E. Jones steps out Jan. 1 as radio-TV director of Henri, Hurst & McDonald agency to set up his own program packaging firm. Among other packages being peddled by the new firm is Tony Wons.

Successor to Jones in the agency has not been selected.

'Grand Ole Opry' Competes With Europe's Own 'Hillbilly Gasthaus'

American hillbilly rhythms not only are tops with U. S. occupation troops in Germany but curiously have an equal impact on the natives, according to members of a "Grand Ole Opry" unit that returned to Washington Sunday (27) after a two week barnstorming tour for GI's in the American zones of Germany and Austria. Proof of the bucolic trend is the fact that "Hillbilly Gasthaus," a platter show originating in Frankfort, is the No. 1 program on the Armed Forces Net.

Invited by the special services division of the U. S. Air Force in Europe to make the junket, the GOO group was headed by Red Foley and Minnie Pearl (stars of the NBC Prince Albert show) as well as Roy Acuff & His Smoky Mountain Boys, Jimmie Dickens (Columbia records) and Hank Williams (MGM records). Others making the trip were Harry Stone, manager WSM, Nashville; Tom Luckenbill, Esty agency radio director; Sid Deafors, NBC photo chief, and Bob Viano, Esty publicity rep.

Down-to-earth quality of the troupe won acclaim from some 75,000 GI's their families and friends who saw performances cuffo at base theatres, town halls and sports arenas. While abroad the unit tape recorded two NBC Prince Albert shows in Frankfurt and Berlin, respectively, which were used on the net Saturday (26) and the preceding Nov. 19.

USAFE brings over American entertainment units about once a month and the organization's special services division not only takes care of all transportation, etc., but also furnishes a staff of enlisted men who handle props and scenery throughout the tour. Air Force is no slouch at throwing out the welcome mat for upon the "Opry" group's arrival at Wiesbaden on a C-54 it had a German band on hand playing "Dixie."

WGAR Balks at DPA's Plan For Uniform Yank-Mex Station Skeds

Washington, Nov. 29.

Efforts of Daytime Petitioners Assn. to obtain uniform schedules for stations operating on Mexican channels, ran into opposition yesterday (28). Station WGAR, of Cleveland, which uses the 1220 kc frequency with 50 kw power, challenged DPA's contention the "Gentlemen's Agreement" with Mexico respecting the use of the channels has expired and that the FCC is free to authorize a 7 p.m. signoff.

WGAR said DPA's "notion" the agreement has expired is wrong. The pact is in "full force" and prohibits the FCC from allowing the daytimers to operate after sunset, it contended.

But even if the Commission were free to act, WGAR claimed it could not do so because of pending proceedings which involve hours of operation of clear channel stations. A grant of the DPA request would amount to a "partial pre-judgment" of the case, it added.

WGAR said it would suffer "serious objectionable interference" for several hours in December and January from five daytimers using the 1220 frequency if the uniform schedules were authorized.

WNEW Would Revive Algonquin Roundtable Via Its New Book Series

The old roundtable of N. Y.'s Algonquin hotel, around which literary greats of the '20s gabbed, is being revived for a new book series to be aired shortly by WNEW, N. Y. On the new program, to originate from the hostelry, authors won't meet critics, have the books on trial or otherwise be verbally attacked or slammed. Theory behind the stanza is that the writer's work ends when the tome is completed and the broadcasts will consist of conversation pieces in which celebs chat on ideas suggested by the opus.

Emcee of the Sunday series will be Ted Cott, program v.p., who previously moderated "So You Think You Know Music" and other network airers. Cott will also launch a program titled "Nostalgia" Dec. 9 at 10-10:30 p.m. Stanza will feature old disked material, such as soundtracks from early talkies with Jean Harlow and Greta Garbo, recordings of Roosevelt, Coolidge, Lindbergh and Caruso, and other historical waxings.

Other new programs will be a lecture series, with illustrative platters, on progressive jazz and bop by bandleader Elliot Lawrence, starting Friday (2) at 9 p.m.; "Saturday Night Party Quiz," for home audience participation, Saturday (3) at 9 p.m., and "Radio History of the War," with Jackson Beck narrating rebroadcasts of outstanding war programs, starting Sunday (4) at 5 p.m.

Autonomy For WNBC (N.Y.) & TV

WNBC and WNBT, key radio and television outlets of the NBC web in N. Y., will take on virtually a status of autonomy in the near future, instead of operating as adjuncts of the web's homeoffice setup. Anticipated move is another outcropping of the survey recently taken of NBC's operations by Booz, Allen & Hamilton, industrial relations advisers.

The two stations, according to present plans, will be given full rein in operating independently of the network. As one of the first steps toward establishment of the new setup, the production and direction staffs of both will be split entirely away from the staffs which handle programming for network shows. Stations heretofore had carried separate program managers, but staffers had worked on both local and network programs. Split-away setup will be operated, of course, under the web's new overall policy, which involves a three-way spread among radio, TV and owned-and-operated stations.

In video, one of the anticipated results of the new operation will be an expansion of daytime programming. WNBT now programs locally from 5:15 p.m. daily to 7 and again from 10:30 p.m. to closing. While the station will not be given any of the intervening time for local shows, the opening time may be advanced to earlier in the afternoon.

Soaps, Song Commercials Can't Be Legislated Out, Canadian Inquiry Told

Regina, Sask., Nov. 29.

The problem of soap operas and singing commercials cannot be solved by legislation or regulation, the Royal Commission on Culture was told here by Norman Botterill, manager of CKRM, Regina.

"When a better alternative is available and listeners prefer it, then soap operas and singing commercials will give way to the simplest and most effective regulator—the listener's choice," he said.

A charge that the CBC was using its power over private radio stations to enhance its own prestige from a listener survey standpoint was contained in a brief presented by H. A. Crittenden.

Balto AM Clients Swing to Daytime

Baltimore, Nov. 29.

AM situation in Baltimore with nine stations, three with video, serving 90,000 TV viewers among them, is suffering a decided TV incursion commercially. Advertisers are showing a drift to daytime purchasing of radio time, on theory that television is a nocturnal monopoly. The three TV outlets, WAAM-TV, WBAL-TV (Hearst) and WMAR-TV (The Sun, and Hearst opposition) are either in the red or a precarious black, and all are driving hard to sell more daytime space to justify all-day operating crews.

Until last week there was a question about the two exclusively FM stations' future—WMCP, the music outlet, and WMAR-FM, The Sun's audio, which a little less than four months ago went into a transportation deal and put receivers in Baltimore Rapid Transit buses. There is much talk that after the 120-day experiment allowed by the FCC, WMAR-FM may call it a day. Litigation on bus radio in other cities, and squawks here about radio interfering with passengers' peace of mind, has dampened the WMAR-FM ardor.

The other exclusively FM station, WMCP, reports that it hit the black this week, which gives it national distinction, and now the management is sure it has a future.

WCBM, the Mutual outlet in Baltimore, has begun a $300,000 expenditure for a brand new plant. It is now on 1400 kc, with a temporary FM transmitter, but will move the AM frequency to 680 kc, which leaves the 250-watt 1400 kc frequency open. WMCP-FM has a bid in for this, and may succeed in obtaining it, but the FCC lawyers are fighting the grant because they want to abandon all low-power locals.

CBS IS BREAKING OUT WITH AUDITIONS RASH

CBS is breaking out with a rash of new auditions. In addition to the hour-long AM-TV Tuesday night showcase, which will serve as a clearing house for sale of talent, to be heard tomorrow (1), the network is auditioning a half-hour dramatic stanza called "Up For Parole," based on case histories of the New York State Parole Board.

John Dietz will produce, with Allan Sloane assigned to the audition script. No time segment has been allotted as yet.

In addition, CBS has two new Bill Todman-Mark Goodson quiz shows on tap called "How Do You Rate?" and "Spell-A-Tune," both to be emceed by Warren Hull. One is planned as a five-minute cross-the-board segment to occupy the 3:55-4 p.m. slot to fill the gap created by the inheritance of the 25-minute "House Party" (3:30-3:55) sponsored by Pillsbury.

MUTUAL'S, ABC'S 'MY EMPTINESS'

CBS' 14 Out of Nielsen's Top 20

Cur't Rank	Prev. Rank	Program	—Current Rating— Homes (000)	Homes %	Points Change
1	1	Lux Radio Theatre (CBS)	10,252	26.1	+4.2
2	2	Jack Benny (CBS)	9,035	23.0	+2.8
3	4	Talent Scouts (CBS)	7,738	19.7	+1.9
4	6	My Friend Irma (CBS)	7,621	19.4	+2.8
5	3	Edgar Bergen (CBS)	7,188	18.3	−0.1
6	5	Amos 'n' Andy (CBS)	6,678	17.0	−0.2
7	11	Mystery Theatre (CBS)	6,442	16.4	+1.2
8	9	Fibber & Molly (NBC)	6,246	15.9	−0.4
9	8	Inner Sanctum (CBS)	6,167	15.7	−0.7
10	7	Bob Hope (NBC)	6,048	15.4	−1.1
11	13	Red Skelton (CBS)	5,931	15.1	+0.1
12	12	People Are Funny (NBC)	5,931	15.1	+0.1
13	14	Mr. & Mrs. North (CBS)	5,617	14.3	0.0
14	10	Mr. Keen (CBS)	5,578	14.2	−1.7
15	22	Walter Winchell (ABC)	5,460	13.9	+0.9
16	16	F.B.I. Peace & War (CBS)	5,460	13.9	0.0
17	29	Mr. Chameleon (CBS)	5,460	13.9	+1.5
18	24	Dennis Day (NBC)	5,381	13.7	+1.0
19	30	Great Gildersleeve (NBC)	5,342	13.6	+1.3
20	26	Hallmark Playh'se (CBS)	5,303	13.5	+0.9

SHARP GAPS IN SPONSOR TIME

Mutual has five minutes of network sponsored time on Friday nights between 6 and 11 p.m. On Tuesday night it has 20 minutes and the same amount on Wednesday night.

These figures, which show up on the "Minutes of Sponsored Time" chart in the latest Hooper Pocket piece, perhaps are as revelatory as anything that's come along to signify the swift-moving trends in broadcasting.

The breakdowns on both ABC and Mutual, with particular emphasis on the latter on the night-by-night sponsorship schedules, once more throw into sharp focus the current thinking as to how long four networks can survive in an expanding TV era with more and more clients channeling coin into video, especially with the prevailing trend toward economic cutbacks.

Out of a total possible 2,100 minutes of sponsored time a week between 6 and 11 p.m., the Nov. 1-7 Hooper chart shows the following score:

ABC: 630 minutes.
Mutual: 255 minutes.
NBC: 1,485 minutes.
CBS: 1,485 minutes.

Mutual shows up best on Sunday nights, with 60 minutes of network sponsorship. On Monday there are 50 minutes, Tuesday and Wednesday 20 minutes each, Thursday 45 minutes, Friday five minutes, and Saturday 55 minutes.

ABC's biggest client ride is Friday night with 175 minutes. On Sunday night there are 165 minutes, Monday night there are 85, Tuesday 45 minutes, Wednesday 55 minutes, Thursday 85, Saturday 30 minutes.

Mutual's sole five minutes of sponsorship on Friday is the Lionel Hamilton newscast, which is slotted [illegible] the board.

FCC Denies 'Web Hunt' But Is Mulling Probe of Various Network Tieups

Washington, Nov. 29.

The FCC is mulling the idea of giving its chain regulations a going-over just as soon as the staff can be spared from current video hearings and other pressing matters. Agency wants to look into network relations with talent bureaus and recording companies and to scrutinize effect of the regulations in the growing television field.

Published reports last week that the agency is planning a sweeping probe of the webs next year, and that members of Congress have promised support, were denied by Chairman Wayne Coy. Coy said he hadn't discussed the matter with Congressmen and has no promises of support from members for the investigation.

But the chairman disclosed the Commission feels an inquiry is needed as it's now nine years since anything comprehensive has been done. The agency would like to see how its chain restrictions operate in the FM and TV services and determine whether additional safeguards are needed against monopoly. The network regulations, Coy points out, were applied almost intact to FM and TV without a separate inquiry.

Indications that the Commission plans to look into network operations was given a month ago when the agency put 11 stations owned by CBS, NBC and ABC on temporary license status pending its decision on whether they have vio-

(Continued on page 3[illegible])

Hooper's Scorecard

(Nov. 1-7)

CBS wins Sunday, Monday, Wednesday and Thursday.

NBC wins Tuesday, Saturday.

ABC wins Friday.

Net Score

	No. of Evenings
CBS	4
NBC	2
ABC	1
MBS	

Mail Order Biz Gets a Big Play

Mail order business is booming on the nets to the point where one agency is buying around $45,000 worth of time weekly for two clients. Agency is Huber Hoge, which handles Doubleday books and Radio Offers, Inc.

This week, for instance, Doubleday and Radio Offers are splitting 12 airers on ABC and three on Mutual. Around the first of the year the sked on Mutual will be upped to seven shows weekly. Additionally, the two backers are mulling an entry into television in the next few weeks.

According to Cecil Hoge, prexy of the agency, "We'll buy anything on a one-time test basis and expand it to a full-length series if it works." For Doubleday's opera book, the agency picked up a 15-minute stanza before and after the ABC Met opera [illegible] Saturday [illegible]

[illegible]

(Continued on page 3[illegible])

Whodunits Are Psycho Aids, Sez Druce; Mysterioso Shows Seen Good for Kids

Radio's whodunits, despite all their criticism from teachers and professors, can serve a positive educational function, according to Olga Druce, producer of MBS' "House of Mystery." Miss Druce, who has had several years of psychiatric training, opposes campaigns to ban mysterioso shows for kids on the grounds that it's unfair to deprive them of a literary form that has been honored from Homer to Grimm.

Goal of "House" is to spin suspenseful ghost tales which point out that there always is a logical scientific explanation for seemingly supernatural phenomena. On Sunday's (27) broadcast, for example, the story dealt with the superstitions of Haitian natives refusing to work on an irrigation canal because they felt the rain god would be offended. When some men disappeared into apparently solid ground, the uneducated became fearful. But the hero [illegible] demonstrated that it was not the rain god [illegible] quicksand.

[illegible]

(Continued on page [illegible])

Arden Joins Bories

Hal Marc Arden, former scripter and director at WMGM, has joined the Robert A. Bories organization, independent radio package agency, as radio and television director.

Bories, one of the earliest producers of audience participationers, currently has "Prince Charming" on WOR, N. Y., starring Johnny Olsen, and "Luncheon Club" on WMGM with Mort Lawrence.

While at WMGM Arden directed "Books On Trial."

NBC Mystery Deal Double MBS Jolt

NBC is in the process of [illegible] a sponsorship deal on the Dick Powell "Richard Diamond" [illegible]

[illegible]

Diamond is currently heard Saturday nights at 7:30 on NBC, and the network plans to [illegible] Sunday afternoon [illegible]. That's where the double-edged threat comes in for NBC is blueprinting a Sunday afternoon sequencing of dramatic adventure shows [illegible] to compete against the high-[illegible] Mutual Sunday afternoon lineup. [illegible] Mutual's "The Shadow." The latter up till now has been [illegible] of the Sunday afternoon [illegible] sweepstakes.

'Flash' Shifts to ABC

"Quick As a Flash," which Helbros Watch is dropping on Mutual, becomes a cross-the-board [illegible] stanza on ABC starting Dec. 12. Show will be sponsored on Monday, Wednesday and Friday by Quaker Oats, which is cancelling its "Talk Your Way Out Of It" with Peter Donald. "Quick" will be sustained two days a week by ABC unless it can pick up a second [illegible] for the Tuesday and Thursday airings.

Helbros, meanwhile, is mulling signing for "Richard Diamond" on NBC.

Mormons Beckon Harold LaFount

Now that Arde Bulova has [illegible] with the sale of WNEW, N. Y., Harold LaFount, his [illegible], is reported returning to [illegible] his original stamping grounds. LaFount has frequently expressed a desire to acquire a ranch there and retire in Utah and the WNEW sale is expected to [illegible].

Not generally known is that LaFount was formerly a bishop of the Mormon Church. He visited Salt Lake City when ex-President Hoover appointed him to the Federal Radio Commission (predecessor of the FCC), and subsequently moved in to mastermind the flock of Bulova radio station operations.

LaFount has maintained offices in the same Fifth ave. building as WNEW. Bulova owns 50% of the building, but whether he'll dispose of it along with the station is problematical. The watch king is a heavy dabbler in real estate.

Ch'field Satisfied

For the third straight year Chesterfield will back the New York Giants' baseball games on WMCA (AM) and WPIX (TV) next season. Announcers will be Ernie Harwell and Russ Hodges.

Agency is Newell-Emmett.

Barrymore's 'Xmas Carol' Gets a Mutual Sponsor

[illegible]

'People' Skids on Switch

Initial Hooperating for "We the People" since its move from Tuesday night on CBS to Friday night on NBC has occasioned some trade eyebrow raising. On its last time up on Columbia "People" got a 6.9 opposite the Bob Hope competition.

In its new 8:30-9 period on NBC the Gulf-sponsored show fared no better than a 4.9.

Canada Lee Resents Red Smear Via Unfounded Sources; Cites Jobs Lost

New York.

[illegible]

That I have been fighting the un-American practices used against my people, such as lynchings, Jim Crow, utter disregard for the Negroes' dignity as a human being, as first class American citizens, I neither can nor wish to deny.

If I exercised my prerogative as an American to vote for and help try to elect another American to public office, that also I neither can nor wish to deny.

That I appeared at public gatherings during the war, designed to help promote a successful outcome, which everyone at the time considered a patriotic duty, I also do not wish to deny.

That I have never been a Com-

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Everybody Fishing And Hunting Now

[illegible]

OLD GOLD'S 'AMATEURS' 'VERY HAPPY, THANKS'

P. Lorillard (Old Gold) has decided to keep its AM "Original Amateur Hour" on ABC despite [illegible]

[illegible]

Despite [illegible] agency, Lennen & Mitchell, was unhappy with ratings [illegible] on Thursday [illegible] with the previous audiences on Wednesdays. However, ABC's strengthening of the Thursday sked with "Blondie" and "Dan [illegible]" hypoed its Hooper, and the latest report gave the show a 8.5, an increase of [illegible] points. Old Gold now appears to be satisfied and is spurning the romancing of the other webs.

TV Color Question Now Up to Mfrs.? FCC Seen Awaiting Public Reaction

Washington, Nov. 29.

Now that the FCC has concluded the first phase of its color hearings, eyes are being turned toward the manufacturing industry. Will it continue to fight color? Or will it, out of self preservation motives, rally its members to see what can be done to bring the development to the public?

There's a belief in some quarters here that the Commission, by continuing its hearings into March and by calling on manufacturers to cooperate with color developers in arranging public tests of the various systems, has put the industry on the spot. The FCC has made it plain it's not giving up on color because the manufacturers don't want any interference to receive production. The agency wants to hear from the public on color. It also wants to see what a third system can do — Color Television, Inc., which will demonstrate its equipment here in February.

In the meantime, the video freeze continues. Color is undoubtedly prolonging it. And the threat of further prolonging it — until the color question is settled — hangs over the industry's head. The manufacturers don't like it. They're already anticipating a drop in set output next year in contrast with previous expectations of a doubling of this year's production. With the freeze on only a handful of new stations will start operations in 1950. Most of the outlets still under construction will be completed by then. And these are

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As a V.P., Yet

Too many job-seekers in television programming work are starting off on the wrong foot, according to network execs. Many of them applying for jobs indicated they haven't watched video shows enough to know what they are talking about.

Capper to the list of no-talent applicants was one brash youngster fresh out of college, who applied to one of the major webs in N. Y. "I'll admit I may not know enough to be a director right away," he said, "but I could start as an executive producer."

$1,000-a-Minute Berle TV Payoff

Milton Berle became a $1,000-a-minute man for his short guest stint on the Elgin-American Thanksgiving show last Thursday night (24). As a top paid performer on the program, Berle drew $11,000 for his spot, which occupied almost exactly 11 minutes of air time.

Hour-and-a-half one-shotter on NBC-TV web was probably the most expensive video program ever staged, carrying a talent and production nut of about $70,000. Time charges ran an estimated $30,000 more, making the total package price about $100,000. George Jessel, who emceed the show, drew $3,500; the Ritz Bros. were paid $6,500 for their two spots, in addition to $1,000 expenses to cover their trip in from the Coast, and singers Phil Regan and Frances Langford, among the other talent used, were paid $750 each.

Berle achieved his $1,000-a-minute record only because of circumstances. In addition to his solo spot, he was scheduled to do a black-face number with Jessel. Comedian however was tied up earlier in the week with his Tuesday night Texaco TV-er, his personals at the Broadway Strand on Wednesday (where his "Always Leave Them Laughing" film opened) and the Macy's Thanksgiving Day parade Thursday. As a result, he had no time to prepare for the E-A show until the rest of the cast was in dress rehearsal. When it appeared as though the program would run overtime, consequently, producer Max Liebman decided to oust the Berle-Jessel number as

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Gosch Resigns As ITPA Head

Martin Gosch resigned this week as prez of the Independent Television Producers Assn. because of the pressure of his own business. Organization's directors named Irwin Sutds, heretofore ITPA treasurer, to fill out his term, until the next elections in April. Gosch, in turn, agreed to take over the treasurer's post in order to help steer the group on a follow-through of the policies he helped initiated.

ITPA board also moved a step further in negotiation of its fair practices code for indie producers. Counsel James L. Fly repeated favorable response from ad agencies and the networks to the code, which provides among other things that indie packagers will get screen credit on their shows and attempts to settle the question of who sits in as technical director on programs. Code may also deal with the problem of the indie's retention of rights to a show sold to a network or agency.

Code of ethics proposed by the Television Producers Assn. on the Coast may be incorporated into the fair practices code as a special preamble. Sutds and Mal Boyd, prez of the TPA, who is now in N. Y., are scheduled to huddle soon on plans for presenting a revised code to the webs and agencies for final acceptance.

Philly Simulcast On WFIL's 'Magic Lady'

Philadelphia, Nov. 29.

WFIL's "Magic Lady" program, face have been for last seven years, was televised for the first time Friday (25) by WFIL-TV. Lit Bros. department store, which sponsors the broadcast, is picking up the video tab, and the AM and TV shows are simulcast Fridays at 6 p.m.

Format of the television program closely follows that of the radio shows, which are broadcast at the same time daily. Monday through Fridays. Written and produced by Edmund "Skipper" Bowes, the "Magic Lady" shows include daily birthdays greetings, for young viewers, music, stories and song contests.

Last year the program copped grand prize for juve programs in a contest sponsored by the National Retail Dry Goods Assn. The cast is headed by Dawes and Charlotte Dennis.

D. C. Survey Proves Berle Show Chasing All Else Off Air Tuesday Nights

Washington, Nov. 29.

So tremendous is the impact of the Milton Berle Texaco Star Theatre on video set owners in this area that the program virtually chases everything else off the air, according to the latest survey of American Research Bureau. The Bureau checks D. C. radio and video shows through a special sampling system for local stations who subscribe for the service.

Most recent Tuesday spot check showed that during the 7:45-8 p.m. period 31.5% of the set owners were watching television and that 23 of each 31 sets was tuned to WNBW the NBC station. At 8 p.m. the Berle show went on the other Promptly 64.5% of the set owners turned on their television receivers and 63.9% watched Texaco Theatre.

That left only 6 10ths of 1% of all the operating sets tuned in on the other three Washington stations—WTTG, WMAL and WMAL-TV. A check on the last three quarter-hour segments of the Berle show revealed that it had gathered in even more of the total, leaving only 3 10ths of 1% for all the opposition at one period.

The survey disclosed that no other show—either local or net—has comparable impact in the Washington area.

Navy's 'Graphicspots' Set as TV Recruiting Hypo; 60% Savings Seen

Washington, Nov. 29.

Navy has contracted for a series of one-time TV spot announcements in the new graphic form developed by Michael Fooner, Washington reporter and ex-government analyst. Series of 13, to be launched early in 1950 to hypo Navy recruiting, will considerably cut down on usual cost of such spots if successful.

System, which was preemed past summer on the "Camel News Caravan" over NBC video, consists of a specially devised graph, which translates the high spot of the day's news into a drawing which, when photographed by the TV camera, assumes the illusion of depth and motion.

Navy series will be the first try out for the system as a straight "commercial." Navy spokesmen stated cost to them was about 40% of the cost of such spots on film. Fooner claims he can cut the cost of such film commercials by 60% to 80%. Question with Navy recruiting is whether the 70 TV stations which have been cooperating with its TV program will object to "live," rather than film, presentation. Navy pays for the material, but the stations contribute time. Graphs come packaged with a script for narration, a shooting script with camera instructions and the specially designed art work.

"Newsgraphics" created a favorable impression on the Camel summer shows. Fooner is prepping a 15-minute news show using the technique.

Fairbanks Sets 26 TV Musicals

Hollywood, Nov. 29.

Jerry Fairbanks Productions will put a series of 26 television musicals before the cameras early next year. Pix will star Danny O'Neil. The 15-minute video featurettes are planned as a sequel to "Paradise Island" series, which also stars O'Neil.

Series, untitled as yet, will feature western background in contrast to "Island's" south seas setting. Films will be rolled at Fairbanks' Churubusco studio in Mexico City, where producer can put music soundtrack on his films.

Fairbanks Music Publishing company now is acquiring the more than 90 original songs that will be needed for the series. Work on scripts for the 26 pix was started Monday (21).

"Paradise Island" telepix are now being beamed by 33 tele stations. Pix were sold to outlets on an open-end basis for local sponsorship. Some of the video outlets including KNBH locally, are now repeating the "Island" films. Fairbanks surveyed the 33 markets where these films are being shown, and found that a second series would be acceptable for the films.

Billy Vine Vice Bernie On '54th Street Revue'

Comedian Billy Vine takes over as emcee on CBS-TV's "54th Street Revue" starting Dec. 9. He replaces Al Bernie, who will thus be free to start on his own half-hour once-weekly package which CBS is building around him.

"54th Street," hour-long stanza aired Friday nights on alternate weeks by the web, has now been set to remain on the air through Dec. 23 at least. Web reversed an earlier decision to cancel the program when its ratings started to climb.

WOAI-TV Class Series

San Antonio, Nov. 29.

At the request of Robert Norris, head of the drama department of the U. of Texas at Austin, WOAI-TV has supplied the school with recordings of the weekly series aired over WOAI, titled "Television and You," for classroom use. They are being used to instruct drama students in the new art.

The series, designed to educate the public in television, began over WOAI Sept. 11 and will continue each Sunday until WOAI-TV begins regular programming Dec. 11.

Simultaneous Pix-TV Lensing On Video Show As Kinescope Answer

Another proposed antidote to kinescope recording problems, which would involve the synchronized and simultaneous lensing of a television show by both TV and film cameras, has been patented by the William A. Wootten Engineering Co., and is now being submitted for sale to networks and ad agencies. System might also have considerable value for Hollywood film production, since it can eliminate the entire editing process and thus save time and money for the studios.

Equipment involves 16m Mitchell cameras mounted on each TV camera and operated autonomously. Film cameras get their "information" directly from the TV cameras via a coordination unit so that the cameraman will have nothing more to do than thes do now in working a live video show. Lenses on the film cameras are switched automatically in synchronization with the TV lens switches and the focus and parallax coordination are also set automatically. Film cameras can be operated intermittently or continuously, but most network program execs who have seen the equipment in operation prefer them to roll continuously.

System also includes a "key machine," which is hooked electrically to the studio control panel and through which can be threaded any 16m piece of film. Action of the film cameras operates a coding process, which punches holes in the key film. Cartridges from each of the cameras, which can carry

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'Gander Box'

Editor, VARIETY:

As one who shares your enthusiasm for hypoing the American language within the realms of lower bracket philology, may I respectfully suggest the term "gander box" for television receivers.

We've got jukebox, squeezebox and tin box (shades of Sheriff Farley)—why not gander box?

Don Walsh.

Everybody's Got The TV Opera Bug

Television is soon due for an operatic kick. ABC-TV, which televised the Metropolitan Opera preem as a one-shot feature, is mulling three simulcasts on Saturdays early next year and it's deemed possible that in the 50-51 season all Saturday Metopera programs will go before the video cameras. Texas Co., which bankrolled the TV special event and sponsors the regular AM opera airings, may pick up the tab for the simulcasts.

CBS-TV is also reported negotiating with the Henry Souvaine Co., coordinator for the Metropolitan, ABC and the Texas Co. on the Met series, for operatic programs, studio produced in English. Lawrence Tibbett, associated with Souvaine in the venture, will be artistic director. Tibbett's feeling is that opera, to be videogenic, requires new singing and acting techniques, unstuffed divas and believable tenors. If the deal is completed, the first production would be "Carmen," starring Gladys Swarthout in the title role, for preeming in January.

NBC-TV's already announced entry in the longhair fling will be a series of monthly operas in English, studio-originated and directed by Peter Herman Adler and Charles Polacheck, who staged the fourth act of "La Boheme" for the net last summer. First offering is to be aired Saturday, Jan. 14, at 10 p.m. and will be Kurt Weill's "Down in the Valley," a 30-minute presentation. Others which will run an hour will be "Madame Butterfly," "Tales of Hoffmann" and "Die Fledermaus."

New York City Got 25% of All Tele Set Output Since War's End

Washington, Nov. 29.

Nearly one-fourth of all TV set shipments since the end of the war have been for the New York city market, according to a report last week by the Radio Mfrs. Assn. Adding shipments made to Newark, the area received nearly one-third of video set output.

A geographical breakdown of postwar shipments up to the end of September showed that of the total of 2,209,724 sets sold by RMA factories, 505,703 sets went to New York and an additional 197,346 sets went to Newark.

Second to New York in video set shipments was Philadelphia with 253,303, followed by Chicago with 209,600. Other cities receiving more than 100,000 sets were Los Angeles with 190,000 and Boston with 119,000.

RMA factory shipments during the third quarter of 1949 reflected recent opening of new markets in Huntington, W. Va., Jacksonville, Fla., Omaha, Phoenix, Ariz., Davenport, Ia., and San Antonio. The first TV stations recently began operations in these cities.

The RMA data showed set shipments to 49 cities in 34 states since the end of the war.

RMA factories account for about 80% of total industry video set output, which would indicate sales of more than 2,600,000 receivers up to Oct. 1. With October production estimated by RMA at 360,000, it would appear the industry has now turned out over 3,000,000 sets.

NBC-TV's Binge On Special Events

NBC television has lined up a long list of special events during the next month as part of its new emphasis on public service programming. Shows will be climaxed during the Christmas, New Year's holidays by special church services, a religious program to be picked up from remote locations and a film roundup of local football games to be played New Year's Day.

Lineup starts Dec. 10, which is "Human Rights Day," with a special half-hour roundtable discussion on the United Nations in which Brig. Gen. Carlos P. Romulo, president of the UN General Assembly, and other UN dignitaries will participate. That same night, the web will televise a performance of the Boston Symphony Orch from the Hub. On Dec. 14, an interfaith dinner will be scanned from the Hotel Waldorf-Astoria, N. Y., at which Defense Secretary Louis Johnson will be the principal speaker.

NBC-TV's Christmas Eve will feature a repeat of the "According to Joseph" play done two years ago, in which action starts in Rockefeller Plaza and then moves into the web's studios. Also scheduled for that night are pick-ups of Protestant services and of the midnight mass at St. Patrick's Cathedral, N. Y. Web will move its cameras into Times Square to pick up the New Year's Eve throngs there.

Minneapolis Now Due To Get Wrestling Fridays

Minneapolis, Nov. 29.

Wrestling, a TV favorite in other cities, at last comes to audiences here through deal between KSTP-TV and St. Paul Sports Attractions, Inc., new group promoting wrestling in St. Paul.

Shows are spotted for 9:45 p.m. Fridays, taking in part of semi-finals and main events.

Tony Stecher, wrestling promoter in Minnesota, has remained obdurate to TV pleas in the fear of losing paying customers. Price for the St. Paul dates is understood to be $500 a week.

Minneapolis wrestling setup, however, is exclusively heavyweight, while new St. Paul promotion will use lighter-weight wrestlers. KSTP-TV hopes this for more action than it might have gotten from Stecher shows.

TV TO PRODUCERS: HIT THE STIX

Union Labor Pains for TV

Video industry, already caught in the scissors of inadequate revenues and high production costs, is getting ready to face another blow in the form of pressure for generally higher wage scales for its technical personnel as well as performers. Start of the union labor pains has been signalized by the current walkout in New York of the United Scenic Artists Local 829 over its demand for a 75% hike in basic pay rates.

While the scenic strike has not resulted in any impedance of programming since its start last week, video execs are worried over the anticipated imitation of Local 829's stance by the other craft guilds. Like the scenic designers, many of the technical unions made concessions in their initial pacts with the TV stations in order to encourage the infant medium.

Most of the union chiefs, however, now believe that TV has sufficiently grown up to shell out normal pay scales prevalent in other fields of show business for equivalent jobs. When the union pacts come up for re-negotiations, it's expected that stiff pay demands will be put forth. Video execs are laying the ground for the industry's resistance to such demands by adamantly refusing to budge on Local 829's demands. In a joint industry statement, the TV toppers said they simply couldn't afford such pay rises.

Pay rates for TV talent will also come in for radical overhauling in the near future with the entry of Television Authority in the field. TVA, which will be ready to start operations in a couple of weeks, intends to bring all live performers in its fold and end the sub-standard rates being paid in some cases to actors. How video will meet the upped programming costs if TVA succeeds in its drive is one of the industry's most troublesome headaches.

In the case of the scenic workers' walkout, the video stations are operating with their stock of old sets and props without the necessity of bringing in non-union artists or resorting to outside shops. Video execs have indicated that they have no intention of bringing in "strike-breakers." Efforts to reach a settlement, however, have been stalemated and the walkout looks to continue for a long time.

Gov't Subsidy on TV Sought To Counter 'Industrial Octopi' Control

Baltimore, Nov. 29.

An underground movement in Baltimore and Washington came to light here this week which may have far-reaching effects on TV. Small business men have gone into half-speed with a plan to have a national committee consider a petition to the Government for taking a subsidy on TV. This is proposed on the basis that only industrial octopi now can afford top-drawer productions, leaving only ineffective spot TV or second-raters to the small business operators. This plan would operate much like that which guarantees farmers parity.

The small business men assert that the broadcasters, especially the networks, would be happy to unload their burdens on the federal government. They say that present muddling has caused television problems to outgrow TV itself.

Web Reps Oppose Subsidy

Proposals for a Government subsidy for TV are not meeting with favor from network representatives. Despite the fact that tele is still a losing proposition, the web toppers feel that they don't want to have any more federal control than now exists through the regulations of the FCC.

Subsidy plans suggested have three chief objectives: (1) support for independent stations; (2) creation of Government-sponsored satellite stations that would beam to areas which have little likelihood of attracting commercial video operators, and (3) Government support for a relay system which would supplement coaxial cable facilities and thereby spread TV to new locales.

Although the web brass frequently criticizes American Telephone & Telegraph for high costs of cable time, idea of aid from Uncle Sam is rejected because of its

(Continued on page 32)

Veni, Video, Vici

By Franklin Pulaski

. . .

an interesting byline feature in the upcoming

44th Anniversary Number

of

VARIETY

Tele Advertisers Spread Nationally In Upping Outlets

Major television advertisers, taking advantage of the number of new stations hitting the air in recent months, have practically doubled the number of outlets for their shows since the start of the new season. New stations have been added via direct networking wherever possible but many sponsors, unwilling to wait for the coaxial cable to spread westward, have taken on new outlets via the kinescope route.

Getting the most widespread play currently are "Philco TV Playhouse" and "Who Said That," both aired via NBC-TV on 46 stations. Philco show a year ago was on only 24 stations, while the quizzer, sponsored by Crosley, was aired on 28 outlets. RCA and Sealtest Dairy sponsors of "Kukla, Fran and Ollie" on NBC now have the show on 44 stations, as compared with 23

(Continued on page 32)

KLEENEX TO DROP ITS CHI-AIRED 3G 'MONEY'

Chicago, Nov. 29.

"Fun for Money," a James L. Saphier $3,000 a week package originating from Chi's WENR-TV station with outlets over 10 ABC channels, will be dropped by Kleenex as of Dec. 9. The show, an audience participationer using a baseball game angle, is aired Fridays, 8:30 p.m. (CST). John Olson is emcee.

Larry Meyer, ad manager for Kleenex, said "Money" has proven a satisfactory experiment for them in the TV field.

KRLD-TV Debuts

Dallas, Nov. 29.

KRLD-TV, the Times Herald's television station, will make its formal debut on Saturday (3). Initial broadcast will be of the SMU-Notre Dame grid game in Dallas Cotton Bowl.

On the following day Fred Waring and his Pennsylvanians, already signed for Sundays at 8 p.m. over KRLD-TV, will salute the network video station on that program.

DOOR CLOSED TO NEW ASPIRANTS

If television's early promise of a gold rush for talent has fizzled out, the job possibilities for aspiring producers or directors have become even fewer. Show biz's current crop of youngsters, who are trying to break into TV programming work, are finding it tougher to get a job than to get a Moscow visa.

With video programming for the most part past the experimental stage and settling into a strictly professional routine, the four major networks have practically shut the door on non-experienced applicants. In addition, the recent retrenchment by several of the nets has made the situation even tighter. Despite posting of the "no jobs open" signs, the webs are being swamped with an average of 40-50 new applications each week. Even if all these could show the requisite background in some phase of show biz, the web toppers claim they would be doomed to disappointment. Video, they claim, just isn't big enough to absorb all these knocking at its gates.

Such video execs as program chief Charles Underhill and his associate, Jerry Danzig, would advise the majority of applicants to try breaking into video out in the sticks. In a small, indie station, they point out, a novice gets a chance to work at practically every phase of programming, from actually producing shows to painting title cards and sweeping out the studios. Any applicant who comes in with that work to his credit naturally has a greater chance for a job.

Most of the applicants, according to Danzig, are college graduates who have taken a postgrad course from some TV school. Even

(Continued on page 32)

Sinn, Krasne End 'Cisco Kid' Feud

Hollywood, Nov. 29.

John Sinn, veepee of Ziv Television Co. and Philip Krasne, film producer, have settled their differences concerning rights to "Cisco Kid" pix by making deal for Krasne to produce 52 telepix yearly for 10 years. Ziv will pay $15,000 per film. Krasne owns motion picture rights to "Cisco." Sinn owns radio rights.

Parties have now joined together in television venture rather than battle it out in court for sole control to tevvee rights. Duncan Renaldo and Leo Carrillo handle lead roles in pix and deal is now being negotiated for them to star in TV series. J. Benton Cheney will script. Series will be shot in black and white and in color as protective measure in event color teevee comes in within next five years.

Ford's Marshall Plan

In what is believed to be the first case that a television personality has been recruited for a series of commercial plugs for TV, the Ford Dealers have tapped Dr. Roy K. Marshall to do the pitch job on the new Kay Kyser show, which preems tomorrow night (Thurs.) on NBC-TV. Marshall, a Philadelphia physicist, has had his own show, titled "Nature of Things," on NBC-TV for several years, originating from WPTZ in Philly.

While Marshall will handle on-live plugs, the show will also include filmed commercials legged on various university campuses throughout the country. These will show students during Ford cars. Ford agency on the show is J. Walter Thompson.

CBS Getting 3 Major Cancellations In Ed Wynn Kine, Esso and Bigelow

Ezra Stone

humorously details

The Care and Feeding of My TV Set

. . .

an amusing byline feature in the forthcoming

44th Anniversary Number

of

VARIETY

CBS has received notice on three of the season's major TV cancellations, with Speidel Watch dropping its bankrolling of the Ed Wynn kinescoped show from the Coast, Esso giving up sponsorship of the Sunday night "Tonight on Broadway" legit pickups and Bigelow dropping the Paul Winchell-Dunninger show. In all instances, the clients are bowing out upon expiration of the present 13-week contract.

However, enthusiasm among prospective clients for the Wynn kine show is running high, with Camel cigarets reported getting the nod when Speidel checks out. Program has a weekly talent production tab varying from $12,000 to $15,000 and, despite the fact that the Wynn comedies have been acclaimed as one of TV's top "finds" to date, the show's been too rich for Speidel's blood, particularly in view of the fact that the client also has a sponsorship stake in "Stop the Music." Too, Wynn and CBS want to continue the show as a weekly attraction, while Speidel wanted to go every-other-week after the first of the year.

In the case of the Martin Gosch-produced "Tonight on Broadway," Esso reportedly has been none too happy with its Sunday night at 7 slotting, preferring a later evening period. Option time comes up next Monday (2) and, while the bankroller is expected to cancel out on the time, it might retain the show. According to Gosch, Esso had no fault to find with his inclusion of pickups from niteries as well as legit theatres, since the original contract permitted two shows to be done outside of legit during each 13-week cycle.

Columbia anticipates little trouble in disposing of the Sunday at 7 time bracket, considering it one of the better time slots during the entire week.

Bigelow finds that the video outlay is too expensive since it wants to continue in other media.

DuMont's 'Mother' Goes Network In Daytime Spread

DuMont's "Okay, Mother" show, starring Dennis James, this week became television's first daytime commercial show to go network. Sterling Products, which has bankrolled the show on WABD, Du Mont's N. Y. flagship for the last year, has decided to add three other stations starting Dec. 12. New outlets include WFIL-TV (Philadelphia), WAAM (Baltimore), and WTTG (Washington).

Move marks another step in Du Mont's plan to expand its daytime programming to the full web. In addition to the James stanza, aired across-the-board, DuMont will also transmit a live show Mondays through Fridays to all stations on the coaxial cable starting Monday (5) from 2:30 to 4:30 p.m. Shows are to be teletranscribed for subsequent airing on non-interconnected affiliates.

Mother was part of DuMont's original program schedule when WABD launched daytime programming Nov. 1, 1948, with Sterling picking up the tab three weeks later. In disclosing the new time scale, DuMont sales chief Tom Gallery declared that "generally speaking, time and talent on five daytime half-hours can be purchased for approximately the same amount as the average once a week nighttime half hour on a full net work basis."

DuMont's plans for the afternoon network programming are still incomplete. Shows are to be built to provide for nine or 10 spots every hour, which affiliates can sell to local sponsors at full card rate.

WNBT BLACKS OUT 'CITY AT MIDNIGHT'

"City at Midnight," first television dramatic show to be done from remote location, left the air after last night's (Tues.) broadcast on WNBT, NBC's flagship station in N.Y. Bedford Stores, local N.Y. retailers, which bankrolled the show, decided to drop it when the budgets began to exceed original estimates.

Produced by the Schenck-Dahlman Black indie package outfit, the series had had a five-week run on the station. NBC is now trying to find a network slot for it, and plans to return it to the air when time is cleared on enough affiliates. Show had been broadcast locally from 11 p.m. to midnight. Because it was staged entirely on remote locations in and around N.Y., the budget had been set originally at $1,500, but it exceeded that on several occasions by as much as $1,000.

Despite the boosted costs, Gotham exec NBC execs are convinced that on-the-spot programming for dramatic shows has sufficient merit to keep it going.

ALKA-SELTZER NABS 'QUEEN FOR A DAY'

Hollywood, Nov. 29.

"Queen for a Day" has been set for a 39-week television run by Alka-Seltzer. Program will be beamed over Don Lee's KTSL. Show will start just after the first of January.

Show will air once weekly. Jack Bailey, who emcees the radio program, will handle the tele layout. Jim Morgan will direct the show. "Queen" will be beamed live. Format will be the same as the radio show but will be dressed up with a few new tricks for video consumption.

"Queen" has been airing on Don Lee for the last five years. Show was beamed as a simultaneous AM-TV layout over KHJ and KTSL for two years. It went out five days a week during the period from 1946 to 1948.

Bernie Schubert Yanks 'Blind Date' Off ABC-TV

Bernie Schubert office is taking its "Blind Date" off ABC-TV after the telecast Friday (2). Reason for the move is that the show has been on the web for ten seasons as a sustainer but the net has not yet been able to pick up a sponsor.

The Arlene Francis starrer has done well, Hooper-wise, being 20th of all TV programs nationally and eighth on the Coast. Packager's feeling is that a drawing-out sustaining run can cool off interest in the series, while another network may be able to sell it.

Reuschle to McC-E

Robert M. Reuschle has been named manager of radio and TV time buying for McCann-Erickson. He moved over from Headley-Reed television repping this week.

MOTHER KNOWS BEST
With Warren Hull, emcee; Isabelle Beach, Ralph Paul, announcers; audience participants; Lilli Palmer, guest
Writer-producer-director: Herb Moss
30 Mins.; Sat., 5:30 p.m.
KELLOGG'S
WCBS, N. Y.

(*Kenyon & Eckhardt*)

"Mother Knows Best," which is sponsored by Kellogg's on behalf of its corn flakes and its Variety package of assorted product, is rounding out its first anni on the air. Major sales emphasis is directed at Coast listeners where it's heard on the Columbia Pacific Network via transcription, show getting a live airing on WCBS in New York for its lone eastern showcase.

Basically designed in format as an audience participation show with Warren Hull as emcee, and with Isabelle Beach as his aide on the q.&a. kickaround of food-kitchen-slanted queries, the program actually has a sufficiently flexible format to permit for supplementary attractions, such as Lilli Palmer's guesting and singing last Saturday, along with a two-and-a-half-year-old uninhibited mopper who stole the show away from a lot of talented people.

In addition to the audience-slanted culinary queries, with the conventional loot for the correct answers, there's also the inevitable jackpot, in this instance $1,000 weekly, involving a telephonic setup. If the show merits more than casual audience response, it's because it is all carried off on a surprisingly literate level, with Hull giving it a desirable pace and tempo.

There is one instance, too, where the Kellogg commercials, which are jingled up into a sort of comic valentines, are an integral part of the show's entertainment pattern.

Rose.

SEE YOU AT THE MOVIES
With Arthur Knight
15 Mins.; Wed., 7 p. m.
Sustaining
WFDR-FM, New York

Arthur Knight, of the Dramatic Workshop Film Dept., is conducting weekly pic reviewing sessions on this FM outlet. As he explains in his intro, he attempts an objective analysis of some current productions rather than trying to tell listeners what they'll like or dislike. Don't go to just any picture, he advises, but only to those you'll enjoy. And if enough people adopt the policy, he adds, Hollywood's product will improve.

On show caught Wednesday (23) he led off with a report on Metro's "Intruder in the Dust," which he tagged the best of the "Pinky"-"Lost Boundaries"-"Home of the Brave" cycle. His comment was competent, although he missed pointing up the pic's shortcomings. He gave briefer critiques of RKO's "Holiday Affair" and John Ford's "She Wore a Yellow Ribbon." Stanza concluded with four recommended features.

Series should be helpful to filmgoers who shop carefully. However, Knight's scripting is handicapped by being written more for the eye than for the ear. Word choice and sentence structure are unnecessarily literary and should be tailored for the aural medium.

Bril.

COFFEE WITH THE KELSEYS
With Moulton Kelsey, Sylvia Kelsey; Walt Newton, announcer
Director: Glenn Ransom
15 Mins., Mon. thru Fri., 9:15 a.m.
Sustaining
WGN, Chicago

Coffee with the Kelseys follows a Mr. and Mrs. Format concerning everyday chatter at the family coffee table. Highlight of show is the fact that Moulton and Sylvia Kelsey expect a baby in March. Baby's coming is of great importance to the couple since the child will be their first after eight years of marriage. Kelsey wants a girl and Mrs. Kelsey a boy.

Using the baby angle as their main theme of conversation, the Kelseys tie in incidents about universally popular subjects such as food, proverbs, unusual stories and everyday gossip. Both of the Kelseys have pleasant, well-matched and relaxing voices. Evenly-balanced conversation eases monotonous dialog that two people speaking for long stretches of time can get into.

Idea of intimacy, which the title suggests, is obscured by too straightforward presentation. Using a script is all right, but tends to deaden feeling of extemporaneous coffee-cup banter between a husband and wife.

Show, at present slightly resembles a two-party newscast and listeners are not quite sure they should be having coffee with the Kelseys, while they tune in or leave it up to them to do the sipping.

METROPOLITAN OPERA ASSN.
With Rise Stevens, Ramon Vinay, Robert Merrill, Osie Hawkins, Dezso Ernster, Emery Darcy, Leslie Chabay, Clifford Harvuot; Emil Cooper, conductor; Milton Cross, narrator; Sigmund Spaeth, Robert Lawrence, Deems Taylor, Boris Goldovsky, Raymond E. Johnson, Roger de Koven, others
3 hours, Sat. (26), 2 p.m.
TEXACO
ABC, from N. Y.

(*Kudner*)

The Met Opera Assn., starting its 65th season in New York Monday (21), also began its 10th consecutive year on the air for Texaco Saturday (26), in a sumptuous presentation of Saint-Saens' lush opera, "Samson and Dalila." Performance was a three-hour treat for music-lovers. In addition, the two intermissions were devoted to radio entr'actes that made the presentation more attractive, the whole adding up to great Saturday afternoon listening. Broadcast went out to more than 235 stations, the first of a series of 18 such music matinees this season.

Two intermissions were given over to the familiar Opera News on the Air and the Opera Quiz. But this time, the Opera News segment was devoted to a flavorsome, colorful dramatization—a recreation of the Met's first first-night, back on Oct. 22, 1883, when the Met opened with "Faust" and Mark Twain, Jay Gould, Jay Pulitzer and other notables, were in the audience, and half the crowd predicted the Met wouldn't last a year. The dramatization caught the excitement and feel of the bygone day, and was a credit to Henry Souvatine, whose package these intermission subjects are, and who gives them a distinctive flair wholly aside from the opera's appeal. Raymond E. Johnson and Robert de Koven headed an able cast in delineating the 83 premiere.

The Opera Quiz was an excellent musical Info Please, expertly guided by Boris Goldovsky, fluently handled by Deems Taylor, Robert Lawrence and Sigmund Spaeth as the board, with some unusual, intriguing questions sent in by opera listeners.

Opera itself was well played and sung, with Rise Stevens as Dalila, Ramon Vinay as Samson and Robert Merrill as the high priest. Milton Cross handled the narration and announcing chores smoothly.

Bron.

Radio Followup

Dorothy Fields as Tex and Jinx's Sunday midday (WEAF) guester was topical and timely in that it tied in with her "Bojangles of Harlem" song and saga when she first wrote it for Fred Astaire in a yesteryear RKO filmusical. It was obviously a salute then to the late Bill Robinson. Miss Fields trailertized the musical version of "Pursuit of Happiness"—Nanette Fabray, Georges Guetary, Pearl Bailey and John Conte—which Rouben Mamoulian is staging and for which Morton Gould did the score. She mentioned the lack of a suitable title and that the show was in rehearsal sans an official tag, although Richard Rodgers contributed a humorous title which at least gives an idea of the theme. Since the original "Happiness" play had to do with the Puritan custom of bundling, Rodgers suggested "Don't Fence Me Out" as a title. Miss Fields made a good guest on this Mr. and Mrs. team.

The Kollmars (Dorothy and Dick) continue their placid domestic yet modern and sophisticated potpourri of commercials and palaver over WOR. The Kollmar children are getting more and more into the act and apparently the customers must be loving it. The Fitzgeralds (Ed and Pegeen), originators of the Mr. and Mrs. breakfast program idea (now on WJZ) are obviously the most bullish with sponsors, and for obvious reasons. They have an ease which is natural and realistic. When he confesses he's delicate from too much jolly moments the night before and professes waxing cross, and she gently chides him, it sounds very much the real thing. The Fitzgeralds also have a three-weekly evening TV series which integrates their cross-spotlighting for benefit of sponsors.

San Francisco—Steve C. Crowley joins Keith Kerby, Ltd., producers of "Celebrity Commercials" as sales rep. Crowley was formerly with KJBS. Extensive expansion and remodeling under way at Palace hotel studios and offices of KCBS. Pete Worth, former KCBS announcer, new writer-producer for station.

ADVENTURES OF MAISIE
With Ann Sothern, Donald Woods, Lurene Tuttle
Writer: Arthur Phillips
Director: Tom McKnight
Producer: Raymond Katz
30 Mins.; Thurs., 7:30 p.m.
ZOTOZ FLUID WAVE
WMGM, N. Y.

(*Getchel & Richard*)

Last in the string of eight MGM Radio Attractions shows to hit the air, "The Adventures of Maisie" is one of the best packages in the lot. Like the other MGM platters, this show is a topflight air adaptation of the pix series, also starring Ann Sothern. Scripter Arthur Phillips, following the film studio's pattern, is keeping the situations zany and the dialog bright and brittle to make snappy comedy all the way. Aside from Miss Sothern, the production is backed by a solid supporting cast and some nifty musical scoring by Harry Zimmerman.

Preem show (24) puts Miss Sothern into a typical role as a smart-aleck shop girl who gums up the works for herself and her fellow employees by talking back to a rich customer. Latter turned out to be one of Maisie's old sidekicks who has her hooks in a well-heeled but reluctant boyfriend. At the windup, of course, Maisie not only settles the job situation but breaks up the romance. It's strictly implausible but palatable stuff.

Herm.

ARTHUR MAYER
45 Mins.; 9 p.m., Tues. (22)
Sustaining
WFDR-FM, N. Y.

Special events department of WFDR-FM in association with the motion picture chapter of the American Veterans Committee recently inaugurated a series of lectures which informally might be titled "Know the Facts to Base Your Opinion." Cycle of Tuesday night airers are to touch upon a variety of subjects affecting the public interest.

Particularly informative was the Tuesday (22) broadcast in which Arthur Mayer, former chief of the motion picture branch of the U. S. military government in Germany, related his experiences accumulated through a year in office. Tape recorded at a regular Amvet meeting, Mayer's 45-minute address dispelled any illusions that the American public may have had about the powers of the occupation authorities to change the basic character of the German people.

In a lucid speech, peppered with anecdota, Mayer charged that the spiritual processes of the Germans are unchanged, the malady of anti-semitism lingers on and several generations would be required to break down their theory of race superiority which has largely been instilled in them by the rigid discipline of school and home. He also warned that any assumption the Germans would be on our side in any future emergency might well prove a boomerang.

Although his address was a lengthy one, Mayer's cynical wit and flair for turning a phrase made the entire air time an absorbing behind-the-scenes peek at postwar Germany. But lest dialers become inclined to write off the re-education of Germany as a hopeless chore, it's interesting to recall a Mayer statement that "democracy cannot be taught, but it can be demonstrated." On the basis of this program, the joint WFDR-FM-Amvet lecture series is a public service bullseye.

Gilb.

MUSICAL MENU
With Frank D'Armond
45 Mins.; Mon. thru Fri., 6:15 p.m.
Sustaining
WPTR, Albany

Trite title covers an off-beaten-track in presentation of a program anchored on transcribed instrumental music. Station's musical director Frank D'Armond eliminates the human voice substituting piano bridges and solos. He checks the tone and off part of the records, to tab the proper key and tempo. Then D'Armond mortices them via the keyboard, the job being done so smoothly that one must listen closely to detect fadeouts and fadeins. He usually takes three longer stretches for piano solos which also are weaved in.

Effect is one of solid listening appeal to those who like uninterrupted music with or without meals. Transcriptions are chiefly of the standard though popular type. It might be a better program if cut to 30 minutes, the final quarter hour dragging on occasions. Program, for which D'Armond deserves more credit than he may receive, is part of a late-afternoon and early-evening realignment made by Fred Ripley, new station manager.

Jaco.

CAVALCADE OF AMERICA
(Us Pilgrims)
With George Tobias, Peter Donald, others; announcers, Bill Hamilton, Ted Pearson
Director: John Zoller
Producer: George Kondolf
Writer: Frank Gabrielson
30 Mins.; Tues., 8 p.m.
DUPONT
NBC, from N. Y.

(*BBD&O*)

Last Tuesday's (22) airing of "Us Pilgrims" marked its third consecutive year as the Cavalcade of America's special Thanksgiving program. Revolving around an immigrant's interpretation of the Puritan's voyage to America in 1620, the show succeeded in getting across the idea and feeling behind the yearly turkey fest. However, script played too much on the message angle and suffered at times from over simplicity, which lent itself towards excessive cuteness.

Situated in a night-school classroom, yarn was told with some amusing switches on historical data. Playing a return engagement, George Tobias gave a sincere performance as the story teller, while Peter Donald did an okay job as his nemesis, an antagonistic immigrant with a defeatist attitude. The rest of the cast performed capably.

Plugs for Dupont were given proficient handling.

BERNIE BIERMAN SHOW
With Bernie Bierman, Halsey Hall, Marv Conn, Babe Le Voir, Rollie Latmeyer, P. B. Juster, Four Men of Note
Producer: Bob McKinney
Scripter: Halsey Hall
30 Mins., Sun., 1:30 p.m.
WCCO, Minneapolis

WCCO has found a strong audience for a nine-show fall series using post-mortem dope from Bernie Bierman, Minnesota football coach, which concluded Nov. 20, but was succeeded by a similar series with Ozzie Cowles, basketball coach at same school.

Sponsor of Bierman series was P. B. Juster clothier, who did a three-minute bit on each show describing duds of males spotted at previous day's games. It proved an an adroit bit of selling.

Halsey Hall, veteran sportswriter and broadcaster, did the writing for the show, doing two stints with Bierman, one analyzing the previous day's game, second looking to prospects. Final show summed up the season. Spotted in between were college musical numbers with Four Men of Note and organist Rollie Altmeyer.

Babe Le Voir, onetime All-American Minnesota quarterback, announced the Big 10 conference team of the week, chosen on the previous Saturday's play, and Marv Conn rounded up scores and standings from the weekend's play.

Bierman's rather heavy style of speaking was lightened by Hall's kidding. But Bierman got excited at least once for criticism of his players after a loser. Nevertheless, in a football-mad territory, the show was a sure attention getter.

Succeeding and current series with Cowles, which will go well into the spring, is of similar format but has guest stars from among visiting coaches, in some cases wrapping up interviews by two-way telephone conversations.

Cowles is a speaker fast on the uptake, and inasmuch as basketball enthusiasm is approaching that for the gridiron game, series seems due to hold its listenership.

Murf.

RUSSIA TODAY
With Joseph Newman; George Gunn, announcer
Director: Robert Harlan
15 Mins., Mon., 10:15 p.m.
Sustaining
ABC, from N. Y.

In the first of two special programs designed to combat Soviet propaganda about conditions in Russia, Joseph Newman, N. Y. Herald Tribune correspondent gave an interesting verbal resume of his recent series of newspaper articles. Speaking via transcription from Paris, Newman spoke soberly of the Soviet workman's poverty, his submission to degrading conditions of employment, the terror of forced labor camps, the pervasiveness of the secret police and the inequality between the workers and the rich bureaucratic rulers.

Newman's talk was doubly interesting because of its placement right after Arthur Garth's commentary on ABC in behalf of the United Electrical, Radio and Machine Workers of America, just expelled from the CIO. Maybe it's coincidental, but it appeared as if the "Russia Today" series was timed as an editorial juxtaposition to Garth's point of view. In any case, Newman's talk was legitimate radio journalism free of any sensationalism or jingoism. Edmund Stevens, Christian Science Monitor correspondent, will be the second commentator reporting on Russia.

Herm.

MINDY CARSON
With Norman Cloutier Orch. Don Pardo, announcer
Producer: George Voutsas
15 Mins., Mon., Wed., Fri., 11:15 p.m.
Sustaining
NBC, from New York

Mindy Carson, who's been making a favorable impression upon nitery cafes, is being given an air buildup at a late-hour time slot when the essential warmth in her voice will make a deeper dent.

Miss Carson shows up best on ballads—as would most any singer at that hour. There's a good throaty quality in her pipings and a high degree of interpretive skill. Her rhythm numbers come off well inasmuch as these tunes serve as a change of pace and provide variety.

She's given lush backing by the Norman Cloutier band. Gab with announcer Don Pardo could stand some rewrite.

Jose.

HI-VARIETIES
With Sam Gifford, Carlisle Crutcher Combo, guests
Producer: Bill Leader
Director: Marion Gifford
Writer: Sam Gifford
30 Mins., Sat., 4:30 p.m.
WHAS, Louisville

After eight weeks on the air this Saturday p.m. show enlisting the talents of high-schoolers in the Falls Cities area has settled into a nice groove and format insures bright youthful blend of songs, skits, comedy inserts and characterizations, all adding up to a refreshing half-hour with the teenagers.

Show has a studio audience of youngsters. Carlisle Crutcher's five-piece staff combo is background the singers and make with the musical bridges. Talent is selected from high schools in the area, both public, parochial, Negro and white. No segregation is practiced on this show, as the septa talent is given equal opportunities to do their stuff. Talent leans mostly to vocalists, although some shows include instrumentalists, when available. Singers are given neat music backing by the Crutcher combo. Announcer who lees off the show is a high schooler but guiding hand of Sam Gifford who writes the show, as m.c. keeps the pace fast and points up the dialog exchanges.

One skit "Thanksgiving" had the kids making with the dialects and comedy cross gagging. Gifford as straight man, kept the youngsters on the beam, and the studio audience helped to breathe life into the dialog exchange, providing yucks in the proper place.

One weekly feature on the show is the "record of the week." This is chosen by those in the studio. At show caught the highlighted recording was the Buddy Clark recording of "Dreamer's Holiday."

Gifford, aided by his wife, Marion Gifford, has come up with a sharp program idea here. His selection of talent impresses as worthy of a Saturday afternoon hearing and show definitely has commercial possibilities. Bill Leader turned in a tight production job.

Wied.

THIRTY SECONDS TO GO
With Frank Hassett, m.c., Joe Farrell
Producer, George Stump
Writer: Sheilah Wallace
30 Mins., Sun., 2 p.m.
PLA-MOR BALLROOM
KCKN, Kansas City

A steady local air advertiser, Pla-Mor adds another show to its schedule with this half-hour quizzer-for-cash, a program which it sponsored for several months in the early days of the war. Show is a package owned by a Coast agency and adapted for local usage by Pla-Mor and the KCKN staff, with George Stump the local producer.

Format calls for Frank Hassett to propose questions via telephone to persons who have previously registered for the quiz by going to the Pla-Mor, to any of its departments, ballroom, hockey, skating or bowling. A question is asked and the registrant is given 30 seconds to give the correct answer. The amount of the award decreases as the time taken to answer increases.

Joe Farrell, of the KCKN staff, also works the show, setting up the phone calls, thus losing no time with the mechanics of it. Pla-Mor also adds a bit of insurance by phoning chosen contestants Sunday early to find out if they will be home at the time of the show. It's a smooth program as done this way between the two announcers.

It serves to bolster traffic to Pla-Mor, and also stirs mounting interest locally as word of the cash awards gets around. Up to 12 calls are worked into the half hour, which along with commercials makes it a very tight session.

Quin.

Tele Follow-Up Comment

Arthur Schwartz's "Inside U.S.A. with Chevrolet" captured fully the sing and sparkle on last Thursday night's (24) stanza that have been often missing in previous episodes. Production, lighting and camera work were standout as always but, in addition, the writing on this one matched the other facets of the show. And, to top it off, Lucille Ball as guester was sock in a dancehall hostess skit with Peter Lind Hayes, regular star on the series.

Skit was penned by Terry Ryan and Harry Bailey, former writers for the Fred Allen radio show who joined "U.S.A." with last week's airing. Miss Ball, who now has her own weekly radio show on CBS, demonstrated her particular brand of comedy can be smash video entertaining. Show otherwise had only one slow spot, a sketch featuring Hayes and Mary Wickes waiting outside a theatre in the rain for a taxi.

Production teed off to a fast start with a gambling number featuring Mary Healy and terper Danny Daniels in a new tune cleffed by Schwartz and Howard Dietz, "Lucky Seven." Terper Sheilah Bond again looked terrif in another original, "Two-Faced Woman," backed by a fine set and some highly intricate lighting and lensing, all of which were carried off without a hitch. Miss Healy wound up the show on a bright note with "Louisiana Hayride," in which she was joined by Hayes and Miss Ball and the full chorus. Skill and precision with which the show came off, which could only have been accomplished via lengthy rehearsal, indicates the value of the alternate week slotting for such programs.

Monday night's (28) "Studio One" performance of C. K. Munro's "At Mrs. Beams" was delightful and suspenseful video drama. The collaborative efforts of adaptor Charles S. Monroe, producer Tony Miner and director Frank Schaffner made for exciting TV fare, enhanced by some expert performances notably on the part of Eva Gabor, John Baragray and Mildred Natwick. Miss Gabor shows increasing evidence of her stature as a TV performer. Her performance in "Mrs. Beams" was so standout as to suggest that in the Hungarian actress video may have one of its first major femme personalities.

Munro's tale of how three gossipy spinsters, through their machinations and intrusion on private lives, nearly wreck the lives of two lovers was faithfully captured in the writing, camera treatment and acting. It was one of "Studio One's" best of the season.

Philco Playhouse's adaptation of the novel, "The Wonderful Mrs. Ingram," Sunday (27) evening (NBC) was well cast and because of that fact more than any other formed another solid link in the series chain. Carol Goodner, Valerie Cossart, Nydia Westman, Stephen Courtleigh and Ben Lackland all turned in exceptional work, particularly the three women. They succeeded in overcoming the shortcomings of the scripting which, under the treatment it got for video, became more of a two-act buildup and a one-act play.

Main fault with the video handling of the story was that it failed to establish in the first act that the Mrs. Ingram character, played by Miss Cossart, actually was not the ultimate in combined wife, mother and career woman. As a result, most of the first two acts became talky, comparatively uninteresting sessions overcome only when the real character of the title part began to emerge into a selfish, spotlight-seeking shrew who would let nothing stand in her path to success.

Miss Goodner, underplaying her lines, was excellent. Miss Cossart was better than ever before on video, but Nydia Westman, as the flighty friend, turned in the top performance. The two men were just adequate in comparison.

"The Door" by Jeb Stuart on NBC-TV's "Chevrolet Tele-Theatre" Monday (28) was a tight one-set psychological drama. From the psychiatric point of view it was a gross over-simplification, being the story of an ex-GI with a morbid fear of opening doors. A friendly psychiatrist, adroitly played by Don Ameche, drew out the vet and learned that the source of his phobia was opening a booby-trapped door during the war and thereby killing a buddy. To cure him, Ameche went into a washroom and set fire to some papers, which made the ex-GI overcome his fear and open the door. This trick made it seem as though neurosis can be cured in a matter of minutes by sleight-of-mind.

Dramatically, however, the yarn stood up. Ameche gave a relaxed performance as the medico, while Dennis Harrison was convincing as the disturbed patient. Tom Pedi (who played the bartender in O'Neill's "The Iceman Cometh" on Broadway) lent authenticity to the role of the waiter, and Pamela Rivers was an understanding wife. Film clips of wartime battle scenes aided the production, as did some other integrated celluloid.

CBS-TV's "Tonight on Broadway" scored another success Sunday night (27) with a highly-interesting pickup of scenes from the "Yes, M'Lord" legiter directly from the stage of the Booth theatre, N. Y. With the original cast, topped by A. E. Matthews doing a fine job, the show bore out the original contention of producer-director Martin Gosch that this series can serve as an attention-grabbing trailer for the plays it presents. Certainly any viewers who hadn't previously seen "M'Lord" would have been left with a yen to witness the show in its entirety at the theatre.

Gosch, together with N. Y. Daily News' amusement editor Robert Sylvester, selected wisely the scenes to be presented. With the video cameras on top of the action at all times, the fine acting and funny dialog of the legiter were projected excellently. Don Ameche, in the guest narrator's spot, tied the various sequences together neatly and obviously was getting as much punch out of the show from his orchestra seat as did the viewers. Esso plugs, incidentally, were cleverly prepared and presented.

Apparently rates for guesters on tele stanzas are dropping again. At any rate, one of the outstanding turns on Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (27) was Sharkey the Seal, who went on for a mere five fish. The svelte animal won plenty of plaudits and even clapped flippers itself, with some neat juggling bits, playing "Bells of St. Mary's" on a belled instrument and imitations of a B-29, Metro's Leo and a gabby politico.

Among the two-footed acts, Lisa Kirk clicked with "Gentleman Is a Dope" and "True to You in My Fashion" from "Allegro" and "Kiss Me, Kate," respectively. Less successful as a vocalist was Brooklyn Dodgers pitcher Ralph Branca, whose handling of "Lucky Old Sun" was minor league. However, he went down singing.

Steve Condos and Jerry Brandow demonstrated their versatility in an act that had good moments but was overlong. They had a weak special material song, did some clever tap routines and pleased with cartoons of Louis Armstrong and Dizzy Gillespie, both playing trumpet. The Calgary Bros., a vet European act who have been seen frequently on TV, did their familiar but comic routine. Don Francisco, stunt wire walker who uses a drunk intro, was generally so-so, although a handkerchief lifting bit was a tour-de-force. George Hall (now of the Broadway musical "Touch and Go") heckled Sullivan several times as a deadpan butler but was unfunny. And his pseudo-literary reading of the "Mother Hubbard" nursery rhyme similarly lacked a humorous spark.

Fred Waring celebrated his 20th performance on the CBS-TV web Sunday night (27) with what was probably the best program in the series to date. Unfortunately slotted opposite Philco on NBC-TV web and, in line with the current popularity of dramatic programs, it has failed to show among the top raters this season. But, with the tremendous amount of production values it now carries, coupled with the basic entertainment qualities of the Waring crew, it should catch up.

Program is a heavyweight now mainly because it is built specifically for the TV cameras. Where other such shows on the air merely have the lenses do a pickup job, this one makes the cameras an integral part of the proceedings. As such, it's a direct tribute to the imaginations of Waring, producer Roland Gillett and director Ralph Warren. Good example on Sunday night's stanza was the rendition of Irving Berlin's "Homework," in which the distaff contingent of the Waring organization, garbed in housewifely dresses, worked across the number in ensemble. Program

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THANKSGIVING DAY FESTIVAL

With Bambi Linn, John Butler, Hubert Hendrie, Leonard Stokes, Leonid Hambro, The Choraliers, The Symphonette; Frank Knight, announcer
Producer-Director: Alan Cartoun
60 Mins.; Thurs. (24), 5 p.m.
LONGINES-WITTNAUER
CBS-TV, from New York

(Victor A. Bennett)

This hour-long simulcast wasn't a Thanksgiving Day turkey. Yet it wasn't a seven-course meal with all the trimmings, either. It fell short on real showmanship, but for viewers stuffed with holiday bird and dressing it made acceptable fare.

The stanza blended the talents of the bankroller's two Sunday afternoon shows, "The Symphonette" and "The Choraliers." Musically it offered a combination of patriotic songs, light classics and nostalgic ballads—with a sentimental flavor. This gave AM listeners a pleasant 60 minutes by well-trained instrumental and vocal groups. The tele audience, however, was not given all the video production values a topflight program requires.

For a third of the numbers, the sight element consisted of shots of the orch and chorus. While camera director Ted Esterbrook got plenty of movement and angles, and in one case superimposed Sterno flames over the chorus singing about fire, there is little intrinsic appeal in straight handling. Fact that the vocal group read from scores also detracted.

For three numbers film clips were used. These, however, were straight scenic reels, such as a horse and wagon riding along to a background of Dvorak's "New World Symphony" and had no scenario. More ambitious were some production numbers choreographed by John Butler and starring Bambi Linn for "Ranch House Party," "Snow White and the Seven Dwarfs" and "Columbus." Although Miss Linn is a charming and talented terper, the ballet turns were generally on a so-so level. The dance numbers, however, included many good bits and indicated the kind of material which clicks.

Technical problems of the simulcast included cutting out three of Frank Knight's AM commercials and using a "watchmaker" on TV. These plugs were effectively done. Some difficulties were not surmounted, on the other hand. No air credit was given the dancers (although a title device might have been used). Another weakness was a too-long shot of the orch through a dummy proscenium to convey the impression of a huge hall. It didn't have the intimacy which is video's forte. *Bril.*

HOTPOINT HOLIDAY

With Rudy Vallee, Sam Levenson, Guy Lombardo Orch, Carol Bruce, Raye & Naldi, 3 Rockets
Producer: Barry Wood
Director: Herbert Susan
60 Mins.; Thurs. (24), 4 p.m.
HOTPOINT APPLIANCES
CBS, from N. Y.

(Maxon)

Hotpoint appliances took its first holiday dip into video with a Turkey day display and the results were fairly tepid. There was little in either the format or the talent displayed to beat any distinguishing characteristics. This easily might have been one of the multitude of variety programs which are shown on a regular basis.

There were several disappointments including singularly unimaginative production. In fact the only unorthodoxy was shown in the Hotpoint commercials wherein a Puritan pair were revelling in the delights of a modernly appointed kitchen. There was a degree of archness and a very thin line of comedy in the payoff spiels, but other than that it was a straight variety display with talent having to make good on their own.

Rudy Vallee emceed this show and he has done better on prior performances on the Ed Sullivan program. The particular brand of literate comedy which he attempted failed to come off. This was especially evident in his rendition of "Casey at the Bat," but give him credit for attempting something different. His emceeing generally slowed up the show. He gabbed too long for optimum effect and talk was such that in trying to display his erudition, the verbiage was somewhat swollen.

Even Sam Levenson, who is currently the hottest video by virtue of two showings on "This Is Show Business," failed to show up with the usual effectiveness. It might have been the fact that he did material heard previously. At that he was the best of what was shown.

Guy Lombardo did an excellent bit of cheerleading, but in a show devoid of speed and pacing his

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TWENTY QUESTIONS

With Bill Slater, emcee; Herb Polesie, Florence Renard, Johnny McPhee, Fred Vanderventer, Gov. Albert E. Driscoll, Frank Waldecker, announcer
Producer: Gary Stevens
Director: Roger Bower
30 Mins.; Sat., 8 p.m.
RONSON
NBC-TV, from New York

(Grey)

Here's a case of a simulcast which captures the spirit of the AM show and makes good viewing. Basically it's the same as the AM show which has been on Mutual for four successful years, a broadcast version of the old parlor game, "Animal, Vegetable or Mineral?" What made the AM stanza click was the device of the "mystery voice" which allows the home audience to know the items the panel participants are trying to guess. This feature is preserved in the televersion, with the reenforcing addition of a film title. Interest comes from the players gradually narrowing the field and the suspense of seeing whether they'll hit the answer in 20 tries. On the preem they missed twice, got one easily and won two on the final, almost intuitive guess. That variety, although unplanned, plus a few good impromptu witticisms made for entertaining video.

Emcee Bill Slater is relaxed and good humored, while the panel registers eagerness, disappointment, triumph, etc., with a natural ease. The guest, New Jersey's Gov. Albert E. Driscoll, fell in with the spirit of the game. Camera work was good and seating of the participants in two tiers allowed for a tight group shot that fit the TV screen's dimensions. Sales pitches were generally good, but injection of a sight plug on every Ronson giveaway made the stanza overly commercial.

Program is originated by WOR-TV, N. Y., although carried by the NBC-TV net. Mutual airs the AM. *Bril.*

STUD'S PLACE

With Studs Terkel, Carolyn Gilbert
Producer-Director: Norman Felton
15 Mins.; Sat., 8:45 p.m.
Sustaining
NBC-TV, from Chicago

Other shows have used a gal chirper at a piano or a guy gabbing, and the result has usually been deadly. But this program with the same elements comes off as a good mood piece. The set is a barroom, typical of any you'd find in Chi's Loop or N.Y.'s Third Avenue on a night after all the customers have gone. A woman plays and sings easily at the keyboard, for herself and the barkeep. He cleans the glasses, straightens the bottles, pours himself a drink, smokes and gabs—sometimes philosophically, sometimes nostalgically, wittily and intelligently. It adds up to a bluesy, lonesome quality. And it proves that simple talk and straight pianologging can make topflight TV, where there's an understanding of people and a feeling for authentic jazz.

The approach was ad lib. Miss Gilbert opened with "Blue Moon," done quietly and movingly. Terkel, a Windy City disk jock and thesper, reminisced about Mary Garden, told the story of her "Carmen" in a tavern-keeper's plain lingo while the Steinway romped out the "Habanera" and then segued into "Don't Cry, Joe." Terkel recalled some card games he'd been in and Miss Gilbert sang "Fools Rush In." Terkel picked up a comic section and made some carbolic comments on the unfunny murder adventure strips. Then there was some more indigo music.

These are good ingredients, knowingly mixed. *Bril.*

SESSIONS

With Art Van Damme Quintet, Bette Chappel
Producer-Director: Lew Gomavitz
15 Mins.; Sat., 8:30 p.m.
Sustaining
NBC-TV, from Chicago

This is a quarter-hour's worth of music without words. The instrumentals are good jazz by the Art Van Damme Quintet, which plays without the interruption of commentary or commercials. Musicians—accordion, bass, drums, guitar and vibes—and vocalist Bette Chappel are spaced out on a bare set, which permits interesting groupings. Van Damme's stylings are of the progressive variety—fast, intricate, well arranged and relying on slick musicianship. This makes pleasant listening, while the faces and fingers of the jazzmen and the videogenic chirper provide material for good lensing.

Tunes are presented with verve and bounce. Stanza moves quickly for a short and sweet Saturday evening package. Show closed cutely with the group picking up their pieces and Van Damme packing away his accordion. *Bril.*

ELGIN-AMERICAN SHOW

With George Jessel, emcee; Milton Berle, Ritz Bros., Phil Regan, Frances Langford, Charioteers, Avon Long, Mata & Hari, Florence Hin Lowe, Los Gatos, Charles Sanford orch; others
Producer: Max Liebman
Director: Joe Cavalier
Writers: Mel Tolkin, Lucille Kallen
90 Mins.; Thurs. (24), 8:30 p.m.
ELGIN-AMERICAN
NBC-TV, from N. Y.

(Weiss & Geller)

Most expensive and ambitious of the special one-shot Thanksgiving shows presented last Thursday (24), the Elgin-American opus made for okay holiday viewing on the strength of the talent and production involved. But the program showed little imagination, being another vaudeo-revue of the type that's become standard on TV. As a result, while the production numbers and choreography were original, they all settled into the stereotyped groove. And E-A, apparently disregarding criticism of its Thanksgiving stanza the preceding year, ran in those short commercials to the point of satiety.

If that weren't enough, NBC made the mistake of cutting into a production number for its 9 o'clock station break in N. Y. —with a Lucky Strike hitchhike spot. For the spot charge of $50, Luckies became virtually a participating sponsor in the expensive package.

Jessel, repeating as emcee, introduced the acts capably and duetted one tune with Frances Langford to show he can still sell a song. But he never fully projected that sparkling personality that has made him such an excellent toastmaster. Milton Berle, slated for a short guestint, was on too long. He repeated too many of the gags that he's already overdone on his Texaco TVer and then, to follow in the same rut, broke into the final number of the Charioteers. That Negro quartet, incidentally, was fine in its own repertoire.

Ritz Bros., in their video debut, topped the entertainment parade. They socked across their standard song-and-dance routine, including a parody on French singers, and came back later with an hilarious "Snow White" skit. Phil Regan tenored a couple of tunes neatly and Miss Langford, in addition to the Jessel duet, scored in a blues production number. Florence Hin Lowe impressed with some amazing contortions and Avon Long was fine in a too-short dance. Los Gatos, tumbling trio, showed they're one of the best such acts now around. Mata and Hari looked good with their standard symphony orch terp-impression.

Max Liebman, who produced NBC-TV's "Broadway Revue" last year, handled the production reins on this one okay. NBC staffer Joe Cavalier missed out several times with his camera direction but generally fared well. Production singer Jordan Bentley and dancers Donald Liberto, Virginia Gorski, Rod Alexander and Roberta Jonay were good. *Stal.*

THE TEMPTONES

With Fred Kiesling, Jack Gully, Ben Carlton, Sam Porfirio, Nancy Wright, vocalist
Director: Lloyd Ellingwood
30 Mins.; Weds., Thurs., 7 p.m.
Participating
WGN-TV, Chicago

Main objection to this program is that it's too long. Producers seem to forget there is little you can do with a four-piece band and a vocalist, and by the time 15 minutes are up it's been done.

Combos have entertainment value for a limited audience, but even that audience would object to such a lengthy telecast. Camera angles hardly varied during the entire program. Slides used to announce selections are a pleasant innovation and a good idea since it allows musicians, who double on various instruments, to change positions with a minimum amount of confusion while off camera.

Soloist Nancy Wright has a pleasing voice and cute facial expressions, but placed before a single camera which never changed its position, she soon became tiring to watch. Miss Wright's dress was a poor choice. White flowers and lace around the neck band were distracting. Another distraction was cornettist Jack Gully's glasses, which kept beaming when he'd face the camera.

Interjection of the commercials, done on film, broke the continuity of the show.

If cut to 15 minutes, "Temptones" might prove a pleasant musical interlude.

Bell Plans TV 'Monopoly,' It's Charged; Co. Cites Western Union Competish

Washington, Nov. 29.

Bell System was charged yesterday (29) with planning a complete monopoly in the field of television interconnection. But the telephone company contended it has competition from Western Union and that the business belongs to common carriers.

At oral arguments before the FCC on a proposal to require Bell to interconnect its circuits with those of broadcasters until its own facilities are adequate to meet video needs, counsel for DuMont, Philco and Television Broadcasters Assn. urged that private intercity radio relays be maintained. They objected to being required to amortize their investments within a few years and contended there would be no inducement for broadcasters to construct temporary facilities.

Commission's proposal to require Bell to interconnect only with facilities operated by broadcasters was strongly opposed by Western Union, which has a microwave relay between New York and Philadelphia. Counsel for WU, William Wendt, argued that such a distinction between broadcasters and other common carriers is "unlawful."

Wendt said Bell has more video transmission facilities between New York and Philly than in the rest of the country because of competitive facilities operated by WU and Philco in this area.

Monopoly charges were hurled by William Roberts, counsel for DuMont. He said Bell has had "a deliberate plan" throughout its history to shut off competition. He argued against limiting the duration of private facilities on the ground "a little non-common carrier competition is desirable."

Chairman Wayne Coy entered the argument by citing testimony at a Commission hearing by a Bell official that it was the company's position it should have a monopoly on intercity TV transmission. He asked Bell counsel John T. Quisenberry if he spoke for the company's board.

Quisenberry said he was speaking for Bell and interpreting its testimony. He asserted "there's a difference between opinion and policy." Bell's position is that there should be no duplication of facilities, he said.

In rebuttal, Roberts urged that the final decision hold Bell to specific rules requiring interconnection and that the Commission spell out what constitutes "adequate" and "available" facilities.

Philip Morris' 'Johnny' Gets a Bigtime Assist From 'Candid's' Comm'l.

Allen Funt's first venture into the commercial field (for 65 broadcasts by "Candid Mike" backed a bankroller on ABC and for 13 weeks "Candid Camera" was sustaining on NBC-TV) is paying off for Philip Morris. Sponsor finds that his unrehearsed commercials on the CBS-TV stanza have a "very potent selling effect both on the consumer and dealer levels."

Unusual type of integrated pitch consists of shooting ordinary people as they make a "taste test" of two unidentified cigarets, with PM getting the naval nod. The technique was first used for PM's tele spots. According to the ciggie outfit, Funt's versions of the commercials carry the authority of testimonials plus the authenticity of a candid camera. Variety of individuals used in the sales pitches lends up Biow agency's ad campaign appealing to the general populace.

As a result of the show's success, Funt's activities have expanded in scope. Official Films is signing with him for the non-TV use of his "Candid Camera" vidpic. New York Institute of Child Psychology has requested CC films on kids for use as study aids and universities also for prints for psychology classes. On Wednesday evenings Funt has home showings for film colony friends who want to analyze human behavior. And then there are appeals from suspicious mates

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Cincy Sees TV Twist On Song Commercials

Cincinnati, Nov. 29.

A TV twist on radio singing commercials is being introduced here by Cinecorders, new firm headed by William Mahones, WSAI sound engineer. He is a son of Will Mahones, vet vaude comic.

Cinecorders are half-minute film soundfilmings of international characterizations done by Ray Shannon musical comedy vaude and radio veteran. Initial series of five Cinecorders has Shannon in Scottish, German, French, Italian and British types with names suggesting smart shoppers, such as "Save-a-money Tony." Each character is done in letching dialect and dress and with a hearty laugh separating introduction and thrift item. Follows a half-minute commercial by a station announcer for a local sponsor. Cinecorder treatment is general to fit any form of advertiser.

WNHC-TV DROPS LOCAL AIRERS IN UNION SNARL

New Haven, Nov. 29.

WNHC-TV, local tele outlet, has discontinued production of programs originating here. Move is said to be due to a step involving tentative unionization of staff engineers.

Station, which has sunk a sizable bankroll in getting video under way here, claims it can not operate successfully from a financial angle, where locally-produced programs are concerned, if unionization means carrying a staffer for every individual operation instead of the present setup of overlapping duties.

Engineers are said to favor the union move not so much for the local situation in itself but rather for potential advantages involved in the event of shifting to other stations.

PHILCO'S MORAN SEES COLOR TV 5 YEARS OFF

St. Louis, Nov. 29.

Color television for the public is at least five years away, according to John J. Moran, Philadelphia special TV representative of the Philco Corp., last week in an address to members of the St. Louis Ad Club. Moran said that talk of color television perfection is premature because that phase of the new industry had only entered the experimental stage.

In fixing a time for color TV, Moran stated the length represents a completely new operation of the industry, rather than a refinement or adaptation of present technical equipment. Another determining factor, Moran said, was the prohibitive cost at the present stage of development. As an example, he cited the instance of the motion picture industry, which after 40 years is using color for only about 10% of its output.

Eagles B.O. Hike Due to TV Ban?

Philadelphia, Nov. 29.

Although Eagles officials contend returns are up over last year, outsiders find it difficult to see where cancellation of television has affected boxoffice one way or another.

James P. Clark, president of the Philadelphia Eagles (national pro football champions) took local games off video last Spring, as a move to increase series ticket sales. Advances did increase, but it is problematical if tele ban was responsible. Assumption of ownership of Eagles by a group of 100 local sportsmen, headed by Clark, may have been even more instrumental in hypoing interest.

Similarly the Warriors, Philadelphia club in the National Basketball Assn., cut out the video this year as a mean of forestalling falling boxoffice returns. The Warriors are playing to scant crowds in home games, running as low as 1,500 and 2,000 paying spectators.

So far as Shibe Park, the Eagles

(Continued on page 35)

Inside Television

New television film newsreel "Women in the News," with Adelaide Hawley as commentator, was put into production this week by All-American News and United Artists-TV, which will release the series. It will be offered as a weekly 15-minute program, available for release on Wednesday or Thursday. Miss Hawley will interview a femme personality each week and cover other women's topics, lensed on the scene by camera crews stationed in 18 key cities.

Decision to turn out the women's reel was based on the success of the production outfit's "Top Views in Sports," according to UA-TV chief John Mitchell. Latter series, also released as a once-weekly 15-minute program, is now aired on 24 stations, 21 of which are sponsored.

Mimi Mayfair, co-producer with her husband, Charles Henderson, of ABC-TV's "Stop the Music," remained at home last Thursday night (24) for the first time since the show went on the air to help prepare a Thanksgiving dinner for the cast and crew later in the evening.

About halfway through the program her phone rang. It was the C. E. Hooper organization wanting to know whether she had her radio or TV set turned on. Miss Mayfair admitted she had two video receivers tuned into "Music"—one in the living room and one in the kitchen, for the benefit of her maid and cook.

N. Y. Daily News' WPIX, which has been originating all live productions from a single large studio in the Daily News building, is readying a second studio to help relieve the load. New one, which will be considerably smaller than the main studio, is expected to be ready for use in about three weeks.

Addition of the new stage will make possible an expansion of WPIX's live programming, which is expected to take place after the first of the year. Construction of the second studio was necessitated by WPIX's recent adding of such intricate shows as "Truex Family," which requires almost one full day of studio rehearsal and thus tied up the main studio one day a week. Station thus found it practically impossible to air two live programs back to back.

First pre-the-air demonstrations of British-made tele camera and associated equipment will be staged tonight (Wed.) by WOR-TV. N. Y. Station will cover the first half of its remote of amateur boxing from the N. Y. Athletic Club with its regular cameras, with the second segment handled by the image-photicon cameras of Pye, Ltd.

The Cambridge, England, firm claims that its cameras give more detail and better shading than U. S. equipment and sell for from 10% to 15% less. It admits however, that they require more light. The outfit, which expects to sell $5,000,000 worth of equipment in this country, demonstrated its wares before the FCC last week, but this will be the first on-the-air test.

Another example of how small local retailers can use television advertising to good advantage was revealed this week when the November Pulse gave the "Faye Emerson Show" a hefty 22 rating. Bankrolled by Ansonia Shoes only over WCBS-TV, N. Y., the show's total time and talent nut runs slightly over $1,000 for a 15-minute once-weekly airing. Pulse rating is more than that grabbed off by several top-budgeted network programs.

Bankroller has not yet figured the show's returns in increased product sales. On the first three weeks it was on the air, however, a 10% discount was offered to any viewer writing in and more than 2,000 replies were received each week. Packaged by Hardie Frieberg Enterprises, the show has been repeated for an additional 13-week run.

Tele Chatter

New York

B. O. Sullivan, sales manager of the N. Y. Daily News' WPIX, resigned because of poor health and is returning to his former position with the News' advertising department. **Scott Donahue**, formerly his assistant, takes over as acting sales chief . . . **Ethel Frank's** video adaptation of **Fred Coe's** original story, "Something in the Wind," scheduled for NBC-TV's "Lights Out" Monday (5) . . . **G. Randolph Elliot** named field director of TV research for Daniel Starch & Staff . . . Sportscaster **Guy Lebow** and wrestler **Gene Stanley** scheduled for a personal appearance tonight (Wed.) at Loew's Kings theatre, Brooklyn, to demonstrate mat holds . . . Murphy-Lillis productions have completed a series of Christmas video commercials for Firestone and Philco . . . **Bert Gold**, production exec who helped get Erie's WICU and Cincinnati's WLW-T on the air, now helping WKTV, new station in Utica, N. Y., get started . . . Actress **Shirley Blanc** has joined cast of WOR-TV's "What Happens Now" . . . **Franklin Pulaski** into "Inside U. S. A.," "Capt. Video" and "City at Midnight," in 12-day stretch . . . WOR engineering veepee **Jack Poppele** to speak on TV's future to Newark Traffic Club, Dec. 5, and to Plainfield Kiwanis, Dec. 12 . . . **Morey Amsterdam** penned a new song to motorists who drive through his home town. It's titled "Yonkers' Honkers" . . . **G. Schirmer**, vet musical pub, making its sponsor debut via WJZ-TV's "Holiday Hints" demonstrator program. Show's commercial success has cued expansion to 45 minutes weekly.

Hollywood

Gordon Levey, General Television Enterprises head, is in N. Y. conferring with potential sponsors interested in picking up the tab on a series of 26, 30 minute telepix. Levey's firm handled the distribution on the 52 pix made for Procter & Gamble's "Fireside Theatre" . . . KECA-TV execs are planning to move station's Sunday telecasting hours back to 5 o'clock from 6:45. Outlet will insert **John Wayne** westerns in the additional time slot. —Move will give KECA-TV 21 hours and 40 minutes of air time weekly . . . **Bradford Ropes** and **Henrick Vollaerts** have been set to script Cay Forester's "The Show Must Go On." **Frank MacDonald** will direct. Show will be cinemascoped at KLAC-TV and distributed by Teevee Productions . . . **Billy Hume** and **Eddie Forman**, late comedy writer for **Abbott & Costello**, packaging a family farce for the east to see via kinnie . . . CBS will test two quarter-hour versions of **Lum and Abner**, with **Roy Rogers** preparing the scripts . . . CBS has a tele idea for **Alan Young** and writers are being assigned to work it out.

Chicago

Dr. **Theodore Van Dellen**, N. U. medical school asst. dean and moderator on WGN-TV's "Health Talk" will show tomorrow (30) for the first time in TV a fluoroscopic picture of a living heart . . . WENR-TV televised a large portion of the Livestock show here . . . **Johnny Lujack**, quarterback for Chi Bears, guested last Sunday (27) on WENR-TV's Action Autographs via ABC network . . . **Howard Luttgens**, chief engineer for NBC Central Division, reports WNBQ will begin this week to build a new TV film editing room . . . Curbstone Cut-up, **Ernie Simon's** sidewalk interview show has been with WBKB one year today (29) . . . **Dick Moore**, ABC-TV head in Hollywood, dropped in at WENR last week on way east . . . **George Harvey**, sales mgr. for WGN-TV, planed to N. Y. on biz trip . . . **Phil Rondelli**, in charge of props at WBKB, heard one of his songs introduced by **Johnny Clark** over a recent WBKB telecast . . . Name of song, "My Heart Sings" . . . **Joe Wilson**, WBKB sportscaster, recently elected president of Sports Broadcasters Assn. Chi Chapter. He will head post for two years.

London

National skating championships are to be telecast from Earls Court Dec. 8 with the ladies figure skating championship as the highlight . . . American singer **Kenneth Spencer** will be in the "Starlight" program Dec. 13 . . . **Irene Worth** has the title role in John Webster's "The Duchess of Malfi" which will be seen Dec. 4 and 8. Unbeat is the case of this 16th century tragedy will be **William Devlin**, **David King-Wood** and **David Markham** . . . Three original members of the cast of four of "The Late Edwina Black" will be seen in the TV version Dec. 6. They are **Catherine Lacey**, **Raymond Huntley** and **Beatrice Varley** . . . International varsity football game between Oxford and Cambridge will be telecast Dec. 6 . . . Other interesting TV dates are "The Dance of Salome" Dec. 9 to 14 and the new J. B. Priestley play "The Whitehall Wonders," Dec. 11 and 15.

Sharp Trend to Larger Pictures Seen in Sales Of Cathode Ray Tubes

Washington, Nov. 29.

A sharp trend toward larger pictures in television receivers was revealed last week in figures on cathode ray tube sales to equipment makers. A breakdown of third quarter sales by Radio Manufacturers Assn. showed that 65% of tubes sold were 12 inches or larger while only 8% of tubes in 1948 were of this size.

Tubes of 12 to 13.9 inches constituted 44% of third quarter sales while tubes of 14 inches and over represented 21%.

This trend toward larger screen sets has been cited during recent hearings before the FCC as an argument against adoption of the CBS color system. Dr. Allen B. DuMont, whose company specializes in production of large-size tubes and big-screen sets, contends the Columbia process, because of its whirling disk, limits television to small pictures. However, at last week's comparative demonstrations before FCC, Columbia displayed a cabinet model color set with a 16 inch picture magnified from a 12 inch tube. Adrian Murphy, CBS executive veepee, said the introduction of the set disproves DuMont's contentions.

That manufacturing of video tubes is now big business was shown in RMA figures for the first nine months of 1949. Sales during this period exceeded $62,000,000 or nearly double those for the entire year of 1948.

The data also showed that supply of cathode ray tubes during the first nine months was well ahead of receiver production. Tube sales during the period totalled 2,129,000 while set output was about 1,700,000.

Lowering of prices with rise in production was noted in tube sales to equipment makers. Receiver manufacturers paid an average of $29 per tube on sales during the nine month period. But in the third quarter, despite increased purchases of larger tubes the average was about $28.

Pie Traynor Into Video With Pitt News, Sports

Pittsburgh, Nov. 29.

Pie Traynor, longtime baseball great with Pittsburgh Pirates and club's manager for a while, too, will move into TV, in addition to his radio work, on Dec. 12 over WDTV. Same sponsor, Duquesne Brewing Co., which bankrolls his daily sports show over KQV will pick up the bite for Traynor's video stint, too.

WDTV program will be a combination of news and sports with everything on film of course, since station still has no pickup cameras, and is set for 7:30 p.m. Monday through Friday. That's kick Doug Edwards and the CBS News off Channel 3 here. Traynor's daily KQV sportscast goes on an hour earlier, 6:30.

Another Traynor program, a weekly Saturday morning sports show on KQV sponsored by Meadowgold Milk, has just faded with the end of football schedule. It started last spring but only runs through the diamond and gridd seasons.

Baltimore — Jane Rydstrom has been promoted to producer-director at WAAM, indie television outlet here. She now handles "Kitty Dierken Shops for You," around-the-board woman's show. Miss Rydstrom was formerly an assistant producer.

More Coverage, Quicker —and with less effort!

The greyhound gets more coverage per stride than any other canine. That's what makes him the greatest racing dog on earth.

That goes for VARIETY, too. Coverage, quicker and with less effort, has made VARIETY the most effective advertising medium in the trade.

When you tell your sales story in VARIETY, you are telling the entire show world . . . particularly the executives who spend the most dollars for talent and product. These men consider VARIETY "self imposed, required reading." For instance, in radio and television, the agencies which have the responsibility of spending over a quarter billion dollars annually count on VARIETY each week to keep them in touch with what's new so that they can plan accordingly.

In January, VARIETY will celebrate its 44th anniversary. Because there is more to record for the trade than in any previous year, the best minds of the entertainment industry are contributing articles detailing their estimates of the trends and possibilities of the future.

So to get back to that greyhound previously mentioned—if you want to increase YOUR stride in 1950, your sales story belongs in the "international show case of show business."

Advertising rates remain the same.

VARIETY

NEW YORK 19
154 West 46th St.

CHICAGO 1
360 No. Michigan Ave.

HOLLYWOOD 28
6311 Yucca St.

LONDON WC 2
8 St. Martin's Place
Trafalgar Sq.

CIRCLING THE KILOCYCLES

Moose Jaw, Sask. — Louis H. Lewry, news editor of CHAB, Moose Jaw, from 1938 to 1946, has been elected mayor. He's Moose Jaw correspondent for The Leader-Post, Regina.

El Paso — Application has been made to the FCC requesting the assignment of the license of KSET, now held by the Sunland Broadcasting Co., to the Rio Grande Broadcasting Co. for $15,000, which is to be paid to the creditors of the outlet which was off the air for a period of 60 days to arrange for refinancing and reorganization. Rio Grande has advanced a sum of money so that the outlet can resume broadcasting.

New Orleans—Mahlon Leavitt, former MBS sportscaster, has been appointed sports and special events director of WDSU. Leavitt has also scripted for WMGM, N. Y., and WINR, Newark.

Des Moines—A $490 suit has been filed in district court, Des Moines, against KWDM by the Cole Corp., Chicago, charging the station failed to complete payment for rental of a transcription library ordered in 1947. In the petition the company claimed KWDM had paid $245 of a $735 bill and asked that the station be ordered to return the library in accordance with terms of the contract. Also that until the transcriptions are returned, that the station be ordered to pay $33 monthly for their use.

Colorado City, Tex. — The Colorado City Broadcasting Co. has been granted a license by the FCC to operate a new standard broadcast outlet here using 500 watts day on 1,320 kilocycles. Outlet will cost an estimated $19,347 to construct. Co-partners in the operation will be Marshall Formby, who is 50% owner of KPAM, Brownfield, and KSNY, Snyder; Eldon H. Mahon, and John Blake, Jr., owner of KPAM and KSNY.

Pittsburgh — Baron Elliott and his band have resumed their stint at WJAS [illegible] Evelyn Gardiner, directed KDKA Home Forum Program, has passed station's 20-Year [illegible] That's how long she's been [illegible] Alan T. Leonard, [illegible] program director at WJPIT [illegible] "Romance of Dreams" [illegible] on WPIT [illegible] Sunday.

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will go from half-hour to full hour on Dec. 4 and will be aired beginning then from Moose Temple downtown. ... Paul Shannon has chalked up 10th anni as announcer at KDKA. ... Janet Ross, director of KDKA Shopping Circle, has been elected regional director of the Pittsburgh Branch of Fashion Group, Inc. She succeeds Francine Blum of Gimbel's, onetime KQV commentator.

Philadelphia — Alfred W. Nicholas, former assistant manager of Triangle Publications general accounting office, will direct all general office activities at WFIL. Before joining Triangle, Nicholas was employed by the State Dept. as chief accountant and auditor for such governmental agencies as the Foreign Liquidation Commission and the Foreign Economic Administration, serving in Algiers and Cairo.

Seattle—Margaret Frey, assistant promotion and publicity director at KOMO, local NBC outlet, has been named secretary of Seattle Junior Advertising Club.

Tele Advertisers

Continued from page 27

at this time last year, and the Bigelow Show, seen in only 18 cities in 1948, is now on 33 CBS-TV outlets.

Increase in the number of outlets for the top-budgeted shows is believed all the more notable since practically every station that was on the air at this time last year has upped its rates considerably since then. National advertisers, however, want as much national coverage as possible for their shows and apparently are willing to spend the extra money to achieve that aim. In addition, the boost in set circulation in each city has far outstripped the hike in station rates, so that the cost-per-thousand viewers has actually been lowered.

Other programs now getting increased coverage are "The Clock," sponsored on 40 NBC outlets by Lever Bros.; "Morey Amsterdam Show," now aired on 31 DuMont stations by DuMont Teleset; "Bonnie Maid Varieties," sponsored on 36 NBC stations by Bonafide Mills; "Texaco Star Theatre," on 31 NBC stations, and "Big Story," bankrolled by Pall Malls on 32 NBC outlets.

TV To Producers:

Continued from page [illegible]

[illegible]

Even stations not in the market are looking for experienced personnel. They usually pay less than would a big city operation but they also figure that living costs are less. Applicants who can't get the TV bug out of their systems should check for new stations coming on the air, where they'll have the best chance for a job. But the best way to break into TV, according to Donzig, is to get the maximum of summer stock or legit experience and then apply for video work on the basis of that background. Web toppers also advise applicants to try the ad agencies or package houses for work but from present indications they are as tight jobwise as are the networks.

Breakfast Strip?

There's renewed interest in Mr.-and-Mrs. shows — "Meet the Menjous," "The Tremaynes," etc.

It's started the Chick Vincent-Jerry Law package outfit working on a stanza for ex-burlesquer Ann Corio and husband Bob Williams.

ACLU: 'Get Going On Richards Case'

American Civil Liberties Union tomorrow (Thurs.) will release a letter to the Federal Communications Commission urging "public hearings with utmost dispatch" on the G. A. Richards case. ACLU stresses that 20 months have gone by without hearings on charges that Richards' stations slanted news against the Roosevelt family and certain minorities.

The ACLU letter states that Richards is "seemingly in violation of the public interest clause" of the Communications Act and that delay undermines confidence in the Commission. It declares that Richards' proposal to transfer management of his stations to trustees should be dealt with only after the charges against him have been probed.

Gov't Subsidy

Continued from page 27

implications of possible statist intervention.

Some set manufacturers may see benefits in the plan to support new stations, with the resulting increase in consumer demand. However, those sections of the manufacturing industry which are also in the broadcasting end are fearful of increased U. S. control over communications activity. Additionally, they don't like the idea of possible competition from Government-backed outlets. And naturally, AM-only broadcasters don't want more video viewers cutting into their audiences.

Dallas—City Sewing Machine, through Grant Advertising, Dallas, have bought WBAP-TV's afternoon studio program, "What's New Ladies," in 15-minute segments on Wednesday and Friday.

Inside Stuff—Radio

ABC stations last week [illegible] commercials for a Saturday Evening Post Nov. 26 article [illegible] gabber Drew Pearson. The transcriptions were rejected at first by the web's N. Y. outlet, WJZ, but accepted after copy was toned down and [illegible]. Stations of the other nets, however, carried the original [illegible]. The ads are part of the Post's 52-week campaign on stations in [illegible] cities.

Piece plugged is a hard-hitting feature, "He Refused To Be Smeared by Pearson," by Kenneth G. Crawford, ex-writer for the Pearson & Robert S. Allen Washington column and onetime prez of the American Newspaper Guild. Story is [illegible] A blow-by-blow account of columnist Pearson's attempt to discredit a Government official, FCC Commissioner Robert Jones, and how that attempt fizzled when the intended victim fought back [illegible].

Crawford says that President Truman and some associates feel Pearson keeps more qualified people out of the Government service than low salaries and all the other [illegible] combined. Others hold that American democracy needs at least one Pearson to keep its public officials honest.

Two years ago, Crawford declares, the gabber began his campaign against Jones, stating that Jones (after) had been a member of the Ku Klux Klan and he himself a member of the Black Legion. What Pearson did not say, the article states, was that he then had pending before the FCC an application for WMAL [illegible] and that if Jones became a member of the Commission he would have a voice in the acceptance or rejection of Pearson's application. Crawford then cites testimony against Pearson's case that Jones was a Black Legionnaire.

New series of broadcasts beamed [illegible] countries in the Soviet sphere will be launched shortly by the National Committee for Free Europe, Inc. Committee's purpose is [illegible] from these countries in news, political and dramatic programs. Project is viewed as supplementing the Voice of America, in a field where a private organization is freer to enter.

Broadcasts will be shortwaved from the U. S. and relayed in Europe. Committee is now beginning to staff desks for Bulgaria, Czechoslovakia, Hungary, Rumania and Poland, and at a later day will inaugurate programs for Albania and Yugoslavia. Group is looking for editors, writers, production men and performers familiar with these languages.

Big purchase of time—14 half-hours weekly—has been made on WMCA, N. Y., by International Harvester and Dynamic Electronics. Unusual selling technique calls for Dynamic representatives to visit prospective purchasers of IH's $[illegible] refrigerator after the listeners phone the station, and present buyers with a premium of a silver service for eight, priced at $118.

Campaign starts Saturday (3).

A large Seattle advertising agency, in a blind ad in both Seattle dailies, recently called for a "radio writer . . . who would rather write sparkling selling commercials than eat." ... Local scripters thought that was rubbing it in, but also noticed that another phrase in the copy, "Experience essential," was realistic. One writer said: "Any experienced radio writer has had plenty of experience in not eating." There were plenty of replies to the ad, however.

Television Reviews

Continued from page 29

legato tempo merely accentuated the slow gait of the display. The Lombardo trio, however, came off fairly well.

The other performers included Carol Bruce, who gave feeling renditions of several tunes, and Mary Raye and Naldi, who provided a change of pace with ethereal ballroom work.

Sole burst of speed was by the Negro male dance trio, the Rockets. The leisurely pace by the rest of the acts was too sustained to carry genuine variety. *Jose.*

FIRST ANNIVERSARY SHOW
With Bob Kay, Ed Kallay, Georgia Brown, Norma Jarboe, Jack Parr, Joyce Lloyd, Pee Wee King Gang, Earle Keller, Clifford Shaw, Carl Bonner, Bill Gladden, Billy Ramser, Jay Thompson, Edmonia, Palmer Quintette
Producers: Burt Blackwell, Dick Jackson
Director: Bud Witherbee
60 Mins., Thurs. (24), 8 p.m.
WAVE-TV, Louisville

One point which impressed in standout fashion on this WAVE-TV First Anniversary full-hour show was improvement production-wise over the inaugural show a year ago. Staff has ironed out many of the bugs which plagued early efforts, and crew seemed a little proud of the fact that viewers could be taken backstage, so to speak, to see and hear just what makes a modern TV station tick.

Show opened with an explanation by Old Colonel character, well played by Bob Kay, that viewers would get a looksee at the WAVE-TV stage, with confusion, shouted instructions, instruments tuning, sets being struck, etc., just as it was on the first show. This dissolved into clips from various network shows, WAVE-TV firsts such as the Kentucky Derby, and scenes from world events which were carried over the station via kinescope.

Live portion of the show enlisted services of a flock of local acts, tied together by "Colonel" Kay as he strolled around the sets, got in the way of stagehands, and made himself generally omnipresent, telling what each turn was about to do.

Scripting of the show was sketchy, and much of the dialog was ad lib and informal. Pace was well maintained, and there were no dull spots, even though this was one of the very few full hour shows which WAVE-TV staff has attempted.

Flock of entertainers were recruited from sustaining and sponsored shows. Show was strictly entertainment from [illegible] to sign off [illegible] *Wied.*

THE SHOW-OFF CLUB
With Russ Case, guests
Producer: Ivor McLaren
30 Mins., Tues., 8 p.m.
North Side Motor Co.
WTCN-TV, Minneapolis

Show-Off club is a locally-produced show employing the talents of various extroverts. It's an offshoot from a [illegible] [illegible] where would-be canaries and other performers could strut their stuff. Show uses [illegible] acts of amateur [illegible] a week. Emcee Russ Case, himself an accomplished amateur musician and co-owner of the show, performs with small group of musical pros in introducing numbers.

Visiting artists are rung in for more professional performers as they become available. Show has no lack, however, of talent from ranks of bathroom tenors, tin whistle blowers, musical saw players and other life-of-the-party performers.

Commercials for auto-sales sponsor are delivered by Charlie Mathes, also amateur, in thick Dutch accent. Spiel is admittedly corny but, says sponsor, it sells.

Typical show had Jack Owens, singer in town for a hotel appearance, as guest; a homegrown singer from another local spot, a very good ragtime pianist, and a tin whistle and guitar combination. Producer sees that no hopeless cases get into the act. *Murf.*

SANTA CLAUS
With John Saunders, Marvin Berg
Producer-Director: Earl Keyes
30 Mins., Mon.-thru-Fri., 4:30 p.m.
COCA-COLA
WEWS-TV, Cleveland

This city's radio Santa Claus, John Saunders, is back in business again, his booming, rich voice a welcome asset in the season of good cheer. This year's format is a bit different than previous years when the 15-minute television stanza was based primarily on children writing in and Santa answering them along with showing them new toys. Santa has taken a helper, Jingles, as portrayed by Marvin Berg and at the same time the studio's audience of moppets permitted to participate in handling toys.

Opening stanza, Thanksgiving Day, found 30-minute program a bit on the heavy, draggy side. Camera work was best on long shots showing side view of Santa and entire workshop. Occasionally Jingles moving in front of lenses, blocking scene. Also camera sequence was slow in bringing moppets into view when audio called them onto set. However cameras did do commendable job in showing up new Christmas toys.

Set is asset to the scene and Coke commercials are at a highly-recommended minimum. Show unquestionably will not take a back seat in Yuletide programming once rough edges are velveted.

At the same time Saunders is live on television, he's heard on early-made recording over WJW. Idea is not to confuse kiddies with same Santa Claus voice being heard two different times in the day. Coca-Cola also sponsoring AM presentation. *Mark.*

Tele Followups

Continued from page 29

was based on "home" tunes with soloists Jane Wilson, Stuart Churchill, Joan Wheatley, Joe Marine and the others doing excellent work. Waring himself is now confining his emcee efforts to short, interesting introductions of each number.

General Electric commercials were equally topnotch. Done in musical form, they tied in directly with the show's format. Integration was made even more complete with the neat segue from the legit tunes to the plugs.

Milton Berle bounced back again with this week's Texaco Star Theatre. With this display he retrieved the stature lost by the show of the previous week when everything imaginable seemed to go awry.

Berle was his exuberant self, [illegible] [illegible]

A particularly impressive [illegible] was built around [illegible] Merrer, who reprised a medley of his hits in a Tin-Pan Alley setting. While not a singer, there was a warmth of delivery and genuine respect for the tunes he helped create.

Ella Logan also contributed [illegible] in the song dept. [illegible] Con Colleano's tightrope act provided a warm opener and the [illegible] gave an expert tap demonstration.

Mail Order Biz

Continued from page 5

bankrollers are spending heavily in spot radio. Radio Offers, for example, uses the hour-long "Newsreel Theatre" on WMGM, N. Y., cross-the-board.

Although in some cases the mail firms buy into ready-made packages, the majority of programs are agency-built, tailored to the specific needs of Doubleday and RO. On Mutual the agency created the Doubleday Quiz and other shows.

East Liverpool, O.—Second radio station in East Liverpool, WOHI, owned by the East Liverpool Broadcasting Co., will begin broadcasting Dec. 1 on a 1490-kilocycle spot vacated Nov. 27 by WWSW, Pittsburgh. Latter switched to 970 kilocycles. Richard V. Beatty is president and general manager.

Chicago Daily Tribune
Tuesday, November 22, 1949

TOWER TICKER

By Savage

HILDEGARDE. The ledger of a legend in the making. The lithe limbed lady with the up-do hair and the will-do face, and curtseying with her kerchief in the Empire room of the Palmer House hotel, probably is the most provocatively controversial character in the current cast of this world of whimsey.

Hildegarde

There is no middle ground between your acceptance or your disavowal of Hildegarde; either you take her, rabidly, rapturously and without equivocation; or you leave her, irritably baffled, and wondering what the shouting is all about. Our personal opinion could not influence either side, so clearly are the lines drawn, but since Hildegarde's life IS an open book, let's audit the pages and weigh the pros against the cons.

SHE'S A COUSIN from Milwaukee. True. And what's wrong with Milwaukee? It's a great little city, taxing neither credulity nor sales and is much more representatively American than either New York City or Hollywood. We never have heard the fact that he is from Milwaukee being held against either the personality or the ability of Spencer Tracy. In Hildegarde's case her natal background is definitely an asset!

ANNA SOSENKO, Hildegarde's manager-partner, is an arrogant, ambitious Svengali to her charge's Trilby. False. A running back is only as good as his interference, and the fact that Hildegarde has scored so often is due to the key blocks thrown by Anna when the odds were closing in. Anna has not endeared herself to the critical press—she often is brash, threatening, and demanding. But the means of a woman's weapons when they are used against the lack of chivalry and imagination in men, justify the end—in the cause celebre Hildegarde, success.

HER FRENCH is phoney. Could be! Yet it was good enough to get her thru three years in Paris, a city wherein it always is open season for the trapping and skinning of Americans. For her feat in talking a French hotel keeper out of 18 months credit while she and Anna were trying to buck the bistros, Hildegarde rates the Croix de Berlitz. She makes no secret of these years of discouragement and near starvation among the merry boulevardiers, and the memory of this polishing period seems to add essence to her nostalgic interpretation of "The Last Time I Saw Paris." In an era when Americans are prone to fawn on continental importations who bring to our shores a questionable talent cloaked by insufferable insolence, let's give a nice hand to our native daughter who went over there and made them like it!

SHE IS STRICTLY for sofisticates. False. Altho Hildegarde has been a standard S. R. O. attraction in the foremost supper clubs of London, Paris, New York City, Chicago, and Los Angeles, she has wowed 'em in St. Louis, slayed 'em in Seattle, boffed 'em in Buffalo, aroused 'em in Atlanta, and held 'em in Houston. Put to the severest test of all, that of drawing in her own domain, she packed the mammoth Milwaukee Auditorium with her first song and piano concert, delivering a 2½ hour one woman show that had her I-knew-her-when neighbors cheering in the aisles. She has toured vaudeville houses, teamed with hoydenish Patsy Kelly to riotous reaction and record box office grosses. Her three year radio show, "The Raleigh Room," as down to grass roots as she ever got, always was in the top 10 bracket. If this is catering to the elite, then we're a nation of goggle eyed sofisticates.

SHE HAS NO TALENT. False. Talent is the commodity an entertainer trades for pay. Hildegarde is one of the highest paid entertainers in the world. Call what she has what you will, it has paid off handsomely. If it didn't sell, she'd still be playing piano for a dollar a night in South Milwaukee. She's still the big night out for folks who save for one night out. She might not be art, but she is theater. She may be persiflage to some, but she's prestige to whatever room she favors with an engagement. Ebb fills the till, and you foot the bill. She's often brusque to the baldies trying to be baddies at the ringside, and she's occasionally rude if she's in the mood. She's a queen you'd love to crown—with a tomato, at times—and then again, she's a tomato who can play queen to your king any night.

HILDEGARDE is a growing legend in the best American tradition of crossing the tracks to ride on the premium plush. More power to her, and whether she's down in your book with a ' or a ", we give you this line from a columnist's credo: "Lord, teach us to disagree without being disagreeable."

HILDEGARDE:

THE SUBJECT OF AN EDITORIAL

From the Production Centres

IN NEW YORK CITY . . .

Lois Hunt, soprano-winner of last year's "Met Opera Auditions" (ABC), to sing role of the milliner on "Der Rosenkavalier" Saturday (3). Turning from Hoopers to hoops, the Benton & Bowles basketball squad beat the McCann-Erickson five 59-48 last week. **Hubbell Robinson, Jr.**, CBS program veep, to Coast Friday (25) for three-week biz confabs. WQXR's **Eleanor Sanger** and **Pat Hurley** lectured this week at NYU and Fordham radio courses, respectively. **Marian Young**, WOR's "Martha Deane," elected to Fashion Group's board of governors. **Bernice Burns**, ABC's **Betty Crocker** food ed, opened kitchen at Dancer-Fitzgerald-Sample yesterday (Tues.) for three-day open house, serving General Mills recipes. **Johnny Harper**, WWRL announcer, resigned to join **Symphony Sid** (WJZ) as assistant. **Herb Norman** added to WWRL announcery. **Hal Tunis**, WVNJ disk jock, to emcee March of Dimes rally in Millburn, N. J., Monday (5). **Mary Lou Forster** into "Nick Carter" Dec. 11.

Toni Darnay (Mrs. Elwood Hoffman) has resumed acting after time off to have her second baby. She started Monday (28) in a two-week series on the "Aunt Jemima" show. **Jack Hartley** new to the cast of "The Romance of Helen Trent." **John Stanley** joins "Young Widder Brown." ABC program veepee **Bud Barry** back from Coast Monday (28). **Lucille Ball** returns to Coast tomorrow (1) after week in Gotham. **Chet Young**, ex-WOR, joins WCBS sales staff. ABC newscripter **Jesse Mass** left yesterday (Tues.) for three-week hiatus in Miami. **Pia Izy**, Romanian songstress on WWRL, to give Town Hall recital Feb. 2. NBC veepee **Bill Hedges** named chairman of the AM-TV stations division for the infantile paralysis foundation drive in N. Y.

C. E. **Hooper** uncorking a new measuring technique tomorrow (Thurs.). Added to WOR sales staff are **Carlo F. Zema** and **John W. Doscher**, both new to radio. **Ben Baldwin**, MBS newswriter, speaking to NYU creative writing class Dec. 5. **Betty Clark**, ABC's blind 13-year-old songstress to give a roller skating exhibition at Hackensack during Xmas holidays. **Joan Brooks** into Vaughn Monroe's CBS airer this Saturday (3). ABC's **Taylor Grant** became father of a boy, Wayne Terrence, Sunday (27). **Madeleine Carroll** recorded "Riptide" in MGM Radio Attractions' "Theatre of the Air" last night (Tues.). Other stars waxed recently are **Cornel Wilde, Ann Sothern, Rex Harrison** and **Celeste Holm.**

Joan Brooks into Vaughn Monroe's CBS show this Sat. (3). **Allan Stevenson** on "Theatre Guild on the Air" Sunday (4). WMGM's sked of 28 college basketball sportscasts to be backed by Adler Shoes, Buddy Lee Clothes, Dynamic Stores, Nedick's and N. Y. World-Telegram, same group financing station's pro hoop coverage. **Sigmund Spaeth** has authored a piece, "Ten Best Popular Songs of the Century" for the N. Y. Times Sunday mag, due shortly.

IN HOLLYWOOD . . .

Dinah Shore has a date coming up in January for the Waldorf's Wedgwood Room so the Oxydol musical strip will be moved east so she can take her turn with **Margaret Whiting** on the alternates with **Jack Smith**. **Cy Howard** took off for Chicago to gab with **P. K. Wrigley** on what he has in mind for "Life With Luigi" when it takes the chicle commercials after first of the year. As is his usual custom come yule time, **Lionel Barrymore** will again do "Christmas Carol," but this time on Mutual with Capehart-Farnsworth taking up the tab. **Chet Brouwer** transferred back to Hollywood from the Chicago Ayer office and will be production aide to **Glenhall Taylor** on "Lassie" in addition to his duties as press head. Screen Guild Theatre will do its first repeat of the season Dec. 1, giving the tape on "Command Decision" another ride to comply with requests from the sponsor and just plain listeners. It'll get a new opening and closing and a fresh batch of Camel commercials. **Bud Berend** back at his NBC desk after weeks out for repairs following plane crash which cost the life of **Buddy Clark**. **Edgar Bergen** scouting the dens of Frisco for Chinese characters for his broadcast Dec. 11 from there. **Gracie Allen** is agenting **George Burns** for guest shots on other shows so he can raise his voice in song, a privilege denied him on his own program. **Bob Garred** actually got lost in an early morning fog and missed his newscast on KNX. NAB's **Justin Miller** hopped over to Phoenix, Ariz., for annual meeting of 16th district. **Frank Stempel** heading east with his sample case of radio shows.

IN CHICAGO . . .

Chi's FM stations will endorse new rule before the FCC requiring AM stations who operate FM programs to give latter as many hours as on AM. This according to **Ralph J. Wood, Jr.**, president of FM broadcasters of Chicagoland. WGN's **George Petterson**, facilities mgr., off to Bermuda for vacation last week. **Stan Anderson**, radio and TV ed of Cleveland Press weekended in Chi for short visit with WENR. NBC's **Fred Waring** and his Pennsylvanians will make a personal appearance at Highland Park, Ill., High School today (29). Melody Time, featuring **Billy Leach** and **Elaine Rodgers** moves to new slot, 9:30 to 10, from old 8 spot. Negro News front, with commentator **Oscar Brown**, has inked for third year with Midwest Television over WJJD. **Harry Christian** started new interview show over WMOR-FM. **Bob Elson** will sportscast Chicago High School championship game Dec. 3 on WJJD. **Ruth Harshaw**, moderator on Hobby Horse Presents, will guest **Marguerite Henry**, story book authoress, on program's last show Nov. 26. WMAQ will continue series under new name, Carnival of Books. **Tommy Bartlett** played host to some Chippewa Indians on his Welcome Travelers show. He is now a member of their tribe. **Jack Brickhouse**, WGN sportscaster, has been elected to Bradley University's Hall of Fame. Recent out of town visitors to WBBM were **George Hartford** of WTOP, Washington, and **David Sutton**, TV sales manager of CBS, New York. Judge **William F. Waugh**, Cook County judge, guested on Elizabeth Hart Presents program. **Emmett Dedmon**, Sun-Times book editor, guested **Carl Sandburg** on his "Meet the Author" interview show over WJJD. **Don McNeill** and his Breakfast Clubbers are in for a personal appearance booking Dec. 2 and 3 at Akron. Four new Admiral VPs are, **Richard F. Dooley, Frank J. Kanda, Cy S. Rousate** and **Kenneth D. Turner**. **Hal Totten**, WGN farm director, helped judge National Safety Council's Public Interest Award for exceptional service to farm safety given to 14 stations and three networks. **Peter A. Cavallo, Jr.**, J. Walter Thompson radio and TV director, vacationing in Panama.

IN WASHINGTON . . .

CBS board chairman **William Paley** appeared for first time since start of FCC color TV hearings when he showed up for both sessions of the comparative color tests past Monday and Tuesday (21-22). Also on hand for the show were CBS prexy **Frank Stanton** and DuMont boss **Allen DuMont**. **Dorothy Dean**, frau of ex-VARIETY mugg **Dick Dean**, repeated her tinted "Vanity Fair" show for the commissioners. **M. Robert Rogers**, manager and veepee of WQQW, town's original "blue book" station, announces removal of the outfit to a midtown location at 1125 Vermont ave., N. W. Near accident when a panther leaped at a femme guest on a WQQW program and settled for her mink scarf, has been parlayed into springboard for national publicity for the station, with radio and press gobbling up the incident. **Al Sherman**, local TV producer, has a new angle in the form of a film signoff for video stations of the "Lord's Prayer." WRC-NBC ayem man, **Bill Heron**, launching the 14th year of his annual Christmas "Doll House" for collection of toys for the needy. Also spreading Christmas cheer is WMAL-ABC's **Jim Gibbons**, via a "Country Store" airer, and WWDC's annual drive for gifts for town's indigent aged and infirm. WTOP-CBS going to town on promotion for station's new comic and disk jockey, **Gene Klavan**. **Mike Hunnicutt**, local radio funnyman, has been inked by WMAL-ABC TV. ABC airer "This Is Our Town" originated from capital's Lisner Hall last night (29) in salute to Washington Board of Trade's 60th anni. Children's School concerts of National Symphony will be aired this season for benefit of classroom audiences, thanks to cooperation of station WQQW and local AFM unit.

10,000 Persons Pledged To Bible Readings In WCAU, Philly, Program

Philadelphia, Nov. 29.

Widespread Bible readings of the same passage of Scripture has been inaugurated at WCAU with the backing of the Philadelphia Council of Churches, the American Bible Society and the Central YMCA.

The program, which is being tried out for the first time in any large city, started with over 10,000 persons pledged to daily readings of the Bible from Thanksgiving until Christmas. Governor Duff, of Pennsylvania, formally opened the radio Bible campaign by reading the 23rd Psalm over WCAU Thanksgiving night at 11:10.

Prominent laymen will go on every night, including Marian Anderson, Harold E. Stassen, Arthur C. Kaufmann, executive head of Gimbel Bros.; "Rusty" Callow, Penn rowing coach and Henry F. Shipherd, president of the Philadelphia Council, CIO.

The Bible readings are spotted between two popular local programs, the WCAU 11 o'clock news roundup and Powers Gourand, veteran Philly commentator known for over 20 years for his "Old Night Owl" broadcast.

Bookmarks listing the suggested Bible passages to be read every day are given out by the Council, the Bible Society or can be obtained by writing to WCAU. The plan for the mass Bible readings was first suggested by the Bible Society several years ago. This year the Council made it part of a pre-Christmas project, enlisted WCAU's aid and obtained the signatures of thousands of laymen throughout the area to a Bible Readers' register, indicating their participation.

JUDY CANOVA

AMERICA'S NO. 1 COMEDIENNE

WM. H. KING

Exclusive Management

2025 N. Argyle Ave.
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Burke-WBAL

Continued from page 23

vulnerable ever since the FCC "Blue Book" "cause celebre" and the fact that WBAL's video operation has been a coin consumer to Hearst hasn't eased the tension any.

Prior to Baltimore, Burke worked for Hearst Radio in San Antonio and Milwaukee.

Meanwhile, mitt was tipped in this America's most television-happy town, about the future of the Hearst 50,000-watt outlet.

For years its operating license has been in jeopardy due to Drew Pearson's efforts to get the permit on the market because of alleged flaw in FCC award. Hearst title to the frequency seems assured now because the FCC last week delivered the WBAL-TV license without any call-letter change. The TV unit had been working on a construction permit. Lawyers see in the new grant, a disposition of federal officials to move in favor of Hearst. If a split in stations had been in the air, the call letters most certainly would have been changed.

Canada Lee

Continued from page 23

munist party member and that I have never belonged to any subversive group. I most certainly wish to confirm!

I have given my services time after time to such causes as the Polio Fund, Multiple Sclerosis Society, Combat Blindness Foundation, Cancer and Heart Funds, and many others, as well as fighting the cause of my own people.

How any of these things reflect discredit on me as an American, I cannot understand, nor can I believe that any other unbiased American would accept.

And yet I am smeared by unreliable sources, which when reported in publications, such as the item in your paper, do me irreparable harm.

Film Shorts Series

Walter Klee Associates made a series of film shorts in which I am starred, for five minute spots on television. They have been lauded by everyone to whom they have been shown, yet the agencies have refused to buy them because of the smear that I have been plastered with so generously. One agency executive that liked, but refused the pictures after complimenting them highly, called Klee aside and showed him at least 40 shows that they had turned down because they were designed for me, again for the aforementioned reason. How long can a man take this kind of unfair and unfounded treatment?

Who are people condemning me so violently for my alleged views? Does anyone know or verify my views?

I'm not a Republican, but on Oct. 23, I went to Norwalk to appear for the Republicans. Why? Because for the first time a Negro was nominated to the City Council in Connecticut. I'm not Catholic either, but I was in Jersey on Nov. 6, because the Sacred Heart Order was raising funds for a Negro school in Mississippi. Neither am I of the Jewish faith, but I fought as hard as any member of that faith for the realization of the Jewish state.

So, as far as my own views go (political or otherwise), I only know that the birthright we all inherit from the people who founded this country carries with it the duty to participate and contribute to the American way of life.

By working towards the elimination of the indignities heaped upon Negroes and other minorities, by helping the causes which relieve people of suffering, by trying to gain for youngsters, educational and democratic advantages—I feel these are my contributions as an American.

I am sick and tired of being indicted by unverified implications. If anyone has any proof, not insinuations, let them come forward. And since it was reported in your paper that the American Tobacco Co. has passed the smear along, I feel it imperative that a correction be made and the real truth be made public.

I think that my reputation as an American and as an actor has been damaged greatly by these slanderous statements, and if they continue, my only recourse will be to take legal action. *Canada Lee.*

★ ! ? ★

EXPERIENCED TELEVISION EXECUTIVE

PROGRAM MANAGER during rise of Metropolitan Television Station from last to FIRST place. (Pulse Surveys.)

Responsible procuring television's outstanding major studio film features and syndicating them on FIRST Film-TV Network. (Fortune Magazine.)

AUTHOR, best-selling novel. (N.Y. Tribune Book Review.)

10 Years Hollywood Major Studio Picture All-Around Experience.

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HIGH QUALITY
LOW BUDGET
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TV

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"We built it with our own hands and it took only three months and nine cases of Wheaties to do it!"

TVA Nominations By Talent Guilds

Television Authority, the projected overall jurisdictional body for all performers in video, began taking shape this week as member guilds of the Associated Actors and Artistes of America pushed completion of the TVA's exec board. Following Actors Equity nominations to the TVA board, American Federation of Radio Actors is scheduled to name its slate of 10 members to the TVA board at its meeting tomorrow night (Thurs.). Except for the Screen Actors Guild, which opposed the TVA, the other 4A's guilds will submit their nominations within the next few days.

The TVA board, once organized, will be empowered by the 4A's to start an organizing drive among video talent. Any video performer who is not presently a member of one of the 4A's guilds will be required to join TVA and pay dues. In its initial stages, TVA will be subsidized with coin to be contributed by the other talent guilds. The TVA ruling board will name its own leading staff, with George Heller, AFRA's exec secretary, considered the likely candidate for TVA's top organizational post.

$1,000 a Minute

Continued from page 26

the one least rehearsed and polished.

Show ran into difficulties also on the 9 p.m. station-break. NBC had a Lucky Strike spot scheduled to follow the station identification and cut into the middle of a production for it. In the face of considerable criticism from viewers and the trade that the move represented over-commercialization, the web offered as its official explanation the fact that E-A had been told of the break beforehand and did not object to it. It was pointed out, however, that Luckies, for the time charge on a spot plug of $50, became virtually a participating sponsor in the show.

Jessel, incidentally, has been pacted to repeat as emcee on the program net Thanksgiving and will also produce.

Pittsburgh—Stanley Hesa, formerly with WICU television station in Erie, Pa., has joined the Pete Wasser agency as head of the TV department. Billy Hinds, who recently left announcing job at KDKA where he was a staffer for a dozen years, making his TV debut as the narrator on a five-minute daily show called VD Quiz over WDTV.

"ARCHIE ANDREWS"

SCRIPT #233

By Carl Jampel

CAST

Archie ..... Bob Hastings
Jughead .... Harlan Stone
Mom ..... Alice Yourman
Dad ..... Art Kohl
Veronica ... Gloria Mann
Betty ..... Rosemary Rice

•

Director ... Ken MacGregor
Announcer ..... Dick Dudley
Organist ... George Wright

•

NBC, Saturday, 12:30 P.M.

Courtesy of M-G-M

'THE GREAT AMENDOLA'

Star George Pal Puppets

THE GAMES SHOW

Every Friday, 7:30-8:00 P.M.T., NBC

Mgt.: LOU CLAYTON

Whodunits

Continued from page 25

in the format of appealing drama, for which educators have cited the airer.

Sticking to her psychological guns, Miss Druce scripts the hero as human rather than magically omnipotent. "Although he solves all mysteries," she says, "Elliot is still not stuffy. I keep his moods shifting, show him variously as worried, bewildered, firm—even angry. He is always convinced that there are no ghosts. Nevertheless, he treats the superstitious seriously and understandingly without laughing at them or goading them."

Non-Human Villains

As for the villain, Miss Druce avoids the run-of-the-dial whodunit's sadistic criminals with their violence, barking gats and tough talk. On "House" the villain is generally the ghost-creating element—ignorance and fear. In the occasional cases where a human evil-doer is used, she points out, an effort is made to explain why he went wrong and how he can be helped.

"One can't be content with merely saying that good triumphs over evil," she declares. "Even the youngest listener knows from experience that this isn't always the case. That's why many melodramas often seem hypocritical. And such hypocrisy can even produce the opposite effect from the one intended." Additionally, the program attempts "emotional education" to teach that many fears are nursed by our own guilt and hostility, which must be faced to be overcome, Miss Druce says.

Listeners, even youngsters, respond to this psychological maturity, the producer finds, citing 5,000 letters received in a contest just ended. Prizes, incidentally, were copies of a highbrow book on witchcraft in New England. Further proof of its acceptance is a Hooper of 6.9 "House," which General Foods has sponsored for four years, is being dropped Dec. 25 as part of GF's "Hopalong Cassidy" buy. However, Miss Druce is buying the package in the hope of picking up a new bankroller.

Field Day

Continued from page 25

on Columbia went up 3%, while those that stayed on NBC went down 15%. The Nielsen evidence also reveals a 3% hike for CBS and a 10% decline for NBC.

NBC Not Caught Napping

But apparently the NBC boys haven't been caught napping either. They've looked into the Sunday night situation with fine-point precision and they've come up with a pre-NBC story designed to knock the Hooper wind out of the CBS sales. NBC's "for instance" goes on to relate that "from Jack Benny at 7 p.m. to the 'Contented Program' at 10 p.m., all CBS Sunday night programs except 'Corliss Archer' have switched from NBC. Hooper's Nov. 1-7 ratings show all but the 'Contented Program' with lower ratings than they enjoyed on NBC."

NBC's research sleuthers have put the following pieces together: Benny has a 20.6 now, had 21.9 on NBC a year ago. Amos n' Andy have 14.7 now; had 21.5 on NBC a year ago. Edgar Bergen has 13.0 now (not including Coast repeats); had 14.2 a year ago. Red Skelton has 13.2 now, had 13.4 a year ago. Horace Heidt has 12.8 now, had 14.9 a year ago, while 'Contented Program' has 6.4 now, had 5.8 on NBC a year ago.

To rub it in, NBC and the Hoopers say "Sam Spade," which moved from CBS to NBC, had 9.5 on Columbia, now has a 10.9 on NBC.

'Web Hunt'

Continued from page 25

lated chain regulations in selling national spot advertising to their affiliates. Hearings were held last winter on a complaint filed by leading independent spot sales reps banded together as the National Assn. of Radio Station Representatives. NARSR had as its counsel Lawrence Fly, former FCC chairman who was responsible for promulgating the chain rules.

Commission has also been looking into complaints against ABC for possible violation of option time rules. In addition, it has had pending for some time the question of license renewal of stations of the Don Lee Broadcasting System, whose observance of network rules has been under investigation.

It's understood the agency would like to wrap up various cases involving network operations into one package which would include television and other recent developments, thus providing an up-to-date picture of chain activities as related to monopoly regulations.

Hooper Defense

Continued from page 26

suddenly appear to skyrocket, and that there is no comparability between the old and the new data.

In his current epistle Hooper defends the sample on which he bases AM-TV comparisons. Chief criticism of his telephone sampling, conducted now in 38 cities, has been that phone families represent higher income brackets and consequently show a greater penetration of video than the general population. Not so, says Hooper.

Comparing NBC's monthly reports on TV set ownership in video cities with TV homes turned up in his phone surveys, Hooper says they are almost identical. NBC's data shows an average of 6.2% video homes in TV cities, and Hooper's studies show an average of 6.5% (as of Feb. 1). "The close parallel," Hooper declares, "removed any doubt concerning the relevance of the random-telephone-home sample for TV audience measurement and for radio-TV comparisons."

As a result of this parallel, Hooper observes, TV and the telephone have comparable social and economic distribution; there is the same listening-viewing pattern inside and outside of cities and at different economic levels, and the parallel between TV homes, telephone homes and all homes is getting closer.

Hooper's conclusion is that his random-telephone method provides a large sample at low cost with "accuracy, comparability and relevancy of sample."

Industry feeling is that Hooper's current fluid situation results from his experimenting and groping for a yardstick that will stand up amid the shifting movements as the AM-TV balance changes. Solution, it's said, may have to be a broadening of his sample to encompass more than the 38 cities now covered, although this would be a sharp departure from Hooper's concept of polling only those cities where all four networks have outlets.

'The UN Story'

Continued from page 25

with a notable assist from NBC, which executed an ambitious series of UN projects, that the UN story started coming into its own as exciting radio fare. The major contribution was the recent NBC series of six special documentary dramas under supervision of Norman Corwin, who joined the UN some months back as its official radio documentarian. Corwin worked with NBC's Public Affairs Department in the writing, directing and general supervision of the series, with his hour-long "Could He" documentary the clincher that the UN Story makes forceful, dramatic "copy."

It's because of the role it played in projecting the UN Story over the past year that NBC feels it got stuffed off in the whole deal resulting in the Ford-CBS tie-in on the TV pickups. A lot of the NBC boys are still asking "what happened?" The web's video echelon puts it this way: When the TV pickups of the UN's Lake Success sessions were offered as a pool arrangement for all webs, everybody declined, including CBS. It was Columbia prexy Frank Stanton who stepped in and, recognizing the public service goodwill payoff that would accrue to an institutional-minded sponsor, grabbed off the Ford deal.

NBC's feelings are hurt because it claims the network was not left with the impression that it was at liberty to go out and "peddle" the TV airtime.

Today the UN is considered a "good buy" in radio and TV.

Indianapolis—Robin Bright, ex-WKLO, Louisville, has joined WIBC here.

TV Color Questions

Continued from page 26

largely in smaller cities with limited markets.

The Commission has made it plain it doesn't intend to lift the freeze on VHF or open the UHF band until it has all the information it requires on color. The color and freeze issues are interwoven, it has declared, because color may affect the behavior of television in UHF.

It's not unlikely therefore the freeze could be sufficiently prolonged to prevent new stations from taking the air before 1952. That possibility is something the manufacturers don't relish. It would hit them hard.

There have been some hints lately the industry may come around to help the FCC out on the color problem. President Raymond Cosgrove of the Radio Manufacturers Assn., who vigorously opposed color, particularly an incompatible system (he meant CBS), before the FCC two months ago, has been talking about "a meeting of minds" to assist the Commission in formulating "basic standards." RMA has also decided to revive its National Television System Committee along the lines of its pre-war committee which played a large part in adoption of black and white standards.

Reaction of the manufacturers to FCC's call for cooperation on public tests of color is expected to reveal whether the industry will definitely go along with early color commercialization.

Duo-Lensing

Continued from page 26

up to a half-hour of film, are then processed in a laboratory in conjunction with the key film. All four are threaded together on a selective optical printer which prints directly onto raw stock for the release print.

System, according to Wootten, can provide many of the same trick camera effects on the film that the TV cameras work electronically, such as dissolves. For other effects, such as superimposition shots, the film would have to be printed manually. Film cameras are mounted at the same height on the TV tripods as the TV cameras and about 13 inches to the side, so that for the majority of shows they will present the same picture obtained by the TV lenses. Wootten plans to set up a deal with one of the webs to test the system more thoroughly. He will then sell the equipment outright to broadcasters and charge a nominal royalty fee for its use.

Wootten, who has been producing commercial 16m films on the Coast recently, returned to Hollywood over the weekend from N.Y. His business manager, Arthur Michaud, who also handles the Tommy Dorsey band, will handle negotiations with the networks in N.Y.

Eagles B.O.

Continued from page 30

have had only two sellouts—against the Chicago Cardinals and the Los Angeles Rams, drawing crowds of 36,000 and 37,000, respectively. On the other hand, for the first time in history the Washington Redskins failed to draw capacity, pulling in only 24,000 customers. The New York Bulldogs (Nov. 20) and the Pittsburgh Steelers (27) only managed to attract 22,000 payees.

General tendency here is to blame television for all boxoffice ills. Video boosters feel, however, it should be obvious by now that medium can't take rap alone for sports apathy.

Eagles and Warriors both afford good tests. Pro gridders were world's champs last year and Eastern division champions previous year, but have had only two sellouts in five home games so far. The Warriors were national champions in the season of 1946-'47, lost out in the finals in '47-'48 and were in the playoffs last year and are playing to halls one-third full. Shutting off telecasts in both sports hasn't sent fans scurrying to either Shibe Park or the Arena.

Philip Morris

Continued from page 30

trying to trap their philandering partners in indiscretions.

Funt has also been making about 10 "Candid" shorts a year for Columbia. These get an average of 8,000 playdates and frequently are given special marquee billing.

With the expansion of subsidiary activities, Funt has enlarged his staff to 10. Recent additions are Chan Burk, formerly with "Preview" (which Philip Morris dropped in favor of CC), field supervisor; Ray Hall, ex-CBS-TV, chief editor; Susan Lampman, treasurer and Russell Harknett and William de Dufour, sound engineers.

San Francisco—Russell, Harris & Wood, local ad agency, to televise dancing lessons for Arthur Murray. Package show when completed will be available for national sponsorship.

for profitable selling INVESTIGATE

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WGAL LANCASTER PENNSYLVANIA

WKBO HARRISBURG PENNSYLVANIA

WRAW READING PENNSYLVANIA

WORK YORK PENNSYLVANIA

WEST EASTON PENNSYLVANIA

and

WDEL-TV WILMINGTON DELAWARE

WGAL-TV LANCASTER PENNSYLVANIA

STEINMAN STATIONS

Clay B. McCollough, Managing Director

Represented by ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles

Pubs Eye ASCAP as Big-Stick to Pry Them Off Release Date Hot Seat

Competition between recording companies over who will be first on the market with new songs has become so bitter that some music publishers are diligently seeking a solution. Pubs, who invariably find themselves in the middle when one disker jumps a release date and the others begin high-pitched objections accompanied by all sorts of threats, feel that something must be done.

One has advanced the idea that the entire release-date situation be placed in the hands of the American Society of Composers, Authors and Publishers and the latter be authorized to use as big a stick as is necessary to regain the upper hand. Whether it would be within the province of ASCAP to ride herd on the diskers and release dates is uncertain. But some music firms feel that it would since recordings are tied in so closely with performances by hundreds of disk jockeys.

The idea of getting the Society into the picture is, of course, as much of a defense measure as anything else. Whenever a disk company jumps a release date it is always the publisher of the song involved who bears the brunt of the resultant furor by rival disk companies.

Thus the publisher must do something to placate the diskers beaten to market, mostly by making "token" threatening gestures at the culprit. He claims he'll "start suit" and never does, because he knows that the record-maker beaten to the punch this week will be the same one who next week will jump a release date, starting the merry-go-round going in reverse, with the publisher still in the middle of rival label imprecations.

By tossing the hot potato into ASCAP's lap pubs who have been burned in recent months feel that at least they'll be out from under responsibility.

Higgins Exits Hosp

Joe Higgins, assistant to Columbia Records' Manie Sachs, was taken home from Polyclinic hospital, New York, over the weekend. Higgins had been confined with gallstones and a kidney condition, but no operation was necessary.

He'll be out of action several more weeks at least.

Country Music In McDaniel Takeover

Chicago, Nov. 29.

McDaniel Music, publishing outfit formed by the late Joe McDaniel, has been taken over by Country Music Publishers. Country will retain the name of the music concern from and will register its 350 copyrights with Broadcast Music, Inc., although some of the older properties are by present members of The American Society of Composers, Authors and Publishers, who weren't affiliated with any society at the time of songs' publication. Included in that category are the late J. Will Callahan, James McGaffrey, Mildred White Wallace, Jack Sharpe, Bobby Gregory, Bernie Cummins and Clarence Stout.

The McDaniel catalog comprises about 50% pops, 25% standards and 25% folk tunes. The latter group includes numbers by Mel Foree, Ozie Waters, Ike Cargill, Matt Pelkonen, Bill Boyd, Jim Boyd, Al Trace, Pearl Clark, Gamaus Lashua, Arthur Smith, Lew Mel, Trees Johnson, Cliff Carlisle and Freddie Fisher. Country will use its Dome label to debut a few of the more promising songs.

Music Oscars To Be Harder to Get

Hollywood, Nov. 29.

In order to give composers of film music more prestige, there will be fewer Oscar nominations made in that branch this year. Academy of Motion Picture Arts and Sciences members will vote on the best of only three scores for musicals and but three for dramatic and comedy pictures. Heretofore, five in each category had been nominated.

Johnny Green, chairman of the Academy music branch, says the change is being made to "enhance the importance of being nominated." Nomination blanks will be provided with room for as many as five write-ins, but three only can be selected by members of the music branch for final nominations. Voters will still have a field of five in the best song category, however.

Veteran Songsmith

Abner Silver

Reviews the Like-Father-Like-Son Predilections in a piece titled

Sons of Tin Pan Alley

• • •

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

Fox Squeezes Deducted Coin From Mercury

Mercury Records' attempt to withhold varying portions of royalties due music publishers on its recent quarterly statement was shortlived. Harry Fox, agent and trustee for the pubs in the collection of mechanical coin, met with Mercury's accountants Monday (28) afternoon in New York, and the disk company's reps agreed to reimburse immediately the publishers on the coin deducted, which the company sought to hold in escrow against future returns on current recordings.

Mercury had withheld sums from individual pub statements ranging from 5% to 20%, a move comparable in effect to the attempt made by Decca Records some months back and the prior attempt by RCA-Victor to make a blanket 8½% deduction from all statements to cover returns, "breakage," etc.

Fox had been advised by his publisher clients that under no circumstances would they hold still for Mercury's deduction idea, after battling the same problem with Decca and Victor. Mercury was in a particularly poor position with pubs anyhow, since the company has for some time employed a practice of paying royalty statements partly in cash and partly in IOU's. That had been done on the past quarterly statement too, in addition to the deductions for returns. And so the pubs burned.

Jocks, Jukes and Disks

By BERNIE WOODS

Dinah Shore "Bibbidi Bobbidi Boo"-"Happy Times" (Columbia). The "Bibbidi" novelty from Walt Disney's "Cinderella" has every chance to bob up among the hits—once buyers get accustomed to it. Miss Shore's disk, heavy with production touches, is a good disk, though Joe Stafford-Gordon MacRae (Capitol) plate seems brighter all around. Shore side is slowed down by the inclusion of other voices that make it appear direct from the film soundtrack. "Happy Times," from the film "Inspector General," is a fine ballad and it's done very well by Miss Shore. It's commercial potential, however, seems fair.

Frankie Laine "Don't Do Something to Someone Else"-"Waiting" (Mercury). Frankie Laine's first sides since "Mule Train" make two things clear: (1) "Mule" is getting tired quickly and (2) this disk won't kill off the remaining sales. "Don't Do" is well done by the stylist and it will be played, but the hit-content is missing. It's a rhythm item. Flipover is another rhythm tune that misses the bulls-eye.

Jo Stafford "Happy Times"-"Scarlet Ribbons" (Capitol). An inconspicuous pairing. Miss Stafford moves "Happy" along at a slightly brighter gait than Dinah Shore, sings it well, gets excellent backgrounding from Paul Weston—and yet proves nothing. She proves less with the reverse with the assistance of a vocal group and Weston. Tune is a musical fantasy that makes an impression musically, but not lyrically.

Teresa Brewer "Ol' Man Mose"-"I Beeped When I Shoulda Bopped" (London). Miss Brewer, a newcomer to records and London, uses a thin voice and a solid background to make a good disking of the standard, using much the same vocal arrangement as Eddy Duchin when his cut of the tune caught attention years ago. At any rate, the side is worth jock attention. Reverse, an attractive rhythm melody on occasion, is well done by Miss Brewer, too, due as much to the background again.

Margaret Whiting-Bob Hope "Lucky Us"-"Ain't We Got Fun" (Capitol). Jocks figure to spin these two often due to the name value in the combination. They're good sides, though it's hard to see bestseller ratings for either. "Lucky Us," from Hope's "Great Lover" film, is a very listenable item which he and Miss Whiting work over smoothly and which no one will ever complain at hearing. "Fun" has numerous good points along the same lines. It's run off at a brighter pace. It's another melody by Miss Whiting's father, Richard A. Whiting, incidentally.

Count Basie "Blee Blop Blues"-"St. Louis Baby" (Victor). Count Basie hasn't made a decent disk in some time—not that he couldn't, he just hasn't because of a penchant for burying his piano under a lot of tasteless brass. First side of this disk is like that except for the first few bars. It's the reverse that catches attention. A rhythm riff with comparatively minimum brass, the entire value of the side lies in what might be called a sotto-voce rhythmic vocal by a quintet, backed and brightened by snatches of the key-ability that made Basie what he was—and could be.

Ray Noble "Melissa"-"You're Always There" (Columbia). A good pairing. Noble's handling of "Melissa," an attractive melody launched by an indie label, is very pleasing and has a chance in the sales marts and with jocks. Bob Graham works the lightly rhythmic vocal. "There," a new pop ballad, shows an interesting melody and lyric, though Graham's vocalizing doesn't give it a chance to show as it should.

Jerry Lewis "I Love a Murder Mystery"-"Are You for Real" (Capitol). Cap has Dean Martin, one half of the Martin-Lewis comedy team, for vocals. Now the laugh half is on wax. And Lewis doesn't do badly. There's a lot of giggles in the two sides on which Lewis' screwball personality comes through clearly. Jocks will find them very useful as a change of pace.

Platter Pointers

"Mule Train" may have finally gotten over the hill, and right behind it comes a thing called "Pony Express," a sequel in sound and fury as **Stuart Hamblen** (Columbia) cuts it . . . Mercury has an outstanding musical combination in **Ralph Martiere's** Orchestra, beautifully recorded on "Green Dolphin Street" and "Truly" . . . Dana label issued "Rudolph the Red-Nosed Reindeer" (a huge hit for **Gene Autry** (Columbia) via a swell cutting by **Teddy Black's** band . . . **Syncopators** (National) do very well with "River Stay 'Way from My Door" . . . **Russ Carlyle's** waxing of "When You Wore a Tulip" (Coral) carries good sales potential . . . Another cute item is **Enoch Light's** "I Love Her, Oh, Oh, Oh" (Lincoln) . . . RCA-Bluebird series turning out good commercial platters with a combo called "Main Street String Band," latest "Wedding Bells" and "Rose Colored Glasses," very good sides . . . National Records' Microgroove LP platter of eight songs by **Billy Eckstine** an excellently contrived sales item . . . Discovery Records issued **the Carpenter's** band on LP with a batch of **Duke Ellington and Billy Strayhorn** tunes, all well played, forming a worthwhile disk . . . "Goombay" is the best of **Xavier Cugat's** recent Columbia releases . . . **Freddy Martin** sliced an excellent samba, too, in "Timbales" (Victor).

Standout western, hillbilly, race, polka, jazz, etc. **Claude Trenier**, "Young Man's Blues" (Crystalette) . . . **Eddie Sheets**, "Barnswallow Polka" (Mercury) . . . **Johnny Bond**, "Put Me to Bed No. 2" (Columbia) . . . **Cliff Warren**, "An Old Love Letter" (Coral) . . . **Sam Nichols**, "You're So Heartless" (M-G-M) . . .

Album Reviews

"I Can Hear It Now" (Vol. 2) narrated by Edward R. Murrow (Columbia). Columbia had such success with its initial compilation of "voices of history" that it has debuted a second, which covers the great and small talk by famed personalities from V-J Day to the 1948 presidential campaign. It's an excellent vocal-history of the period, but it is not as interesting as the first, to the average listener. That's due mostly to the fact that the new album goes deeply into political events and doesn't include enough of the human interest items such as Babe Ruth's farewell speech at Yankee Stadium, the late New York Mayor LaGuardia's reading comic strips to kids over the air, etc. It has other lighter moments, such as James C. Petrillo's vocal-fencing with Congressional investigators, but on the whole the balance is too much in favor of politics. That won't be a serious sales deterrent, however.

Disk Jockey Reviews

MAURY'S TURNTABLE
With Maury Rider
30 mins., 12:30 p.m., Mon.-Tru-Fri
Participating
KIRO, Seattle

The recorded music used on this d.j. stint takes second place in appeal to Maury Rider's smooth, show-wise and interesting comments and stories. Day caught (Thanksgiving) Maury related the historical background of Turkey Day, coming up with some little-known interesting facts about the day. Other stories included one about a sad, ragged little Italian girl who efficiently hoodwinked a bunch of GI's.

Rider is a 20-year radio veteran and his blending of commerrials and comment is audible evidence of his know-how.

Music used is chiefly on the ballad and semi-classical side, such as "Clair de Lune" and some requests and dedications are included. Rider sings "Side By Side" to recorded music for a sign off, wrapping up a listenable, pleasant noon-time half hour that should make a permanent niche for itself in daytime radio.

MIDNIGHT MOODS
With Bob Shelley
105 Mins.; 11:15 p.m. Saturday, Sunday
WTAM, Cleveland

This weekend stint is solid music, soothing, easy-to-take popular selections but definitely not of the jive syncopating tempo. On Sunday night, it's selections of primarily semi-classical variety. Throughout the program there is a minimum of talk, a welcome relief to the disker who, given a mike and unlimited time, becomes engrossed and enraptured in the sound of his own voice as against the disks.

Shelley's selections are well chosen. Frequently, he'll dip into the past for well-remembered tunes. All in all, refreshing weekend, late-hour listening. *Mark.*

VARIETY 10 Best Sellers on Coin-Machines

Week of Nov. 26

1.	MULE TRAIN (4) (Disney)	Frankie Laine	Mercury
		Bing Crosby	Decca
2.	I CAN DREAM CAN'T I (11) (Chappell)	Andrews Sisters	Decca
3.	SLIPPIN' AROUND (2) (Peer-Int.)	Whiting-Wakely	Capitol
		Ernest Tubb	Decca
4.	DON'T CRY JOE (6) (Witmark)	Frank Sinatra	Columbia
		Gordon Jenkins	Decca
5.	THAT LUCKY OLD SUN (12) (Robbins)	Frankie Laine	Mercury
		Vaughn Monroe	Victor
6.	DREAMER'S HOLIDAY (2) (Shapiro-B)	Perry Como	Victor
		E. Wilson-Jenkins	Decca
7.	I NEVER SEE MAGGIE ALONE (7) (Bourne)	Kenny Roberts	Coral
8.	ROOM FULL OF ROSES (19) (Hill & Range)	Sammy Kaye	Victor
		Dick Haymes	Decca
9.	SOMEDAY (12) (Duchess)	Vaughn Monroe	Victor
		Mills Bros.	Decca
10.	THERE'S NO TOMORROW (1) (Paxton)	Tony Martin	Victor

Second Group

WHISPERING HOPE (Hanover)	Stafford MacRae	Capitol
GOT LOVELY BUNCH COCOANUTS (Cornell)	Freddy Martin	Victor
	Primo Scala	London
WHY WAS I BORN (T. B. Harms)	Vic Damone	Mercury
I'LL NEVER SLIP AROUND AGAIN (Peer-Int.)	Whiting-Wakely	Capitol
ENVY (Encore)	Fran Warren	Victor
	Buddy Clark	Columbia
MAYBE IT'S BECAUSE (14) (Triangle)	Dick Haymes	Decca
	Connie Haines	Coral
YOU'RE BREAKING MY HEART (16) (Algonquin)	Vic Damone	Mercury
YOU'RE SO UNDERSTANDING (8) (Barton-Pemora)	Evelyn Knight	Decca
	Blue Barron	M-G-M
SATURDAY NIGHT FISH FRY (Preview)	Louis Jordan	Decca
LAST MILE HOME (Leeds)	Bing Crosby	Decca
	Jo Stafford	Capitol
IF I EVER LOVE AGAIN (Paxton)	Frank Sinatra	Columbia
	Jo Stafford	Capitol
HOP SCOTCH POLKA (Cromwell)	Art Mooney	M-G-M
	Guy Lombardo	Decca
DEAR HEARTS, GENTLE PEOPLE (Morris)	Bing Crosby	Decca
OLD MASTER PAINTER (Robbins)	Dinah Shore	Columbia
	Frank Sinatra	Columbia
THROUGH LONG, SLEEPLESS NIGHT (Miller)	Dinah Shore	Columbia
	Vic Damone	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

ASCAP Expects $175,000 Payment, Retroactively, on Television Contracts

American Society of Composers, Authors and Publishers expects to receive approximately $175,000 in retroactive payment for the use of its music on television networks from Jan. 1 last to the point a few weeks ago when the blanket network contract was signed. Agreement between the two factions calls for the Society to be handed 75% of the money involved while the remaining 25% is held in escrow by ASCAP attorney Robert P. Patterson, former U. S. Secretary of War.

Escrow angle is due to the terms of the blanket pact. Society, in order to finalize the TV deal, must deliver to the latter by next Jan. 1 the signatures of top ASCAP writers and publishers, amounting to 80% of the membership. Signatures would be proof that the Society has secured extended assignments of TV rights from a majority of these members.

Original assignments to ASCAP were for two years, but since the TV pact covers a five-year period ASCAP must secure those three-year extensions. If it fails to round up the required 80%, by next Dec. 31, the terms of the signed TV deal are reduced to 75% of what is now called for by the pact, until such time as the required signatures are secured. However, while the latter are unsecured, TV has the right to cancel the whole deal on 30 days' notice.

Stumbling block to obtaining the necessary signatures is the hanging per-program contract. ASCAP's top writers refuse to grant the extension of rights signatures until the per-program deal is also secured. They want everything cleared away, with no loose ends. There's still no decision on the latter, and ASCAP's board members gave the Society's attorneys and TV negotiators carte blanche in allowing extensions on the Dec. 1 deadline, beyond which indie TV music users cannot use ASCAP music unless a deal is concluded by them.

Meanwhile, ASCAP has advanced the idea of the indie TV people paying token amounts covering the retroactive coin due since Jan. 1 last, which the nets are now doing. Society wants $100 or $200 a station, which, in effect, would admit the obligation. Whether the arrangement is going through is unknown.

Bus Co. Wins Fight Vs. Insurance Co. In Monroe Band Loss

Newark, Nov. 29.

F. Vanderhoof & Sons, operators of a string of charter busses leased to name bands, won a civil court fight last week in Irvington, N. J., against the Michigan Mutual Insurance Co., which grew out of a fire which cost the Vaughn Monroe orchestra $24,000. Vanderhoof owned the bus Monroe's band was traveling in last spring when the fire occurred and Michigan Mutual insured it against fire loss. Michigan had refused claims, stating it was negligence that caused the losses.

Vanderhoof was awarded a 55% settlement after a jury trial returned a verdict in its favor. Monroe and members of his orchestra testified in the case.

It all was caused by a small fire in the brake-lining of the bus Monroe's combination was traveling in through West Virginia. When the fire was noticed the bus was stopped on the road. Out of curiosity and a desire to stretch their legs, the entire band personnel piled out of the bus when it stopped. Otherwise the result might have been tragic. For the small flame suddenly mushroomed and within a matter of minutes the bus was destroyed. All of the belongings, jewelry, clothing, currency, etc. left in the bus by the band's musician's and singers went up in smoke.

Jim Conkling, head of Capitol Records artists and repertoire, headquartered in Hollywood, was in New York for a few days last week, mostly to spend Thanksgiving with his family, in northern New Jersey.

Philly AFM-ite Up On Assault Charges

Philadelphia, Nov. 29.

John Riccardi, a member of the executive board of Local 77, American Federation of Musicians, and the brother of Rex Riccardi, Petrillo's right-hand man, will be brought up on charges of the local for beating two other members.

Riccardi, who failed to appear for a hearing last Wednesday (23), is slated to come before the trial board next week. He is charged with striking Romeo di Stefano, cellist at the Bellevue-Stratford hotel, and kicking Charles Gasparro, trumpeter and a member of the trial board.

Monroe's Strand, N.Y., Date Creates T-H Act Poser

Vaughn Monroe's orchestra goes into the Strand theatre, New York, Dec. 30 for four weeks, the first time a major Broadway house has bought a top-name outfit since N.Y. Local 802 banned "travelling" bands unless standbys were paid. It also will be the first band show the Strand has used since resuming a vaudfilm policy in September.

Monroe's band for the Strand run may consist of between 40 and 50 musicians, plus his current groupings of seven singers, augmented to nine by two men from within the band. Reason for the huge combination would lie in those standby rules. Instead of paying standbys, which the Strand cannot do under the Taft-Hartley law, Monroe may hire Local 802 musicians, man for man in his current organization, and use them all onstage.

N. Y. 802's rule exerted a few months ago, calls for an 802 combination in every theatre when a stage show is used. "Traveling" bands are barred unless a second band, composed of 802 men, is employed at the same time, or unless "standbys" are paid. Since the T-H Act specifically states that no one can pay for services that aren't rendered the theatres would not buy a non-802 combo and pay standby salaries as they once did.

LOUIS JORDAN'S $12,200 RECORD IN KANSAS CITY

Kansas City, Nov. 29.

Louis Jordan's small combination broke its own attendance and gross record at the auditorium here Thanksgiving night by playing to 10,039 dancers who ran up a net gross, after tax deductions, of over $12,200. Jordan grabbed over $7,000 as his end of the night's take.

Francis Spencer promoted the date, charging $1.50 advance and $1.75 at the door.

Kenton Blacklist By AFM a Mistake

Hollywood, Nov. 29.

Stan Kenton has been taken off Musicians' Local 47 suspension list after week of being on by explaining that he is the little man who wasn't there. Local had been notified that "Kenton's band" had played a date in Salt Lake recently without paying local there its traveling-band tax. Group involved in beef didn't include Kenton, but a combo of some of his former men GAC had booked under billing "Stan Kenton's All Stars."

Kenton had given men permission to use that billing, but he wasn't involved in the beef.

Report Writer Plan In Decree Switch

Though executives of the American Society of Composers, Authors and Publishers deny that it has occurred, major writers of the Society assert that the songwriter classification plans relative to the consent decree, being arranged with the U. S. Department of Justice have been revised. Whereas it was generally accepted that the decreed split of revenue among writers would be on the basis of 20% for performances, 20% for seniority (itself based on performances over a five-year period) and 60% on nature, character, prestige, etc. of works, the new plan ups and performance angle.

It's said the split will now be based on 25% performances, 20% seniority and 55% on nature, character, etc. That's still not even close to the present method used by publishers to split their end, which calls for compilation on the basis of 55% performances, 30% availability and 15% seniority.

It's said the D. of J. has been advised of the move to increase the performance portion of the classification system to 25% and has evidenced approval. Justice men never clearly commit themselves on such things; in most cases when they don't actually disapprove its figured to be a tacit admission of approval.

LOCAL 47, AFM, VOTES PAY HIKES TO OFFICERS

Hollywood, Nov. 29.

Membership of Local 47, American Federation of Musicians, raised the salaries of president J. K. "Spike" Wallace and those of Maury Paul, recording secretary, and Al Meyer, financial secretary. Wallace was boosted from $200 to $250 weekly plus $50 weekly expenses; each of the other two execs drew boost to $175 weekly from $125 plus $25 overtime and $25 expenses.

There had been some rank and file objections to the "overtime" and expense sums doled out to the three head men and considerable speculation and discussion about the proposed increases. Finally, local's executive board decided to put it up to a vote by the entire membership. This was done Monday (28) evening and the boosts okayed.

'Progressive'-Style Musicians Now Finding It More Progressive To Make Money, A Great Equalizer

Big % Event

Such is the condition of the band business in the coal and steel strike areas in Eastern Pennsylvania, parts of the middlewest, etc., that when a band goes into percentage on a promotion date it's a big event. Johnny Long's orchestra took $175 over and above his guarantee out of Lakeside Park, Mahanoy City, and General Artists, his agent, turned handsprings.

Long played the spot Thanksgiving night.

Petrillo Nixes Exchange Deal On Cuban Tooters

President of the Cuban Federation of Musicians, Manuel Ortez, has attempted to establish a reciprocity arrangement with the American Federation of Musicians. He came to New York and met with the AFM head, James C. Petrillo, with the idea of erasing the barriers to easy interchange of tooters between the two countries and was given a polite, but firm turndown.

Basis for Petrillo's refusal to enter into a reciprocal pact, which would have set a precedent, was the limited opportunities in Cuba for U. S. musicians as against the almost unlimited opportunities here for the Cuban Federation. Perhaps the only sites U. S. musicians would be able to find work under such an arrangement would be in Havana. And the chances are the city's spots would be open to only "American-style" bands since Cubans frown upon the "latin styles" played by U. S. outfits.

On the other hand, Petrillo felt that if Cuban tooters were allowed in this country they'd come in droves. They'd considerably decrease the work-opportunities for his own men. In short, that such an arrangement would be almost a one-way proposition, with the emphasis on the Cuban side.

N.Y. PHILHARMONIC TO BE BOOKED BY GLASER

Joe Glaser's pop band booking outfit, Associated Booking, moves to the longhair side next spring when it will handle the bookings of the New York Philharmonic Society starting April 24. Organization will tour after concluding its N. Y. season, and Glaser will arrange the dates.

Glaser also signed a rep pact with vet comedian, Will Mahoney. His ABC will handle Mahoney for nitery and theatre bookings.

Jazz musicians who once staffed the orchestras of various exponents of "progressive" music, and looked with disdain upon tooters who worked with "commercial" bands, aren't so snooty any more. Musical trends a slackening interest in the band business, particularly for heavy jazz, swing or progressive-style combos, have been the great equalizers. Currently, some of the brightest names from the rosters of the most successful wartime jump outfits are battling on an even footing for work with lesser known and less able musicians.

Leaders who have recently used the past greats in Broadway pit bands, on record dates and in various other ways assert that the tooters who once were hottest about this and that "progressive" style often express themselves against it. That they are now interested only in making a buck, and if that means working with styles on which they formerly heaped disparagement, well, that was okay, too.

This type of jazz musician is separate and apart from the sort that goes into jazz whole hog, it seems. Unfortunately, this style of music has never paid off financially for its adherents, yet the men who staff the Greenwich Village combos cling to it, earning low salaries. They wouldn't for a minute entertain ideas of working with commercial bands of any style mainly because big bands hamper their musical freedom. On the other hand, commercial leaders say that the reason most jazz musicians of the above level do not play with big bands is that they're not good enough.

Loft Sues Campbell On Split Partnership In 2 Music Companies

Solly Loft has filed suit in N. Y. supreme court against Nick Campbell, seeking to be declared a full partner in Campbell Music and Cornell Music, two firms operated by Campbell, and asking an accounting of the financial operations of the two companies. Loft's complaint states that Campbell has refused to allow him to participate in the operation of the firms and won't admit financial obligations to Loft.

Loft's story is that he and Campbell had been in business together prior to July 1, 1948, under the name Campbell Music. On that date the partnership was dissolved, Campbell agreeing to pay Loft $3,500 in installments. In October, '48, Loft asserts, he went back into business with Campbell, his interest in the new firm covered by the $3,500 Campbell never paid from the previous association, plus $3,000 in cash. This increased to $6,300 with the contribution of small sums over a period of time.

In Oct. 7 last, Campbell "fired" Loft and refused to permit him to have anything more to do with the running of the two firms and denied that Loft had any interest or partnership.

Loft and Campbell had been partners even before the initial association mentioned in the suit. They were one-third owners, with Al Pargie, in Campbell, Loft & Pargie, which later became Campbell-Pargie and, when Campbell ducked out, Pargie Music.

Free to Compose In L. A. Sans License

Los Angeles, Nov. 29.

Composers can now compose without a license in these parts.

Los Angeles City License Bureau, in a test case brought against Claude Lapham, has dropped the matter after four hearings. Lapham had been hauled in on charges he had failed to take out a $50 license.

Musicians Union here had planned to back Lapham in a court case if the bureau pushed its original demand for a license fee.

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Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Critics and jockeys will note based on record to provide a comprehensive picture of all sections of the country.

WEEK ENDING NOV. 26

Pos. this wk.	Pos. last wk.	No. weeks in lac	Artist	Label	Song	Pub.		N.Y. Jack Lary—WINS	Chi. Hugh Douglas—WCFL	L.A. Al Jarvis—KLAC	Phil Bob Horn—WFEN	Cleve. Bud Wendell—WJMO	Denver Herb Trackman—KMYR	Montreal Denis Tibbetts—WKBR	D.C. Jackson Lewis—WWDC	K.C. Bob Kennedy—WHB	Pitt. Art Pallin—WWSW	St. L. Pat Bradley—KSLW	San Ant. Abe Chesner—KITE	Syracuse Ron Curtis—WFBL	Milwaukee Paul Bartell—WFOX	Dallas Johnny Murray—KLIF	Rochester Joe Deane—WHEC	Cincy Rex Dale—WCKY	S. F. Lee Malley—KYA	Sp'g field Paul Wesson—WMAS	Det. Larry Gentile—WJBK	Miami Bob Lynn—WIOD	Ind. Easy Guyon—WIBC	N. O. Larry Wilson—WNOE	Atlanta Bob Corley—WQXI	TOTAL POINTS
1	1	4	Frankie Laine	Mercury	Mule Train	Disney	ASCAP		1	1	1	1	3		1	1	1	1	1		1	1		1	7	1	1	1	1	3	1	200
2A	2	14	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP		4		2			10	4	6	5			8	8	3	3	10	2	2	5		6	1		97
2B	3	16	Andrews Sis-G. Jenkins	Decca	I Can Dream, Can't I	Chappell	ASCAP	10	5	3	9			2	5		2	2			5		2	2	10		2	2	7			97
4	3	10	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP	4			6	2				10	4	8		1	4		6	6		5		3	4		3	88
5	4	19	Gordon Jenkins	Decca	Don't Cry, Joe	Harms, Inc	ASCAP	2	3		3	10	6		7	3		6	2	6		9	9	3	9			9		6		81
6	9	8	Fran Warren	Victor	Envy	Encore	BMI			2	5	6			10	7	8		6		2						4	4				56
7	6	11	M. Whiting-J. Wakely	Capitol	Slippin' Around	Peer-Inter	BMI		6			5	1				6			4					4	6		10		9	9	50
8	20	6	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP	3				3		6	8		7					7					3		10			41
9	7	4	Bing Crosby	Decca	Mule Train	Disney	ASCAP						2					9		2			1			3						39
10	8	27	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI		2				5			3							4		1		9	8				38
11	15	4	Dinah Shore	Columbia	Dear Hearts and Gentle People	Morris	ASCAP	7		8		8		8					5							4				7	4	37
12	11	5	Vic Damone	Mercury	Why Was I Born	T. B. Harms	ASCAP	1		4	8				6						6											30
13		5	Doris Day	Columbia	Canadian Capers	Remick	ASCAP			10				9				3				2					6					25
14	10	18	Vaughn Monroe	Victor	Someday	Duchess	BMI		7							8	9								3			7				21
15	18	6	Jack Teter	London	Johnson Rag	Miller	ASCAP	9										4			7			4								20
16	25	2	Perry Como	Victor	I Wanna Go Home With You	Paxton	ASCAP					4		7					3													19
17A	12	7	Freddie Martin	Victor	A Lovely Bunch of Coconuts	Cornell	ASCAP			9	10						10				3									8	10	16
17B		3	Vaughn Monroe	Victor	That Lucky Old Sun	Robbins	ASCAP						4																		7	16
19A	25	4	Buddy Clark	Columbia	Dreamer's Holiday	Shapiro-B	ASCAP		9										7											2		15
19B	15	10	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP				7									3		8										15
19C		1	Louis Armstrong	Decca	Blueberry Hill	Chappell	ASCAP						8		2												8					15
19D		3	Jack Owens	Decca	Jealous Heart	Acuff-Rose	BMI																5		6						7	15
22		1	Owen Bradley	Coral	Blues Stay Away From Me	Lois	BMI								3															5		14
24A	29	2	Snooky Lanson	Columbia	Old Master Painter	Robbins	ASCAP	6			4																					12
24B	15	18	Al Morgan	London	Jealous Heart	Acuff-Rose	BMI										3	7														12
26A		3	Doris Day	Columbia	The Last Mile Home	Leeds	ASCAP							1																		10
26B	22	5	Bill Farrell	M-G-M	You've Changed	Melody	ASCAP																	5			7					10
28A	38	21	D. Haymes-Tattlers	Decca	Maybe It's Because	BVC	ASCAP									2																9
28B		21	Eddie Howard	Mercury	Room Full of Roses	Hill-Range	BMI																		5				8			9
28C	29	14	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP																						2			9
31A	46	2	Russ Case	M-G-M	Wishing Star	BMI	BMI							3																		8
31B		2	Hugo Winterhalter	Columbia	Jealous Heart	Acuff-Rose	BMI																						3			8
33		1	Edmundo Ros	London	The Wedding Samba	Duchess	BMI							4																		7
34A		1	Ella Fitzgerald	Decca	A Man Wrote a Song	Weiss	ASCAP			5																						6
34B	22	4	Teddy Phillips	London	Charlie, My Boy	Bourne	ASCAP											5														6
34C		1	T. Martin-F. Warren	Victor	Remember	Berlin	ASCAP													5												6
34D	29	3	Doris Day	Columbia	Bluebird On My Windowsill	Mellin	BMI																						5			6
38		5	Margaret Whiting	Capitol	Dime a Dozen	Morris	ASCAP																								6	5
39A		3	Frankie Laine	Mercury	I Get Sentimental Over Nothing	Shapiro-B	ASCAP			7																						4
39B		1	Ralph Flanagan	Bluebird	My Here	Witmark	ASCAP													7												4
39C	12	18	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP																7									4
39D		2	Tony Pastor	Columbia	If I Had a Million Dollars	Rytvoc	ASCAP																			7						4
43A		1	Dinah Shore	Columbia	A Thousand Violins	Paramount	ASCAP																	8								3
43B		2	Gene Autry	Columbia	Rudolph, Red Nosed Reindeer	St. Nicholas	ASCAP																			8						3
43C		5	Guy Lombardo	Decca	Hop Scotch Polka	Cromwell	ASCAP																						9	10		3
43D		1	Guy Lombardo	Decca	A Wonderful Life	Lombardo	ASCAP																								8	3
47A		2	Eddie Miller	Rainbow	She Wore a Yellow Ribbon	Regent	ASCAP					9																				2
47B		8	Jo Stafford	Capitol	Ragtime Cowboy Joe	Robbins	ASCAP												9													2
47C		1	Bing Crosby	Decca	You're in Love With Someone	Burke-VH	ASCAP													9												2
47D		1	Ralph Flanagan	Bluebird	She Wore a Yellow Ribbon	Regent	ASCAP														9											2
47E		2	Gene Krupa	Columbia	Galloping Comedians	Leeds	ASCAP																	9								2
47F		1	Vaughn Monroe	Victor	Make Believe	BVC	ASCAP																			9						2

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Circuit of Service Officer Clubs Likely Coin-Getter for Bands

A new type of circuit for dance bands is in the offing. Bookers who have been supplying name bands to the various officers' clubs at the Army, Navy and Marine bases at Norfolk, Va., say there is a plan afoot under which Army buyers of musical entertainment figure to save money and at the same time make their job easier.

There is said to be a total of 32 potential dates in that many officer clubs within a 22-mile radius in the Norfolk area. Idea is to buy one band for a complete circuit of the 32 clubs, paying a flat sum for the entire run, averaging about $500 or $600 a night, depending upon the band involved. Sleeping accommodations and food would be part of the deal.

Bookers aware of the plan see in it an even larger potential, if a string of camps could be lined up on the same premise. Though the end of the war shuttered a great number of camps throughout the country, there's still a considerable number in operation, and buying talent for entertainment, too. A recent survey turned up over 200 opportunities for work, covering, of course, a number of separate officer, non-com and enlisted men's clubs on one post, all of which run affairs. And this covered only the eastern seaboard down to Florida and across to New Orleans.

Spike Jones Neat 18G In 2-Day Chi Concert

Chicago, Nov. 29.

Spike Jones unit, in a two-day concert appearance at the Chi Civic opera house, grossed a neat $18,000 last week.

House was scaled at $3.71 top and did near-capacity despite pre-holiday lull registered elsewhere.

Monroe Maps 2 Pix a Year

Vaughn Monroe intends doing a minimum of two pictures a year should his forthcoming "Singin' Guns" western, in color, be successful. If that happens, the singing leader will not give up the band business. He feels that his efforts in both fields will go hand in hand, one bolstering the other.

Monroe would spend about 10 weeks of each year in Hollywood making the two films, and about six or seven months on the road with his band. He'd rest the remainder of the year.

Monroe, incidentally, is the co-writer of two tunes used in "Guns." Using the pen-name of Wilton Moore, he collaborated with Sonny Skyler in turning out "Singin' My Way Back Home" and "Mexicali Trail," both of which he has recorded for RCA-Victor. One, "Singin'," was recently released, coupled to "Mule Train." Maestro has performed both tunes several times in guest situations, such as his recent date on Ed Sullivan's "Toast of the Town" television program in New York without revealing he is one of the writers. He has no specific reason for hiding the fact, however.

Mutual Music, owned by the Max Dreyfus interests and operated by Leo Talent, publishes the songs.

CAL. RULING HELPS SMALL BANDLEADERS

Los Angeles, Nov. 29.

California State Employment Appeals Board has ruled that ballroom and nitery operators, instead of bandleaders, are employers in connection with a case involving the Biltmore hotel and Al Gayle combo. This is a second-round victory for Musicians Local 47. Sometime ago another test case, using Dick Stabile engagement at Slapsy Maxie's, the board ruled that Slapsy's was the employer, not the leader.

Legal difficulty stems from the fact that nearly three years ago a U. S. Supreme Court decision outlawed the AFM's old "Form B" contract and in doing so declared a bandleader an employer. Immediately following, many California ballrooms and niteries obtained rebates on unemployment taxes. California then moved to place these taxes upon bandleaders.

Local 47's beef has been that where non-name bands work a leader is not an employer, that if the spot dictates the size of the crew, etc., the leader is not really the boss. There is little union can do in face of Supreme Court's decision, but it hopes to save number of small bandleaders from being forced to pay unemployment taxes.

Best British Sheet Sellers

(Week ending Nov. 19)

London, Nov. 21.

Breaking Heart	Sterling
Confidentially	New World
I Don't See Me	Connelly
Forever and Ever	F. D. & H.
Wedding Samba	Leeds
Hop Scotch Polka	Leeds
Leicester Square Rag	Norris
Harry Lime Theme	Chappell
Buy Killarney	P. Maurice
Riders in the Sky	Morris
Careless Hands	Morris
Echo Told Me Lie	Chappell

Second 12

Shawl Galway Grey	Connelly
Rose in Garden Weeds	B. & C.
Baby Its Cold	Morris
Mon., Tues., Wed.	Dash
I'll String Along	Feldman
Angelus Ringing	Southern
Again	F. D. & H.
Snowy White Snow	Reid
Our Love Story	Carolin
Too-Whit, Too-Whoo	Reid
Someday My Heart	Chappell
Kiss in Your Eyes	Bosworth

Dealer Profit Upped by CRC's New LP Player

Columbia Records apparently is satisfying the desire of retail dealers for a bigger profit on the sale of Microgroove LP player attachments in designing a new machine that will sell for $12.95 as against the players now being sold at $9.95. Columbia intends bringing the newest LP attachment out in a couple of weeks, the difference in the two seemingly being confined to a fancier design, for it makes slight claims about increased fidelity.

Record people who know of Columbia's new machine can't figure the move, feeling that it's to Columbia's advantage to make a player available at the cheapest possible price, to encourage prospective buyers, thus creating a bigger LP disk market. However, CRC's $9.95 machines provide the retailer with a profit per machine of somewhere around 60c. And it's probable the newer ones double or triple that margin, and were made at the express request of dealers or as a result of their grumbling.

Retail dealers today are not interested in cheaper items. The comparative success of the LP disks, dealers feel, is due as much to the fact that the dealer profit per unit sale is bigger than if they sold the same number of tunes on individual 78 rpm platters. Dealer beefs were among the causes that prompted CRC to boost recently its retail prices from 60c back to 75c for 78 rpm platters. For at the higher price the profit spread is bigger.

By the same token, the inability of retailers to make much of a profit on 49c platters is one of the reasons the cheaper series owned by various major companies are not moving very fast. Dealers simply don't push them and if a 49c platter does become a hit and high in demand the chances are they'll be sold at 79c and even higher, a circumstance pointed up during the early days of the 49c platters, when Columbia's Harmony label marketed Pearl Bailey-Hot Lips Page on "Hucklebuck."

Berlin Hot Club Shifts

Berlin, Nov. 22.

The Hot Club of Berlin will [illegible] to a new spot near the Kurfurstendamm. The next concert will feature Paul Kandl (Armed Forces Network Frankfurt) and [illegible] (AFN Berlin) on piano and Joe Glaser on drums.

The Ring [illegible], a German [illegible] outfit, the Freddie Brock [illegible], Joe Vicky Thomas [illegible] and Herbert [illegible] Berlin band, will also join in the session.

Dave Kapp, of Decca Records, and Lou Levy, head of Leeds Music, who normally fly back and forth between Coasts, returning to New York by train tomorrow (Thurs.) from Hollywood.

Pubs Invited to Pluggers' Payola Meet Not Subject of Finger-Pointing

Music publishers who were asked by letter last week to discuss the payola situation with execs of the Music Publishers Contact Employees union apparently drew the wrong inference. Since the MPCE sent the requests for a meeting to only 15 of the major pubs, the latter at first thought, since they had been singled out, that the letters were tantamount to an accusation of evildoing.

Apparently the pubs invited got the idea after checking around and finding that a minimum number of contemporaries got the same invites. Pubs had originally thought that all firms employing MPCE members were being invited.

At any rate, the idea of a collective meeting between pubs and MPCE heads is generally agreeable to those invited, according to replies to the union's letters. Date hasn't been set nor a site named, but that's expected to be done by the end of this week. MPCE hopes to correct a great deal of the payola evil by talking it over with the major firms. It isn't meant to imply that by so doing the union would be tackling the problem at the source, but that's what has been interpreted by the move.

Tops of the Tops

Retail Disk Best Seller
"Mule Train"
Retail Sheet Music Seller
"That Lucky Old Sun"
"Most Requested" Disk
"Mule Train"
Seller on Coin Machines
"Mule Train"
Best British Seller
"You're Breaking My Heart"

MPCE Lists Pub, Maestro 'Unfair'

Council of the Music Publishers Contact Employees union actively launched its campaign to curb the payola evil by placing a bandleader and small music publisher on the union's unfair list. Initial move was made during a council meeting in New York, Monday (28); neither case had any relation to the other.

Council barred its members from contacting maestro Daryl Harpa, broadcasting from the Diana Club, Union City, N. J., as part of an eastern buildup being given him by the McConkey Agency. Harpa, the MPCE asserts, has been soliciting publishers. Publisher involved is the Life Music Co., operated by Barnes Young, a Broadcast Music firm that the MPCE claims has been operating in violation of the union's contract terms. Actually, Life has no contract with the MPCE, however, and was put on the unfair list because it refused to sign one.

Allan Jones' New Co.

Hollywood, Nov. 29.

Allan Jones and Eliot Gordon have formed Transatlantic Songs to publish tunes Jones discovered on his recent trip to Europe.

George Wright, N. Y. Paramount theatre organist, inked to a long-term contract with King Records.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $2)	8	2,075	18,025
Guy Lombardo	Roosevelt (400; $1.50-$2)	9	2,175	20,150
Vaughn Monroe	Statler (450; $1.50-$2)	3	2,550	9,350
Don McGrane*	New Yorker (400; $1-$1.50)	9	1,200	10,200

* New Yorker has "Salute to Cole Porter" show; Waldorf, Peter Lind Hayes-Mary Healy.

Chicago

Bill Bennett (Swiss Chalet, Bismarck; 250; $2 min.-$1 cover). Thanksgiving spurted covers to 2,000.

Dick LaSalle (Mayfair Room, Blackstone; 350; $3.50 min.-$1 cover). Kay Thompson, sock 4,000 tabs.

Frankie Masters (Boulevard Room, Stevens; 720; $3.50 min.-$1 cover). Ice show and Masters upped to 4,150 covers.

Wayne King (Marine Room, Edgewater; 700; $1.20 cover). Thanksgiving helped here too, heavy 3,900 covers.

Jack Nye (Empire Room, Palmer House; 500; $2.50 min.-$1 cover). Hildegarde brought take way up to buff 4,000 tabs.

Bill Snyder (College Inn, Sherman; 500; $3.50 min.). "College Inn Story" and Sunday aft. "Tiffin" plus holidays hiked to 3,850 covers.

Los Angeles

Eddie Fitzpatrick (Ambassador; 900; $1.50). With Carl Brisson, fourth week, 2,275 covers.

Henry King (Biltmore; 900; $1.50). Eleventh week, 2,125 covers.

Eddie Oliver (Beverly Hills; 300; $4 min.). Light 800 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; $1-$1.15 adm.). Holding at nice 11,000 admissions.

Cee Davidson (Chez Paree; 500; $3.50 min.-$1 cover). Dean Martin and Jerry Lewis, boffo 4,800 covers.

Buddy Moreno (Blackhawk; 500; $2.50 min.-50c cover). Final week of Moreno and "Whiffenpoof Revue," upped to 3,000 covers.

Teddy Phillips (Aragon; $1-$1.15 adm.). Second week for Phillips is 10,000 admissions.

(Los Angeles)

Harry Owens-Leighton Noble (Aragon, Santa Monica). Twelfth week, end for Owens, second week for Noble, okay 7,000 admissions.

Harry James (Palladium B., Hollywood). First week huge 13,350 admissions.

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of November 18-24, 1949

A Dreamer's Holiday	Shapiro-B
A Thousand Violins—"The Great Lover"	Paramount
Ain't She Sweet	Advanced
Bye Bye Baby—"Gentlemen Prefer Blondes"	Robbins
Crocodile Tears	Johnstone-M
Dear Hearts and Gentle People	Morris
Don't Cry, Joe	Harms
Hucklebuck	United
Hush Little Darlin'	Michael
I Can Dream Can't I	Chappell
I Never See Maggie Alone	Bourne
I've Got Lovely Bunch of Coconuts	Cornell
Jealous Heart	Acuff & Rose
Just For Fun—"My Friend Irma"	Paramount
Last Mile Home	Leeds
Mule Train—"Singing Guns"	Disney
My Street	Campbell
Now That I Need You—"Red Hot and Blue"	Famous
River Seine	Remick
Room Full of Roses	Hill & Range
Rudolph the Red-Nosed Reindeer	St. Nicholas
She Wore Yellow Ribbon—"Wore Yellow Ribbon"	Regent
Slipping Around	Peer
Some Enchanted Evening—"South Pacific"	Williamson
Someday You'll Want Me to Want You	Duchess
That Lucky Old Sun	Robbins
Through Sleepless Night—"Come to the Stable"	Miller
Toot Toot Tootsie Goodbye—"Jolson Sings Again"	Feist
Way Back Home	BVC
You're Breaking My Heart	Melion

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Man Wrote a Song	Spier
Charlie My Boy	Bourne
Dardanella	Fisher
Envy	Encore
Festival of Roses	Bismarck
Hop Scotch Polka	Cromwell
I Only Have Eyes For You	Remick
I Want You to Want Me—"Oh, You Beautiful Doll"	Mills
If I Ever Love Again	Paxton
Johnson Rag	Miller
Let's Harmonize	Santly-Joy
Make Believe You Are Glad When You're Sorry	BVC
Pickin' Love Ukulele Style	Mayfair
Maybe It's Because—"Along Fifth Avenue"	BVC
Stairway Of Heaven	Laurel
Music Goes Round and Round	Santly-Joy
Scattered Toys	Goldmine
Sweetest Words I Know	Life Music
Where Are You, Blue Eyes	Knickerbocker
Younger Than Springtime—"South Pacific"	Williamson
You're Always There	BVC

† Filmusical. * Legit musical.

DECCA
data

A Great Decca-Double!

sung by

ELLA FITZGERALD

and the

MILLS BROTHERS

FAIRY TALES

coupled with

I GOTTA HAVE MY BABY BACK

DECCA 24813

DECCA RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 26

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Record Center)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury) "Mule Train"	1	1	1	1		2	1	1		1		79
2	2	ANDREWS SIS-G. JUNKINS (Decca) "I Can Dream, Can't I"	2	2	3	2	4	1		8	4	5		68
3	5	GORDON JENKINS (Decca) "Don't Cry, Joe"	6	3		6	3		2	4	6	4	8	52
4	3	M. WHITING-J. WAKELY (Capitol) "Slippin' Around"	9	5	10		6	9	6	3		2	1	48
5	7	PERRY COMO (Victor) "Dreamer's Holiday"	3	4				6	3	6	1	8		46
6	4	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	5		8	5		3	5	2				38
7	9	FREDDIE MARTIN (Victor) "A Lovely Bunch of Coconuts"	4	6	6	3						9	6	32
8	6	VIC DAMONE (Mercury) "You're Breaking My Heart"	10		2			5		5				22
9		YOGI YORGESON (Capitol) "Jingle Bells"					2						5	15
10A	13	FRAN WARREN (Victor) "Envy"	8		9						2			14
10B	15	DORIS DAY (Columbia) "Canadian Capers"		7	7					9			7	14
10C	11	FRANK SINATRA (Columbia) "Don't Cry, Joe"			4			4						14
11	15	TONY MARTIN (Victor) "There's No Tomorrow"				7					3			12
12	-	BUDDY CLARK (Columbia) "You're Breaking My Heart"					7		4					11
13A	12	TENNESSEE ERNIE (Capitol) "Mule Train"					1							10
13B	8	AL MORGAN (London) "Jealous Heart"							9			3		10
14		VAUGHN MONROE (Victor) "Mule Train"											2	9
15A		TONY MARTIN (Victor) "Toot, Toot, Tootsie Goodbye"			5								9	8
15B	15	VAUGHN MONROE (Victor) "Someday"							7	7				8
15C	13	VAUGHN MONROE (Victor) "That Lucky Old Sun"											3	8
16A	16	JOHNNY LONG (King) "Build a Bungalow"				4								7
16B		TEX BENEKE (Victor) "I Can Dream, Can't I"											4	7
17A		DINAH SHORE (Columbia) "Dear Hearts and Gentle People"		8		8								6
17B		JACK TEITER (London) "Johnson Rag"		10								6		6
17C		FRANK SINATRA (Columbia) "Old Master Painter"					5							6
17D		AL JOLSON (Decca) "Toot, Toot, Tootsie Goodbye"					8		8					6
17E		EDDIE HOWARD (Mercury) "Tell Me Why"									5			6

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC	MERRY CHRISTMAS	JOLSON SINGS AGAIN	MIDNIGHT KISS	KISS ME, KATE
Broadway Cast	Bing Crosby	Al Jolson	Mario Lanza	Broadway Cast
Columbia	Decca	Decca	Victor	Columbia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	4	145	Columbia	5	51
Victor	9	144	London	2	14
Decca	3	126	King	1	7
Capitol	3	73			

On the Upbeat

New York

Louis Armstrong hired a big vocal chorus to work with him on his current Apollo theatre date, to do one tune: his recorded (Decca) version of "That Lucky Old Sun." **Don Romeo**, of **Johnny's Duke's** orchestra at Broadmoor hotel Colorado Springs, seriously ill at Glockner-Penrose hospital. R. H. Coffin of McCann-Erickson moves to RCA-Victor division as director of advertising. **Elliot Lawrence** starts 15 minute program of music and comment on WNEW Friday (2). **Ray McKinley's** orchestra fills the open week Dec. 19-24 at Statler hotel, N. Y. between current **Sammy Kaye** and **Frankie Carle**. . . **McKinley** and **June Christie** signed to NBC Thesaurus, being operated by RCA-Victor men. . . N. Y. Daily News Colorado section running full page shot of **Art Mooney's** band next month, first full band it ever used. . . **Leonard Schneider**, Decca exec, out of action last week with pneumatic poisoning.

Hollywood

Star Kings duo has been booked into Bel Air hotel for six months at straight $150 weekly. . . **Tony Martin** and **Fran Warren** slicing two sides for RCA-Victor. . . **Leonard Walker**, symphony conductor, added to faculty of California Academy of Music. . . **Stan Jones**, who wrote "Riders In The Sky," has just sold three tunes to **John Ford** for film use. New ones are "Dust," "White Tops" and "Wagons West." . . **Mindy Carson** waxed "All The Bees Are Buzzin'" for RCA-Victor. . . **Phil Kahl**, coast rep for Santly-Joy, is on a tune-hunting trip up the northern Pacific coast.

Chicago

Lola Amerche joins **Jerry Glidden** orch for a stand at Glass Hat, Congress hotel, Jan. 5. . . . **Marta Neglia**, violinist, set for Copley Plaza, Boston, Dec. 7 for two-weeker. . . **King Cole Trio** headlines show at Chicago theatre, Dec. 9 for two weeks. . . **Ben Cairns**, brother of BMI rep Jimmy Cairns, takes over as contactman for Morris Music here. . . **Buddy Morrow** goes into Trocadero, Evansville, Ind., Dec. 16 for three weeks. . . **Chuck Foster** set for Casa Loma ballroom, St. Louis, Dec. 16 for a week. . . **Benny Strong** into Schroeder hotel, Milwaukee, Dec. 20 to Jan. 8. . . **Ted Lewis** will headline his own group and orch for Xmas show at Chez Parree, opening Dec. 23. . . **Tommy Carlyn**, after winding up his ballroom stint here, heads for Bill Green's Casino, Pittsburgh, Dec. 27. . . **Lawrence Welk** goes into Lake Club, Springfield, Ill., Dec. 2 for a week. . . **Roy Robbins** will do 13-day stint at Casa Loma, St. Louis, teeing off Dec. 2. . . **Griff Williams** back at Schroeder hotel, Milwaukee, staying until Dec. 11.

Freddie Nagel heads holiday show at Blackhawk restaurant, which lets off Dec. 1.

Disk Biz Trips

Continued from page 1

manufacturers has become so sharp and bitter that all are more interested in the "exclusive" that other companies might not have. This means bypassing the product of established firms, since the latter will hand copies to all recorders at the same time. It means doing business with songwriters direct, with small publishing firms hoping for one record to get a song started, dealing with disk jockeys, or anybody who might have a potential hit that another recording company hasn't seen.

This practice brought major music publishers around to the idea of presenting recording executives with four, five or more songs at once, telling him to take his pick and if one caught public attention via wax, that's the one they'd work on. This was another spoke in the cycle, for it became obvious to songwriters that they didn't need major publishing houses to present their songs to recorders in batch form. That they could do themselves.

Now the situation has reached the point where, due to the inability of the recording execs to lean back on experienced publishers and rise or fall with their judgment, they are shooting in the dark. Recording all sorts of songs that their own, often poor judgment feels can become a bestseller. Hours of listening to the product reaching market particularly in the past few weeks offers more evidence (and the word is pure, since a listener able to stick with it that long borders on insensibility) of the inability of many recording executives to judging material.

Even if a good song does get through it is often buried under the hundreds of air hours given to comparative trash, records with trick production ideas, snapping whips, pistol cracks, herds across the fks, etc. That too often rise and fall too quickly to provide a decent sale of cover music at the same time blocking out a song that might sell double or triple the number of copies. This angle is pointed out as the reason why such tunes as "Again," "Forever and Ever," "Far Away Places" and others of the past months sold well up into the 750,000 copy bracket.

"Mule Train," the latest trick tune, which provided Frankie Laine with perhaps the finest record performance-wise a singer has come up with in years, has so far sold a total of slightly over 200,000 copies of music. That's the music business.

The American Love Song

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Music by . . .
JIMMY McHUGH

MILLS MUSIC

JOHNSON RAG

recorded by

PEARL BAILEY	Harmony
GENE COLIN	Rondo
JIMMY DORSEY	Columbia
DUKE MORGAN	Decca
ALVINO REY	Capitol
JACK TEITER TRIO	London
CLAUDE THORNHILL	Victor

ANNOUNCING!
The HIT Song
From 20th Century-Fox's
"OH, YOU BEAUTIFUL DOLL"

I WANT YOU TO WANT ME
(To Want You)

100% Recorded!

MILLS MUSIC, INC.
1619 Broadway, New York 19, N. Y.

'Way up on the charts!

PERRY COMO

A DREAMER'S HOLIDAY

RCA VICTOR 20-3543 (47-3036*)

Higher and higher it goes!

FREDDY MARTIN

I'VE GOT A LOVELY BUNCH OF COCONUTS

RCA VICTOR 20-3554 (47-3047*)

THE BILLBOARD, Jocks, Retailers and Ops ALL picked this one! *It's surging ahead!*

TONY MARTIN

THERE'S NO TOMORROW

RCA VICTOR 20-3582 (47-3078*)

Soaring to the top!

FRAN WARREN

ENVY

RCA VICTOR 20-3551 (47-3044*)

THIS WEEK'S RELEASE!

(Both 45 rpm and 78 rpm. Numbers marked * are 45 rpm.)

POPULAR

Scarlet Ribbons (For Her Hair) — (Mr. Trumpet Man) — Blow Them Blues Away — JUANITA HALL 20-3603 (47-3109*)

The Iowa Indian Song (IO—WUH) — Johnson Rag — CLAUDE THORNHILL 20-3604 (47-3110*)

Phil The Fluter's Ball — When You Look In The Heart of A Shamrock — PHIL REGAN 20-3605 (47-3111*)

COUNTRY AND WESTERN

Saddle On My Heart — It's Saturday Night — DALE EVANS 21-0144 (48-0148*)

Time Clock Of Life — Red Rocking Chair — CHARLIE MONROE 21-0145 (48-0149*)

RHYTHM

If I Can't Have You — Roll With The Boogie — JOE ROBINSON 22-0054 (50-0038*)

DEALERS! Are you ringing up those extra profits with RCA Victor's new Multi-Play Needle? Counter displays, mass and national advertising add up to easy sales

The stars who make the hits are on . . .

RCA VICTOR RECORDS

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

EVERY MONTH

Over 50,000 of these amazing "45" changers moving!

EVERY MONTH

Over 50,000 NEW record-sales opportunities!

ONLY $12.95

Fully automatic! Plays thru any set!

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY
By JULIUS MATTFELD

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Legends and other basic background information attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that those installments be clipped and filed for future reference.

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1936—Continued

Margaret Mitchell's "Gone With the Wind" sold 1,000,000 copies in the first six months of publication; 3,500,000 in English, by 1945. By that time it had also been issued in 19 foreign countries and serialized in five others. High on the best seller list were also John P. Marquand's satire of Bostonian life, "The Late George Apley," which won the Pulitzer Prize in '38, and Dale Carnegie's "How to Win Friends and Influence People."

1937

Am I In Love? (Film: Mr. Dodd Takes the Air). w., Al Dubin; m., Harry Warren. M. Witmark & Sons, cop. 1937.

Bei Mir Bist du Schoen—Means That You're Grand. Original words, Jacob Jacobs. English words, Sammy Cahn and Saul Chaplin; m., Sholom Secunda. Harms, Inc., cop. 1937 by arrangement with J. & J. Kammen Music Co.

Blue Hawaii (Film: Waikiki). w., m., Leo Robin and Ralph Rainger. Famous Music Corp., cop. 1937.

Bob White — Whatcha Gonna Swing Tonight? w., Johnny Mercer; m., Bernie Hanighen. Remick Music Corp., cop. 1937.

Dancing Under the Stars. w., m., Harry Owens. Select Music Publications, Inc., cop. 1937. (Successor Pub., Santly-Joy.)

The Donkey Serenade (Film: The Firefly). w., Bob White and Chet Forrest; m., Rudolf Friml and Herbert Stothart. G. Schirmer, Inc., cop. 1937.

A Foggy Day (Film: Damsel in Distress). w., Ira Gershwin; m., George Gershwin. Gershwin Publishing Corp., cop. 1937.

Gaucho Serenade. w., Jack Kennedy; m., Hugh Williams (Will Grosz). Marlo Music Corp., cop. 1937 by The Peter Maurice Music Co., Ltd., London. (Successor Pub., Chappell & Co., Inc.)

Have You Got Any Castles, Baby (Film: Varsity Show). w., Johnny Mercer; m., Richard A. Whiting. Harms, Inc., cop. 1937.

Heigh-Ho (Film: Snow White and the Seven Dwarfs). w., Larry Morey; m., Frank Churchill. Irving Berlin, Inc., cop. 1937. (Successor Pub., Bourne, Inc.)

I've Got My Love to Keep Me Warm (Film: On the Avenue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1937.

I Hit a New High (Film: Hitting a New High). w., Harold Adamson; m., Jimmy McHugh. Robbins Music Corp., cop. 1937.

I Know Now (Film: The Singing Marine). w., Al Dubin; m., Harry Warren. Remick Music Corp., cop. 1937.

I See Your Face Before Me (Between the Devil). w., Howard Dietz; m., Arthur Schwartz. Crawford Music Corp., cop. 1937.

In the Still of the Night (Film: Rosalie). w., m., Cole Porter. Chappell & Co., Inc., cop. 1937.

Johnny One Note (Babes in Arms). w., Lorenz Hart; m., Richard Rodgers. Chappell & Co., Inc., cop. 1937.

The Lady Is a Tramp (Babes in Arms). w., Lorenz Hart; m., Richard Rodgers. Chappell & Co., Inc., cop. 1937.

Let's Call the Whole Thing Off (Film: Shall We Dance). w., Ira Gershwin; m., George Gershwin. Chappell & Co., Inc., cop. 1937 by George Gershwin, assigned to Gershwin Publishing Corp.

The Merry-Go-Round Broke Down. w., m., Cliff Friend and Dave Franklin. Harms, Inc., cop. 1937.

The Moon Got in My Eyes (Film: Double Or Nothing). w., John Burke; m., Arthur Johnston. Select Music Publications, Inc., cop. 1937. (Successor Pub., Santly-Joy.)

The Moon of Manakoora (Film: The Hurricane). w., Frank Loesser; m., Alfred Newman. Hollywood (Al Kalmar & Ruby) Corp., cop. 1937. (Successor Pub., Robert Music.)

My Little Burkaroo (Film: Cherokee Strip). w., Jack Schull; m., M. K. Jerome. M. Witmark & Sons, cop. 1937.

Never in a Million Years (Film: Wake Up and Live). w., Mack Gordon; m., Harry Revel. Robbins Music Corp., cop. 1937.

Nice Work If You Can Get It (Film: Damsel in Distress). w., Ira Gershwin; m., George Gershwin. Gershwin Publishing Co., cop. 1937.

An Old Flame Never Dies (Virginia). w., Albert Stillman and Lawrence Stallings; m., Arthur Schwartz. Robbins Music Corp., cop. 1937.

Remember Me? (Film: Mr. Dodd Takes the Air). w., Al Dubin; m., Harry Warren. M. Witmark & Sons, cop. 1937.

One Song (Film: Snow White and the Seven Dwarfs). w., Larry Morey; m., Frank Churchill. Irving Berlin, Inc., cop. 1937. (Successor Pub., Bourne, Inc.)

Rosalie (Film: Rosalie). w., m., Cole Porter. Chappell & Co., Inc., cop. 1937.

September in the Rain (Film: Melody For Two). w., Al Dubin; m., Harry Warren. Remick Music Corp., cop. 1937.

Seventh Heaven (Film: Seventh Heaven). w., Sidney D. Mitchell; m., Lew Pollack. Hollywood Songs, Inc., cop. 1937 by Movietone Music Corp.

Slumming on Park Avenue (Film: On the Avenue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1937.

So Rare. w., Jack Sharpe; m., Jerry Herst. San Francisco Shercliff Clay & Co., cop. 1937.

Stop! You're Breaking My Heart (Film: Artists and Models). w., Ted Koehler; m., Burton Lane. Famous Music Corp., cop. 1937.

Somebody Else Is Taking My Place. w., m., Dick Howard, Bob Ellsworth and Russ Morgan. Shapiro, Bernstein & Co., Inc., cop. 1937 by The Back Bay Music Co., assigned 1941 to Shapiro, Bernstein & Co., Inc.

Sweet Is the Word For You (Film: Waikiki Wedding). w., Leo Robin; m., Ralph Rainger. Famous Music Corp., cop. 1937.

Sweet Leilani (Film: Waikiki Wedding). w., m., Harry Owens. Select Music Publications, Inc., cop. 1937. (Successor Pub., Santly-Joy.)

Swing High, Swing Low (Film: Swing High, Swing Low). w., Ralph Freed; m., Burton Lane. Famous Music Corp., cop. 1937.

Thanks For the Memory (Film: Big Broadcast of 1938). w., m., Leo Robin and Ralph Rainger. Paramount Music Corp., cop. 1937.

That Old Feeling (Film: Vogues of 1938). w., m., Lew Brown and Sammy Fain. Leo Feist, Inc., cop. 1937.

There's a Gold Mine in the Sky. w., m., Charles and Nick Kenny. Irving Berlin, Inc., cop. 1937. (Successor Pub., Bourne, Inc.)

There's a Lull in My Life (Film: Wake Up and Live). w., Mack Gordon; m., Harry Revel. Robbins Music Corp., cop. 1937.

This Year's Kisses (Film: On the Avenue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1937.

To a Sweet Pretty Thing. w., Joe Young; m., Fred E. Ahlert. Shapiro, Bernstein & Co., Inc., cop. 1937.

Too Marvelous for Words (Film: Ready, Willing and Able). w., Johnny Mercer; m., Richard A. Whiting. Harms, Inc., cop. 1937.

Too Trumpet. Instrumental piece; m., Raymond Scott (pseud. of Harry Warnow). Circle Music Pub., Inc., cop. 1937. (Successor pub., Advanced Music Corp.)

True Confession (Film: True Confession). w., m., Sam Coslow and Frederick Hollander. Famous Music Corp., cop. 1937.

Twilight in Turkey. Piano solo; m., Raymond Scott (pseud. of Harry Warnow). Circle Music Publications, Inc., cop. 1937. (Successor Pub., Advanced Music Corp.)

Vieni, Vieni. w., George Koger and H. Varna. English version, Rudy Vallee; m., Vincent Scotto. M. Witmark & Sons, cop. 1934, new arrangement cop. 1937.

Vienna Dreams — original German title Wien du Stadt Meiner Traeume. English words, Irving Caesar; m., Rudolf Sieczynski. Harms, Inc., cop. 1937. (German edition w., m., Rudolf Sieczynski; cop. L. Vienna Adolph Robitschek, cop. 1914.)

Wake Up and Live (Film: Wake Up and Live). w., Mack Gordon; m., Harry Revel. Robbins Music Corp., cop. 1937.

Was It Rain (Film: The Hit Parade). w., Walter Hirsch; m., Lou Handman. Santly Bros.-Joy, Inc., cop. 1937 by Republic Pictures Corp., assigned 1937 to Santly-Joy, Inc.

Where or When (Babes in Arms). w., Lorenz Hart; m., Richard Rodgers. Chappell & Co., Inc., cop. 1937.

Whispers in the Dark (Film: Artists and Models). w., m., Leo Robin and Frederick Hollander. Famous Music Corp., cop. 1937.

Whistle While You Work (Film: Snow White and the Seven Dwarfs). w., Larry Morey; m., Frank Churchill. Irving Berlin, Inc., cop. 1937. (Successor Pub., Bourne, Inc.)

You're a Sweetheart (Film: You're a Sweetheart). w., Harold Adamson; m., Jimmy McHugh. Universal Music Corp., cop. 1937. (Successor Pub., Robbins Music.)

You Can't Stop Me From Dreaming. w., m., Cliff Friend and Dave Franklin. Remick Music Corp., cop. 1937.

The King of England, Edward VIII, who had endeared himself to America as the Prince of Wales, renounced his throne to marry Wallis Warfield Simpson, "the woman I love." Millions of listeners were glued to their radio sets for his farewell speech, and H. L. Mencken called it "the greatest news story since the Resurrection."

"Pins and Needles" was produced by the Labor Stage, a company of garment workers, none of whose actors were paid more than $55 a week. Playfully pleading the cause of unions, the show startled Broadway by surviving until '39 and breaking all previous musical show endurance records.

Rev. Charles E. Coughlin, once the most popular priest in America (he had a radio audience of some 5,000,000 persons), and regarded as a friend of the New Deal, had his own pet scheme to save the country: the restoration of silver to its proper value — an accomplishment he termed "of Christian concern." When it was learned he was holding 500,000 ounces of silver against the happy day, he turned on Roosevelt as "anti-God" and a "scab" and went off the air. But he was back on in this year praising Hitler and denouncing "World Jewry."

The Little Steel Strike at the Republic Steel plant flared into violence in the "South Chicago Riot" on Memorial Day. Ten were killed, 90 wounded.

The Hindenburg, pride of Germany and the world's largest dirigible, exploded and burst into flames while approaching her mooringmast at Lakehurst, N. J., after a successful Atlantic crossing. Thirty-six persons died in the disaster which was witnessed by a horrified throng who had come to welcome the historic arrival.

George Gershwin and Maurice Ravel die.

FDR begins second term.

Amelia Earhart lost.

Hitler repudiates Versailles Treaty.

Top film grossers were Gary Cooper, Garbo, Gable, Shirley Temple and William Powell-Myrna Loy. Top picture grossers were "Maytime," "The Good Earth," "Waikiki Wedding," "Saratoga" and "Lost Horizon."

This year the picture industry scored notable advances on the technical side. Color, sound, lighting, makeup, photography, raw film, all essentials to better picturemaking, showed remarkable improvement.

The year passed without the introduction of any outstandingly new note in air showmanship. The number of advertising agencies concerned with network radio took a decided drop, as compared with the previous year. Several television demonstrations took place throughout the year. However, it is still very much of a laboratory proposition.

Music publishers protested Benny Goodman's swing vogue was killing off sheet music sales, favored Tommy Dorsey's more moderated style which did not distort the melody. Music played a dominant role in screen entertainment during the year. The most notable contribution was Alfred Newman's symphonic prelude to Samuel Goldwyn's "The Hurricane."

(Continued Next Week)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 26

National Rating This wk.	Last wk.	Title and Publisher	New York, 4DS	Chicago, Carl Fischer	Los Angeles, Morris M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Lucky Old Sun" (Robbins)	3	1	4	1	1	1	2	1	1	1	3	2	111
2	4	"Mule Train" (Disney)	1	5	1	10	5	4	8	3	2	6	2	1	84
3	3	"Dreamer's Holiday" (Shapiro-B)	2	3	2	9	7	10	3	5	5	2	1	7	76
4	2	"I Can Dream, Can't I" (Chappell)	4	4	8	2	3		4	2	3	5	4	8	74
5	6	"Don't Cry, Joe" (Harms, Inc.)	5	2	7	3	2	9	1		4		5	4	68
6	5	"Slippin' Around" (Peer-Inter)	6	6		6	6	5	5		7	4	9	3	53
7	7	"Breaking My Heart" (Algonquin)	9		6	5	4	2	10	6	10	10		10	38
8	9	"Jealous Heart" (Acuff-Rose)	7	8		7	10		7			3			24
9	13	"Dear Hearts, People" (Morris)	8		5				6	7		9	8		23
10	10	"Someday" (Duchess)				4	9	7		8	6				21
11	13	"White Christmas" (Berlin)			3				9					5	16
12	11	"Hop Scotch Polka" (Cromwell)		7		8		6			9				14
13	9	"Room Full of Roses" (Hill-Range)			10			3			8				12
14		"Never See Maggie" (Bourne)			9					4					9
15A		"Johnson Rag" (Miller)					8						6		8
15B	12	"Long, Sleepless Night" (Miller)										7	7		8

FRANKIE LAINE
"MULE TRAIN"
ON MERCURY RECORDS
CURRENTLY
EL RANCHO VEGAS
Las Vegas, Nevada

It's Music By
JESSE GREER
Program Today Yesterday's
ONCE IN A LIFETIME
(From Earl Carroll's "Vanities")
(Robbins Music)

MUSIC BOURNE TO LIVE
I NEVER SEE MAGGIE ALONE
KENNY ROBERTS
Coral No. 64012
BOURNE, Inc.

THE EVER POPULAR STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

POPULARITY CONTINUES
CARMEN LOMBARDO'S
JUNGLE DRUMS
E. B. MARKS

MABEL WAYNE
Composer of
A DREAMER'S HOLIDAY
#1 BY A MILE

SONGWRITER!!!
Writer of sparkling lyrics (this comedy copy is longer made to rhyme with nonsensical lyrics). What have you written?
Box V 2108, Variety
154 W. 46th St., New York 19

N.Y. Roxy to Go Longhair With Booking Of Philharmonic Symphony at $25,000

The Roxy theatre, N. Y. will make a bid for a new kind of theatre patronage with the booking of the N. Y. Philharmonic Symphony to play a two-week stand there latter part of next August. It's estimated that the 104 man longhair crew would cost the Roxy around $25,000, with an additional stipend for a name soloist such as Lily Pons or Lauritz Melchior. The Philharmonic will book the soloist. Negotiations are on for the Philharmonic co-director, Dimitri Mitropoulos, to conduct.

Negotiations were started by 20th-Fox president Spyros Skouras, who is also a member of the Philharmonic's board. Skouras originally came up with the idea of having the combo play one performance at the Roxy. The talks were subsequently enlarged to take in a two-week term at the end of the regular al fresco season at the Lewisohn Stadium, N. Y., where the men play without using the Philharmonic label. Skouras promised a big picture in keeping with the dignity of the organization.

Symph concerts have long been a staple item in the de luxers, until about 12 years ago. The Radio City Music Hall, N. Y., is the only theatre that still has a large longhair crew on a regular basis. But prior to the name band vogue houses such as the Capitol, N. Y., and other theatres in large cities had full-sized symphs.

The longhair idea isn't new at the Roxy, either. Some years ago the house's executive head, A. J. Balaban, and the Roxy booker Sammy Rauch, tried to get concert soloists such as Jascha Heifitz, Lily Pons and others. However the upper crust of longhairs rebelled at bookings in vauderies, inasmuch as they couldn't be geniuses four times daily and five times on weekends. House toppers tried to point out that at four and five times daily, a 15-minute stint would add up to one full-length concert appearance. However, they refused to bite.

Skouras is personally negotiating with Philharmonic manager Arthur Judson and Bruno Zirato. Deal is expected to be concluded shortly.

Roxy installs its new stage Friday (2) with a new platform designed by Arthur Knorr. Bandstand will accommodate 35 musicians. Alterations will have to be made for the Philharmonic engagement.

VHCS Ends '49 Campaign; 37 Filmites Aided in P.A.'s

Audrey Totter's reappearance in Army, Navy and Veterans Administration hospitals in the Northwest will close the 1949 "Take Hollywood to the Hospitals" campaign by the Veterans Hospital Camp Shows, Inc.

Since September of this year 37 filmites made the VHCS tour and contributed a total of 235 days to the cause of entertaining the vets.

Those that contributed appearances were Jack Carson, Andy Devine, Randy Stuart, Amanda Blake, Morris Van Dyke, Ruth Warrick, Colleen Townsend, Bruce Bennett, Lois Chartrand, William Demarest, Chill Wills, Raymond Walburn, James Craig, Alan Ladd, Sue Carol, Marion Hutton, Danny Kaye, Cornel Wilde, Janis Carter and Al Schacht. Several such as Miss Totter made several tours in different parts of the country.

EXCLUSIVE THEATRICAL HOTEL
The Smart PARK Lido IN THE HEART of EVERYTHING
2214 Park Ave. MIAMI BEACH
50 ROOMS ALL WITH PRIVATE BATHS
• ATTRACTIVE LOW RATES •
ONLY 1½ BLOCKS FROM OCEAN

From the FORDHAM CAMPUS to the ROXY THEATRE, New York in 10 MONTHS of SHOW BUSINESS!

★ ★ ★ ★ ★

GEORGE CONLEY

STOPPED OFF AT

LOOKOUT HOUSE
Covington, Ky.

HIPPODROME THEATRE
Baltimore, Md.

Ed Sullivan's "TOAST OF THE TOWN" T.V. Show

OLYMPIA THEATRE
Miami, Florida

ADAMS THEATRE
Newark, N. J.

CLUB CHARLES
Baltimore, Md.
(Repeat Engagement December 20th)

Currently:
ROXY
NEW YORK
Thanks to SAMMY RAUCH
•
Direction:
MARK J. LEDDY
Leon Newman

VET VAUDE SCRIPTER
Paul Gerard Smith
Details Why He's Anti-Mike, Popcorn and Tolerance in a Breezy, but Saga Piece, Titled
Vive la Vodril
• • •
an editorial feature in the forthcoming
44th Anniversary Number
of
VARIETY

Friars' Salute To Milton Berle Nets $15,000

The Friars' testimonial to Milton Berle Friday (25) at the Latin Quarter, N. Y., provides further proof of the wisdom of staging fund-raising affairs in a cafe. Friars are reported to have realized around $15,000 in its tribute to the comic, who is also the Friar Abbot. They presented him with a plaque.

Talent who performed gratis included the male chorus from "South Pacific" with Myron McCormick, which gave out with "Nothing Like a Dame." Benny Fields, Bobby Clark, Ted Lewis, Sam Levenson, Harvey Stone, Frances Langford, Henny Youngman, Maxie Rosenbloom, Arthur Treacher, Ethel Merman and Victor Borge. The appearance by Levenson was somewhat in the nature of an audition, inasmuch as a deal is being concluded for this comic to play the Latin Quarter in February. Eddie Davis emceed.

Berle wound up the evening at around 4 a.m. by doing some bits of business with his mother.

It's the second major benefit affair held at the Latin Quarter in recent months. The Troupers, femme counterpart of the Friars, netted around $6,000 at a recent shindig there.

Performers declare it's considerably easier working a cafe than either Madison Square Garden or one of the large hotel ballrooms. Besides, it's felt that after catering fees, hall rental and orchestra costs are deducted, charge per plate is triple what it would be if the affair were held in a night spot.

Around 800 attended the affair at a $25 top. As a bonus to the Friars, LQ boniface Leo Walters gave the organization 10% of the liquor sales.

Arbitrator Mulls Singer's Beef vs. Tishman, Berger

Decision was reserved in an American Arbitration Assn. hearing held last week on charges brought by agent Johnny Singer against Sam Tishman & Milton Berger for failing to pay commissions on bookings of the Arnaut's.

It was charged by Singer that Tishman & Berger refused to pay Singer a split on the Arnaut's Roxy, N. Y. booking in violation of an agreement between them on that act. Tishman & Berger however claimed the Roxy booking was made by them prior to the effective date of the agreement and a clause in the pact stipulated that all Arnaut dates booked before pact went into effect was to be credited solely to T&B. The Roxy contract was finalized before that.

James F. Reilly, head of the League of New York Theatres was arbitrator.

Whether Reilly will rule on the validity of the contract isn't known since Singer sold out his business to Tishman & Berger over a year ago and retired for six months. Upon reestablishing an agency, Singer started getting up a list and wanted to take over the Arnauts, who had been among the talent included properties in the sale. A split commission agreement was then worked.

Jay Marshall started for a two-week stand at the Beverly Country Club, New Orleans, starting tomorrow (Thurs.).

Philly Cafes Hopeful 'Blue Law' Curfew Won't Snafu New Year's Biz

By JERRY GAGHAN

Philadelphia, Nov. 29.

Despite prospects of a dreary New Year's Eve due to Blue Laws and the State Liquor Control Board regulations, public interest in the celebration is already in evidence here. A number of clubs report reservations have started to roll in and the operators are frankly surprised.

One club, Cito's, tagged a line about New Year's reservations at the bottom of its advertisements and had sold half of its available seats last week, at $10 per. Other clubs have been getting calls and advance checks, without any prods or reminders. New Year's reservations seldom start rolling here before mid-December. The fact that 1950 comes in at Saturday (31) midnight is certain to foul things up, as both Liquor Board and municipal regulations forbid the sales after midnight on Saturdays.

The Liquor Control Board also prohibits entertainment after that hour, and a strict interpretation of the law would preclude both. In the case of entertainment, the City of Philadelphia goes right along with the State. However, it is within the province of the municipality to permit entertainment after 12 o'clock Saturday. A number of committees throughout the state have such ordinances, Board officials said.

Enforcement of the entertainment ruling is left largely to the discretion of the police, and it is expected that a number of clubs will stay wide open, at least in such districts where the police are known to be lenient. This doesn't eliminate chance of Control Board agents stepping in and giving spot a citation.

Possibility of this last eliminates wide open celebrating after midnight in the hotels and other places where the stake is too large to permit taking a rap. Only a definitely understood "go signal" from both the Board and City authorities would warrant the big inns taking such a chance.

Knowing all this in advance led cafe and hotel men to expect more private parties in homes this year, than ever before. Hence the operators' confusion over the unprecedented and early public interest in New Years' Eve. Pressure for a City ordinance permitting entertainment after Saturday midnight has been made intermittently here, without getting anywhere. New drive for letting down bars is expected to be made by cafe men and liquor groups within the month.

Seph's 10G Charity

Las Vegas, Nov. 29.

During her four weeks at Cito's and her recently-completed stand at Las Vegas, Sophie Tucker took in and dispensed $10,000 in charity.

Coin came from the sale of her books and autographed records.

Royal Variety Show

By WALTER HAYES

TWO FROM THE CONTINENT

"They pretend they can't dance, they skip and gambol, prance and tumble—all with a skill unknown in many a ballroom—who do? ELSA and WALDO, who made a hit at last night's Royal Variety Show . . ."
London Graphic.

". . . The doors of a pavilion opened to reveal quite a different character—the bow legged, cross-eyed ELSA who was joined by her partner WALDO in a riotous slow-motion number . . ."
—Daily Telegraph.

ELSA AND WALDO

Currently Featured in TOM ARNOLD and EMILE LITTLER'S
LATIN QUARTER
AT THE
LONDON CASINO, Now in Its 37th Week

—DIRECTION—
CHARLES L. TUCKER'S ENTERPRISES, LIMITED
London, England

MARK J. LEDDY
LEON NEWMAN
New York, U.S.A.

'Ice Follies' Gets Upped Scale on New Deal Negotiated by Vic Connors

The Shipstads & Johnson "Ice Follies" last Wednesday (23) signed a two-year contract with the American Guild of Variety Artists calling for wage increases, four weeks vacation with pay and with employer to pay fares to the performers' hometowns, and guarantee of 48 weeks per year. During tazoffs, talent is to get a minimum of $49 expenses.

AGVA trouble-shooter Vic Connors set up the deal in Chicago last September but signing of the pact was delayed because "Follies" management wanted a courtesy consultation with John Harris, a majority stockholder of "Ice Capades" and "Ice Cycles," who had been in on previous contract negotiations and who was in Europe at that time on his honeymoon. Connors, in consultation with a "Follies" performers' committee headed by Ray Schramm, agreed to delay the signing with the stipulation that all increases be retroactive to Sept. 20, which was agreed.

New scale calls for chorus to start at $65 during a probationary period of six weeks, after which scale goes to $70. After six months, wage is hiked to $77. Old scale called for a chorus otp of $72. Principals start at $100 and rise to $110 after six months and $125 after a year.

Harris, who returned from Europe last week, okayed the terms of the deal and it's likely that he'll accept the same for the casts of his shows.

N.Y. LATIN QUARTER SETS SAM LEVENSON FOR FEB.

Sam Levenson will play his first major N. Y. cafe in February. Deal is currently being completed for Levenson to play the Latin Quarter, sometime in February at a salary reportedly of $2,000 weekly, same as he'll get at the Capitol theatre, N. Y., preceding the Latin Quarter stand.

Levenson's quick entry into the tall coin is a result of two tele appearances on "This Is Show Business" which brought him to the attention of top talent buyers and virtually made him a name overnight.

A tele show for Levenson on CBS is still in negotiation stages.

Seattle's Midnight Curfew For New Year's Eve

Seattle, November 29.

The Washington State Liquor Board has announced that all clubs, restaurants and bars licensed by it for the sale of liquor by the drink must close New Year's Eve (a Saturday) by midnight. Rule is based on old 1909 "Blue Law," but in the past it has been given the wink when big holidays have come on Saturday.

Those in the know expect that the Liquor Board's ruling is a hint to local law enforcement officers that the New Year's Eve closing hour will be up to them. At the least bars are expected to see that no drinks are served after 12, but spots can stay open until 1 a.m.

Jackie Kannon?

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Singer's Permit Revoked On False Info Rap

Atlantic City, Nov. 29.

The employment license of Leon DiGiarimo, who has appeared in resort night spots singing under the name of "Lenny Ross," has been revoked by order of Erwin B. Hock, director of the state division of alcoholic beverage control.

Ross was issued a permit on July 1 of this year and subsequently was booked into local spots, appearing during the summer season. An FBI report showed, sometime later, that he had incorrectly answered one of the questions on his application for a permit.

In response to another question had ever been convicted of a crime he had replied "No," where the FBI reported its record showed that he had been convicted in Jan. of 1948 of giving and participating in a "certain exhibition of a lascivious, sacrilegious, obscene, indecent and immoral nature" such as might tend to corrupt morals.

Hock's further investigation showed that Ross had been convicted also in Pennsylvania on other occasions on offenses similar to the 1948 conviction.

Guerin, Fraday Prepping Extensive Trip to Line Up Parisian Revue Acts

Paris, Nov. 22.

Pierre Louis-Guerin, operator of the Paris Lido, and his producer, Rene Fraday, are prepping their new revue to open early next year. Already penciled are Carrie Finnell and the Debonairs, also an ice tableau. Pair is leaving Paris Jan. 5 for an extended tour, to scan and book U. S. acts, with N. Y., Miami, Havanna, Mexico, San Francisco, Hollywood, Las Vegas and Chicago to be visited. Guerin will only stay in U. S. for a month, but Fraday will stay another four weeks to finalize the bookings and get the necessary music, etc.

Guerin is by far the biggest employer of U. S. talent in Paris, with about 23 Americans getting an approximate $5,000 total weekly. He gives them a year's contract and pays them half in U. S. dollars, thus precluding their being hit by any devaluation.

Lido, a Champs Elysees spot seating about 750, is the most important nitery in Paris. Only place that does such mass business is the Bal Tabarin, in the Montmartre, which caters to a somewhat more local clientele, with practically nothing but continental acts. Besides Lido, Guerin also has the Ambassadors, Paris' ritziest room, which he plans to reopen in May. Together with operator Michelis of Palais des Sports, he is bringing the "Skating Vanities" there for a return engagement in April.

Rosenbloom, Baer Reuniting as Team

Slapsie Maxie Rosenbloom and Max Baer will do a double act, again. Former pugs separated a little more than a year ago after several years as a team.

They played their first date together last week on the Milton Berle tele show. Agent Jerry Rosen is submitting them at $4,500.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 29.

Frank E. Walters checked in for a rest and observation period.

John P. Croke, projectionist of Court Square, Springfield, Mass., is in bedside his sister at Trudeau sanatorium.

Louise "RKO" Harris, who took three stages of the thoracoplasty operation which paid off with an all-clear has returned to her home.

Bob Pasquale, Philly manager, and Mark Wilson, pressagent, enjoying all-up privileges.

New appointments in some of our committees. Mark Wilson, Joe Phillips and Dolly Gallagher, now head "We the Patients." Laura Sloan, Ted Hooper and Mabel Burns, Library attendants. Alternates on office switchboard, Dolly Gallagher, Bob Pasquale, Joe Phillips and George Powers.

Jennie Foley in from the Warner Bros. Chicago office for rest and observation.

The annual Firemen's Thanksgiving Ball was held at Durgan's nitery, and a sellout. Special floorshow featured Nina Stone, tapdancer, Lila Brent, songstress, and Don Grostni, magician. Ray Cully and orch furnished the music.

Write to those who are ill.

AGVA to Cancel TA Withdrawal If 4A's Okay 25% Benefit Cut

The American Guild of Variety Artists will reenter Theatre Authority, providing the benefit control organization changes its format from a revenue raising organization to one that will drastically reduce the number of free shows.

An all-day meeting of the TA board Monday (28) resulted in AGVA's change of attitude. Variety union's representative Henry Dunn told the group that it would reconsider reentering the Authority if AGVA were given a 25% cut of the TA takes and would have the right to veto any benefit.

Dunn consequently surrendered the exclusive right to veto in favor of taking the 25% [illegible] from 15% currently in effect, provided the TA takes the stance that its primary objective is to cut down the number of shows and stop being a revenue producing organization. Proposal is to be taken back to the boards of the various affiliates of the Associated Actors and Artistes of America for a vote. It's anticipated that the various unions will agree to the changes.

Several weeks ago Dunn announced that AGVA had pulled out of Theatre Authority and would only return if given a 25% cut and right to veto any gratis affair. This action would have meant the end of that organization, since the bulk of the free affairs need variety talent.

ILL. BISTRO TAX UPHELD IN HIGH COURT RULING

Chicago, Nov. 29.

Bistros which earlier this year obtained an exemption from Illinois state sales tax, last week were ordered to pay 2% levy. Illinois Supreme Court ruling reversed lower court decision which exempted clubs on the grounds that their business was entertainment and therefore not taxable. In the Supreme Court opinion jurors ruled that their conduct was the same as bars and restaurants which provide no entertainment.

Battle to escape the levy started back in 1941, but was postponed until Dec. 1948, when the lower court ruled the immunity from tax, which had been averaging over $2,000,000 yearly. Leading niteries were awarded $331,596 in refunds, with the largest, $96,640, going to the Sherman hotel; the Ivanhoe Club obtained $63,808 and the 5100 Club, now defunct, $1,406. Rebates were only allowed to those niteries which were a party to the suit. While the court said it would not pass on right of the state to collect the refunds, the attorney general said he would take immediate steps to get the money back.

While attorneys for the cafe owners would not say what further action might be taken, they said that they thought back taxes would not be collectible, as in many cases clubs had gone out of business.

Loew's Setting Stage Shows For Pitt, Toronto Houses

Loew theatres will run the first stage show in many years in Pittsburgh and Toronto. The Penn Theatre, Pittsburgh, will play Frankie Laine for week starting Jan. 19 and the Uptown theatre, Toronto, will get the Ink Spots week of Jan. 9.

It will be the first time in many years that opposition circuit houses will have talent. Warner's Stanley will get the Ink Spots Dec. 23.

Both additions to the Loew circuit will play stage bills on a spot basis.

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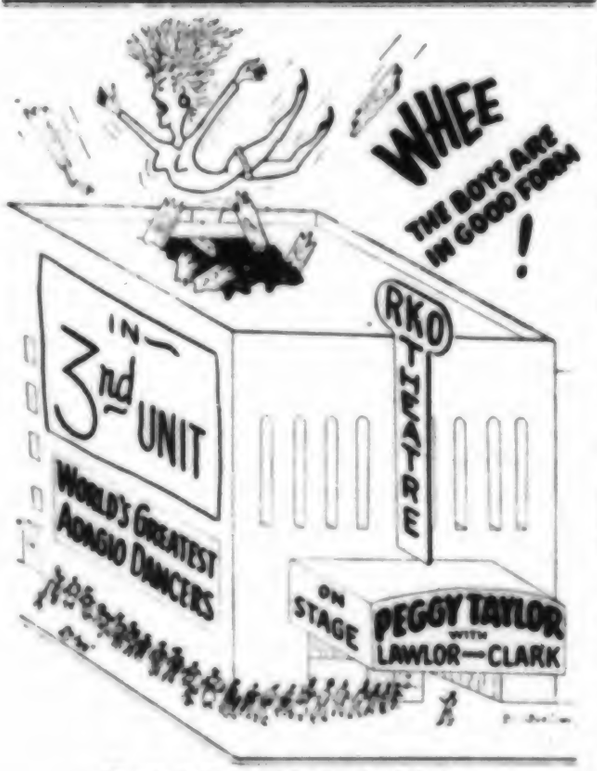

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Texas State Fair Nets Record 496G

Dallas, Nov. 28.

The 1949 State Fair of Texas had the greatest attendance and made the largest profit in its history, R. L. Thornton, president, has announced.

Net profit was $496,087.14 as against $422,000 last year, Thornton reported. Attendance for 1949 was 2,047,000.

Thornton said that the year was so successful that the State Fair Association was "going" to "call" $95,000 of the $600,000 in bonds, which were issued after the war for improvements. This puts the State Fair on the basis of paying about 25 years in advance and makes quite a substantial saving in interest.

Colisimo's, Chi, Folds After Dropping $20,000

Chicago, Nov. 29.

After a three-week try at reviving the famous Colisimo's nightery, George Potson, nephew of Mike Potson, former operator, gave up the ghost. George Pronath production with Tubby Reeves, Gloria Love, Belinda Richmond, Leon Miller, and line were paid off, but salaries for Roger Cozzi orch have been held up. It's reported that $20,000 was lost in the venture. Failure was blamed on neighborhood deterioration.

Also folding last week were the Casa Bonita and Rothchilds on North Clark street, which used local combos.

Murray Sues On 'Blackouts' Title

Los Angeles, Nov. 29.

Ken Murray filed a $1,000,000 damage suit against Joseph and Frank Zucca, owners of Zucca's Opera House, charging them with pirating the title "Blackouts."

Murray declares he and his partner, Dave Siegel, acquired exclusive rights to "Blackouts" through their yearly productions at El Capitan theatre, starting in 1942.

Bill 'Bojangles' Robinson

By JOE LAURIE, JR.

Last Friday Bill "Bojangles" Robinson made his Last Exit dancing up the Golden Stairs. His shoes can be put away, for no one in our time will fill them.

His passing turns my switch of memory on. After buskin for throw money for years, he finally partnered in 1903, the team name was Cooper & Robinson. They did an act called "Going To War." In 1905 they called their act "Looking For Hanna," and in 1907, their last act was called "Friend Of Mine." They split in 1908 and Bill did an act with a fellow by the name of Butler. Then Bill did a single and picked himself an agent, who went through the whole route with him right up to the present time, Marty Forkins. It wasn't just another actor-manager deal. It was based on a handshake, friendship and loyalty, on both their parts. They were that kind of guys.

Bill climbed with his dancing feet to stardom on Broadway in night clubs (the Cotton Club Revue) and in musical comedy ("The Hot Mikado"). He played outstanding parts in such pictures as "The Little Colonel," "In Old Kentucky," "Big Broadcast of 1936," "The Littlest Rebel," "Rebecca of Sunnybrook Farm" and others. He staged the dances for the picture "Dimples" and taught Shirley Temple and many other great stars routines. Bill will go down in the books as one of the greats of his race, a race that has given show business many greats.

Vaudeville was a fertile field for the talents of the colored performer. Their songs, dances and comedy were listened to by vaudeville audiences whose ears were not plugged with the cotton of prejudice.

Negroes first appeared in vaude in the late '80s. Sam Lucas and his wife, the Black Diamond Quartet, Ernest Hogan and the Jones Bros. (first pickaninny act) were the early pioneers. Negroes did not create any sensation in vaudeville until Williams & Walker were a tremendous hit at Koster & Bials (stayed 28 weeks).

With the advent of the "coon songs" the Negro came into vaude in large numbers. (In 1907 there were about 2,000 in show biz.) And what a talented crew! Ernest Hogan wrote the first syncopated coon song, "Pasmala," followed by his terrific hit, "All Coons Look Alike to Me," with which he made his debut in the east and became a headliner. His record of 44 weeks on the N. Y. Roof is the longest single engagement ever held by any performer in vaudeville. Cole & Johnson introduced to vaude new lyrics and an artistic element that had not been shown before. It presented a "class team" in evening clothes. So many greats followed it would take a book to name them all. Here are just a few: Black Patti, Abbie Mitchell, Ada Overton Walker, Belle Davis, Alice Mackey, Mattie Wilkes, Carita Day, Florence Mills, Ethel Waters, Adelaide Hall, Josephine Baker, Lena Horne, Johnny Hudgins, Avon Long are just some of the ladies. Then we had the immortal Bert Williams and George Walker. Bert Williams was the only Negro to ever receive a white Masonic funeral by the St. Cecil Lodge, which had to get special permission from Bert's lodge in Scotland. Charlie Case, one of the greatest of all monologists, whose material is still being used, Avery & Hart, Irving Jones, Cook & Stevens, J. W. Cooper (the first Negro ventriloquist), Jolly John Larkins, Fiddler & Shelton, Anderson & Goines, Moss & Frye, Buck & Bubbles, Tabor & Green, Dotson, The Brittons, Glenn & Jenkins, Hamtree Harrington & Cora Green, Johnson & Dean were just some of the old vaude stars year ago.

The Stair Dance

It was in 1921 that "Bojangles" got the idea for his stair dance. As an encore at the Palace, in New York, he danced up and down the stairs on the side of the stage that led down to the orchestra. That gave Bill the idea and in a short time he carried the steps of his own and danced his way into the hearts of millions of vaudeville fans.

Dancing on steps was not original with Bill, but the way he did it was. Al Leach (and his Rosebuds) was the first to do a stair dance. Whitney Bros. did a musical stair dance at Hyde & Behmans back in 1899. Mack & Williams did a single, double and triple stair dance and Paul Morton & Naomi Glass also did a stair dance.

All dancers tried for novelty those days. Harry Bulger had the soles of his shoes extended for what was called "slap shoes." Eddie Foy was the originator of "hand dancing," i.e., slapping hands on legs, sole of shoes and finishing with flick on collar, all in rhythm. Eddie Horan was the first to do a double cane dance. Mortimer Williams had a specialty dance called "Half Bushel Measure Jig," which was danced on the inside, outside and all over a half bushel measure. Signor Bueno Core, the King of Fire Eaters, finished his act by heating an iron plate red hot and dancing on it with bare feet. Marietta Ravel danced on a tight rope way back in 1860. A. W. Laflin did a spade dance. In 1906 Willie Gardner danced on ice and roller skates. Burlip & Mitchell laid on their backs and tapped on a marble slab in 1880 (Lou Stone did it in 1915). The Jalvans were dancing jugglers. The Mozarts were the only ones ever to dance on snowshoes. Bissett & Scott danced while seated on chairs. Herman Timberg danced while playing a fiddle. Patsy Doyle did a pedestal clog and Will Mahoney danced and is still dancing on a xylophone. Miller & Lyles danced while boxing. They all tried for novelty, but Bill Robinson was in a class all by himself.

Bill played more benefits than any man in show biz. He didn't ask who or what it was for, if it was a benefit he figured it was doing somebody some good. He had a resistless energy, his twinkling feet sparkled like salt in a fire. His easy style, his grace, his originality and his smile puts his name down on the golden scrolls of vaudeville with all the greats.

I can just hear his entrance line, "Upstairs, St. Peter, everything is copasetic!"

Damone to Las Vegas

Hollywood, Nov. 29.

Vic Damone wound up four weeks at Mocambo Sunday (27) and planed to Las Vegas for a Flamingo stand.

He goes east following that date for Christmas holiday headlining at N. Y. Roxy.

Midwest Vaude Dates

Chicago, Nov. 29.

Tommy Martin leaves the David P. O'Malley office Dec. 1 to resume his magician act, with several mdwt dates being set. ... Vine Gardens has booked the following shows: Dec. 2, **Wally Vernon**, **Doris Abbott** and **Folie Miller**; Dec. 16, **Jackie Green**, **Gloria Van** and **Annygloria & Tony**; Dec. 30, **The Barton Bros.** ... **Betty Burke** joins the **William Morris** office as assistant to **Bob Lastfogel**. ... Carnival, Minneapolis, has set four acts for Dec. 5 with **Danny O'Neil**, **Kay Kenton**, **Tony Marx** and **Nola Parde** and follows Dec. 29 with **Connie Boswell** and **Dean Murphy**.

Bill Helsing leaves Helsing's bistro to take over Florida restaurant with brother Frank continuing at the helm. ... **Jayne Walton** into the Tic-Toc, Milwaukee, Dec. 9. ... Glenn's Rendevous continues in business, despite rumors of being sold for department store site, and is bringing in **The Vagabonds** and **Bob Evans**, Dec. 2, with **Buddy Lester** heading for Dec. 16 show.

Leo Salkin is booking the 113 Club, Ft. Wayne, Ind., with **Lorraine McAllister** and **Harry Edwards** set for Dec. 5. ... **Hildegarde** moves from Chicago to Nicolet hotel, Minneapolis, Jan. 9 for two weeks. ... Oriental theatre is going magic with **Gynne the Magician**, Dec. 15 plus **Harrison**, **Carroll** and **Ross**. ... **Penny Singleton**, **Jerry Colonna** and **Rudy Cardenas** make up one of the Balaban & Katz Xmas nabe package shows Dec. 23. ... **Patsy Ross** replaces **Evelyn Terry** at Helsing's Dec. 2.

Max Richard, Inc., has been chartered to conduct a theatrical agency in New York, with a capital stock of 100 shares, no par value. Directors are: Max Richard and Elsa Richard.

Moss Empires In Golden Jubilee

London, Nov. 29.

Moss Empires celebrates its golden jubilee Dec. 15. Formation of the company in 1899 brought together under one board 10 smaller companies, which between them controlled 23 music halls and variety theatres throughout the country.

Today the company still owns or controls 23 theatres, including, of course, the renowned Palladium. But five, including two in London, were seriously blitzed during the war and have not yet been restored. In addition, the Victoria Palace and the Empire, Sunderland are owned by subsidiaries, and Moss Empires has charge of the management. They also have booking arrangements for five well-known provincial theatres.

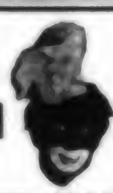
Probably the most famous house within the group is the Palladium, which with its policy of international vaudeville, has attracted many of the world's leading artists and hosts of topliners from America. It has been the scene of 10 Royal Variety Performances since 1930 and had its first visit from a reigning sovereign when King George V and Queen Mary attended a special matinee in March, 1914.

Val Parnell Not Coming

Val Parnell, managing director of the Moss Empires' circuit of which the Palladium, London, is the vaudeville showcase, is not coming to the States this week as planned. He was to have met London agent Harry Foster in New York and/or Hollywood but the latter meantime, flew back to England over the weekend.

Foster lined up a lot of talent for next spring and summer at the Palladium, including tours in the provinces. Parnell was kept in England by pressure of business.

Jack Powell



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Diamond Horseshoe
(NEW YORK)

Billy Rose presents John Murray Anderson production of "Banjo on My Knee," with Walter Dare Wahl, Rigoletto Bros. (2), Gloria LeRoy, W. C. Handy, Harry Armstrong, Frank Evans, Harry Meehan, Eddie Franklin, Nancy Crompton, Jack Spanno, Tommy King, Herbert Lee, Danny Alexander, Noble Sissle Orch, Chuck Marrone Orch with Mary Louise; Line (5), dancers (10); dances, Richard Barstow; costumes, Thomas Becher; technical direction, Arthur Buckner; Minimums, $2.50-$4.

Billy Rose has parlayed his Diamond Horseshoe into a national institution merely by serving a tasty combination of three major ingredients on the entertainment menu—corn, schmaltz and cheesecake. With these basic items he has kept this ornate dungeon in a solvent condition, having achieved some of the longest runs of any nitery shows. An opening at Billy Rose's is by now a major social event since his displays rarely run less than a year; his previous confection achieved a two-year tenure. The new divertissement, "Banjo on My Knee," both a satire and a faithful replica of the old minstrel days, will most likely hit a run of similar lengths. Rose, aided by John Murray Anderson's shrewd staging, has concocted a razzle-dazzle which will find favor with hepsters and tourists alike. Each of these categories will find what they're looking for. The Broadwayites will see a sophisticated takeoff on the old vaude olios while the cornfed roisterers will find plenty of entertainment merely by taking it straight.

Rose has shrewdly interspersed "Banjo's" sequences with entertainers who can command respect merely by their presence and from a performance viewpoint. In the former category, W. C. Handy, holding over from the last display, gets what is nearly a rising tribute. The dignified-looking composer of "St. Louis Blues," a landmark in the history of American music, repeats his turn of the previous show with Billy Banks, another holdover, assisting. A steady flow of applause accompanies him offstage.

Another surprise element is the community sing conducted by Harry Armstrong, composer of "Sweet Adeline," and there wasn't a voice that didn't chime in (barber shop style) with the rendition of the tune. This sequence made one of the warmest rapports with the audience.

[illegible] together with Noble Sissle, [illegible] a composer as well as bandleader, contribute several sequences that continue the essential [illegible] of the show.

One fortunate aspect of this particular display is the fact that each turn is so excellently spaced that the [illegible] entertainment quotient [illegible]. Although there is no single act that fills the Broadway [illegible] of [illegible], [illegible] carries plenty of comedy [illegible]. The novelty turn by Walter Dare Wahl and the Rigoletto Bros. have a comedic [illegible]. The [illegible] sequence with Jack Spanno [illegible], Frank Evans doing a [illegible], Tommy King [illegible], Herbert Lee [illegible], Harry Meehan [illegible] Danny Alexander [illegible] high degree of satire [illegible] probably be taken straight by the audience.

The show, opening night, ran well over an hour and a quarter, and will probably be edited down [illegible] minutes. The [illegible] parade and [illegible] [illegible] a [illegible] effect [illegible].

The [illegible] numbers [illegible] by [illegible] Nancy Crompton and a male group and [illegible] ballet troupe giving [illegible] to the proceedings [illegible]. The [illegible] with [illegible] Eddie Franklin offering a Stephen Foster medley, and Gloria LeRoy giving a smart rendition of "The Bird on Nellie's Hat." Although essentially an [illegible], Miss LeRoy's [illegible] her [illegible] work. [illegible] sequences are especially well designed.

Thomas Becher's costumes capture the mood of the minstrel era [illegible] Herman Rosse are [illegible] and Arthur Backer's technical supervision rates nods. Noble Sissle's orchestra and Chuck Marrone's relief with Mary Louise during the vocal [illegible] off nicely. The long-stemmed beauties [illegible] stage periodic parades for good effect.

Rose has built this revue on a solid premise. The feeling of nostalgia is on a firm footing, now that vaudeville has a new degree of popularity, and the primary elements of good showmanship and good taste prevail at all times. If Rose could get a tenant for his Ziegfeld theatre that will run for as long as this Diamond Horseshoe show will, he'd be hitting a double-featured jackpot. *Jose.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Nov. 21.

Wayne King's Orch with Harry Hall, Nancy Evans, Don Large Chorus, Meadowlarks, Grenadiers, Quintones; $1.20 cover.

Wayne King's first date in Chi since 1945 has him exhibiting his orch and singers in a 45-minute program of smooth oldies and standards, much to the delight of the older crowd on hand.

Besides a 16-piece musical aggregation, King features six male singers and six female chirpers, with group combining to form the Don Large Chorus, three gals making up the Meadowlarks, the fellows becoming the Grenadiers and two gals and two guys the Quintones. Vocal effects project exceedingly well either as background for Harry Hall and Nancy Evans, or combined with the orch à la Fred Waring. King himself sets the pace for the show, mixing nostalgia in song intros as well as homespun humor.

Opener's the groups' theme "Waltz You Saved For Me," with everyone participating and segueing into a medley including "Deep Purple," "Rhapsody in Blue" and "Sugar." King solos on the tenor sax in top style while rest of group helps highlight the fiddle section which is large. Hall comes out to score with "Circus," "Four Wind and Seven Seas" and "Lucky Old Sun," with chorus backgrounding on the latter. Hall's a young chap with a pleasant voice and fits into the King group and style with ease.

Miss Evans holds the spot through "How It Lies," "Jealous Heart," "Cheri Beri Bin" and "Maybe It's Because," with gal's wide range and pleasant manner rating kudos from payees. Grenadiers precede closer with "Dry Bones," while entire group finishes with "Tis the End." Show's a good bet for this northside room and King's orch more than fills the bill, keeping the musical program easy on the ears as well as getting young and old up on the dance floor. *[illegible]*

Le Boeuf Sur le Toit
(PARIS)

Paris, Nov. 7.

Tommy Moore, Marc Doelnitz, Bernard Zacharias, Michele Brabo, Willy Holt, Mouse, [illegible]; no cover.

Le Boeuf Sur Le Toit is more than just a nightclub; more of an institution. It was made famous by the various art cults and movements that were born there. An enterprising young man, Louis Moyses, opened a club called Le Gaya in 1920. Jean Cocteau made it his headquarters and [illegible] with his followers, namely Georges Auric, Darius Milhaud, Germaine Tailleferre and Eric Satie. Since then other names have left their mark on the premises, such as Picasso, Berard, Gide and Colette. The club became Le Boeuf Sur Le Toit when it moved to Rue De Boissy D'Anglas in 1922.

At present the club is a sort of Right Bank St. Germain des Pres, visited by the more successful artists, and a must for the tourist trade. It tries to transpose the spirit of frivolity and insouciance of cellar jive joint to a more sedate, upholstered surroundings. Champagne starts at 2,000 francs, but is not obligatory.

Floor show features a 1920 motif with a melange of French period work, and their interpretation of the boom U. S. days when cloche hats and slick playboys were the vogue. Terry Moore, an American chanteuse, scores in her renditions of some red-hot period numbers. Show is a series of skits, interspersed with dance music by a three-piece combo. A hilarious takeoff on "Madame Butterfly" pops up with a flapper Madame and a lisping Pinkerton. Michele Brabo is excellent in her parodying of flapper singing. Marc Doelnitz and Willy Holt fill out a pleasing roster. The aim of the show is to say nothing and create a pleasant evening pays off.

Club is run by Louis Durand and Germaine Henrion, and sparkplugged by Henri Henrion. He runs the club all night, and during the day bonifaces his popular Merry Bar, a bit down the street. After 30 years Le Boeuf Sur Le Toit goes merrily on being a landmark and one of the most popular niteries in Paris. *Maxi.*

Larue's, N. Y.

Diane Adrian, Bernie Dolan Orch, Artie Arturos Orch; no cover or minimum.

The eastside dining salons of late have been getting the hankering for enlarged talent operations. Spots that did handsomely on the strength of its menu and a pair of dance bands for late trade are now going in for class talent to hypo business.

Larue restaurant, one of the staple eateries in the swank sector, has added Diane Adrian to its divertissement. Recently at the Copacabana and prior to that a promising fledgling under the name of Diane Del Rio, Miss Adrian is an excellent item for the smart set. Primarily, she's a capable chanteuse with a deal of charm and a skillful projection that makes her a considerable asset to this spot.

Songstress goes in heavily for tunes off the beaten path. She has a considerable knowledge of languages and assays tunes in French and Spanish along with chansons en anglais which call for a degree of thespic skill in order to get across with potency. Miss Adrian fills the bill in this spot excellently with tunes previously made popular by Maurice Chevalier and Edith Piaf. She's a bracer for American audiences, and tunes are good enough to attract a Continental crowd.

For dance and showbacking Bernie Dolan batons a first rate society crew, and Artie Arturos does the Latin relief. *Jose.*

Bop City, N. Y.

Herb Jeffries, Charlie Ventura Orch (8), with Betty Bennett; Buddy Johnson Orch (13), with Ella Johnson, Arthur Prysock; admission 98c, minimum at tables $1.50.

Herb Jeffries hasn't often worked in New York. Most of his reputation has been gathered in the east by recordings (Columbia). And it's standing him in good stead at Bop City, where he's coupled to Charlie Ventura's fine small bop combo and Buddy Johnson's big band.

Jeffries, unfortunately, doesn't record like he sings. If he did he'd be a much bigger name. For the nice-looking Coaster handles melody with unusual range and even more unusual control and a flair of imagination in arrangements. His style is difficult to describe, but that it holds audiences is evident in his ability to quiet the usually noisy cross-section of hepsters, jazz followers and the curious at this unique N. Y. spot.

He handles such tunes as the standard "These Foolish Things," through "Ol' Man River," "Basin Street," to Duke Ellington's "Flamingo," that's as wide a range as could be asked for, and he does them all with rare ease, backed by a trio.

Charlie Ventura's group is on its umpteenth date at this club and its predecessor, the Royal Roost. Leading a group of eight musicians, among whom Bennie Green, trombonist, is a bright standout, Ventura does bop things in a much more commercial way than many local crews. He injects a lot of humor into his stuff, too, with vocals, particularly a falsetto bit by bassist Red Mitchell. In short, the combo is solidly worthwhile. Betty Bennett, however, is an unimpressive singer.

Buddy Johnson's big combination isn't too impressive. It's a typically rough, heavy-beat outfit pegged around Johnson's keyboarding and using Arthur Prysock, a good voice, and Ella Johnson on vocals. Miss Johnson wasn't heard when caught. *Wood.*

5 O'Clock Club, Miami

Miami Beach, Nov. 27.

Jackie Miles, Sonny Sklar, [illegible], Frank Linale Orch; minimum $1.50-$2.50.

It was inevitable that Jackie Miles, long a winter favorite in this area, would be established in what would amount to his own club with a "fair" name supporting show, rather than the triple-name lineups he has been part of. Ned Schuyler has come up with the setting in the 200-seater Five O'Clock club, with the comedian in on a salary-percentage deal for a minimum 10 weeks' run, plus a voice in talent bookings.

That the idea will click is obvious in the manner in which the patronage has kept coming from opening night through the weekend. Based on a policy of changing the support acts every two weeks, it should continue with a healthy draw theme. If current show is any criterion, it will.

Sonny Sklar is a personable lad with a smart way with an audience and a song, be it one of his own or a current pop. His "then I wrote" routine is an amiable and amusing sequence, with the mitting on each tune's first 16 bars spontaneous. Opens with a "Hello" bit to set himself with ringsiders, then parlays his special material and own songology into a solid bowoff via "Good Man Is Hard to Find."

Stan Fisher adds considerable sock to the proceedings with his harmonica virtuosity. Cary Grant-ish looking lad projects his musical talents in showmanly fashion, blending his versions of "Slaughter on Tenth Avenue," a medley which features "Clare De Lune" and then builds to a jazz sesh with the orch, and "Roumanian Rhapsody" to keep the pace and the response mounting. It adds up to an outstanding turn.

Distaff side of the show is handled by Marion Stevens, a smartly gowned and eye-catching blonde with a well rounded lyric soprano. She stays away from the heavier stuff, utilizing to nifty aud reaction brightly arranged versions of the pops and the operetta standards.

Miles returns with most of his standard stuff. However, he brings with him several new stories that add enough of the freshness necessary. In the ensuing weeks, however, he'll have to keep adding new interweavings to keep the "long run" and "same stuff" criticism from arising among the more captious. As is, he is held by the payees for well over 50 minutes, with the laugh response to his smoothly underplayed dialectics, character and "type" stories and songs building all the way.

Frank Linale and orch maintain rep as one of the best small units in town via their well handled show music and dance tunes. *Lary.*

Ciro's Hollywood

Hollywood, Nov. 25.

Danny Thomas, Matty Malneck's Orch (9); $3.84 minimum.

Danny Thomas, here at Herman Hover's elegant Sunset Strip eatery, should do terrific business even though a large part of his material isn't new. He hasn't been in these parts in a long time. New or not, his material and his manner of selling himself make him one of the top solo acts on the nitery circuit.

Opening nighters, with such folk as Louis B. Mayer at ringside tables, rocked the room with laughter for the full hour that Thomas worked. He led off with a fine piece of nonsense written by Jerry Seelen and Eddie Foreman. This was a travesty on "South Pacific," using a medley of the musical's tunes but original comedy lyrics. From that he went into his flat tire number of the bitter, stranded motorist walking two miles in the rain to borrow a jack, the poor Lebanese parrot about to be hanged by the Turks, the harried night club performer who hates the boss, and his routine on his fine home in Beverly Hills, a delicious lampoon of snobbery.

Thomas' stuff is filled with belly laughs all the way. He punches everything home with [illegible] and a fine blending of arrogance and humility. Although the "South Pacific" number is the only new thing he did, Thomas is always deft, fresh, fast and heartily amusing.

Walter Poppe, his accompanist, and Matty Malneck's orchestra give him the best of backing. Malneck and Tito Robbins' rhumba band take over for the dancing. *Dop.*

Cafe Society Downtown
(NEW YORK)

Art Tatum, Dolly Dawn, Billy Taylor Quartet, Cliff Jackson; $3.50 minimum.

This Greenwich Village spot is dishing up a conventional layout for its jazzsmart clientele. Art Tatum, the colored pianist, is the show's backbone with a long work out on the keyboard. Tatum's tricky style of variations and improvisations on a theme has earned him a top rep in jazz circles and he delivers in ace style.

Dolly Dawn is an okay vocalist but her lack of style counteracts her good set of pipes. She renders rhythmic numbers with a dated approach and her torchy ballads lack sufficient projection to hold the customers' attention. She has to punch up her delivery considerably in order to register.

The Billy Taylor quartet, a Cafe Society regular, is developing into a solid rhythmic combo. Comprising piano, guitar, drums and bass, this outfit plays with a firm beat, taking over some bop chords without going in for the frantic antic style of instrumentation. As the warmup for the two acts that follow, the quartet is the standout item in the show. Cliff Jackson handles the between-show pianologing in palatable fashion. *Herm.*

Click, Philly

Philadelphia, Nov. 26.

Rudy Vallee, Homer & Holly, Jerry Taps, Wally Wanger Line (5), Shep Fields Orch (13).

Rudy Vallee, who inaugurated the Click's switch to a show policy, has enough floor savvy to quiet down the bar crowd and a tasteful style in handling hecklers. Vallee's act has plenty of appeal both for the people who remember him when and the younger set. He opens with his "Your Time Is My Time" trademark, and follows with "As Time Goes By" and the "Whiffenpoof" song, both of which are plenty recognizable in every age group. With another election gone by since the Truman upset, however, Vallee could very easily drop "the gentlemen pollsters all are we" parody on Dewey's defeat.

Nitery section of act has lengthy spiel with Rudy going into English character, complete with kepi and monocle, and cued off with rendition of Noel Coward's "Mad Dogs and Englishmen." Stories are probably okay for characterization, but the punchlines lack sock, and with the crowd's slow uptake Vallee at times loses them. He also has tendency to mumble the Col. Blimp small talk. Star does a ventriloquy turn, with a remarkably effective dummy. The patter is amusing.

He adds a medley of fave numbers he intro'ed on air years ago, including "Vagabond Lover," "Only Girl in the World," and "Maine Stein Song"—with fine backing throughout by Shep Fields and his orch, current occupants of the Click bandstand. Vallee's audience pull is never more in evidence than with his finale in which he gets the customers to join him in a community sing on "Alouette." Stunt in a bar the size of the Click would be dangerous for almost any performer, but crooner accomplishes it handily. Rest of show is strictly window dressing for star and includes the Wally Wanger Girls, line of five nimble blondes in boogie and ballet interludes; Jerry Taps, who does an okay imitation of the late Bill Robinson, and Homer and Holly, boy and girl novelty dance duo. *Gagh.*

Kitty Davis', Miami

Miami Beach, Nov. 26.

Jack E. Leonard, Grace Poggi & Igor, Dynamic Duo, Kenny Davis, Johnny Silvers Orch; no minimum or cover.

There's a big guy installed here who is ready for the top dates, equipped with as fast a mind for a gag-twist or ad lib as has hit this show-wise town in years. A familiar to those who make the vaude shows at the Olympia, [illegible] Jack E. Leonard [illegible] added time allotted [illegible] full play to an amazing faculty for picking a personality in the [illegible] (in the current case owner Dave Davis, who has been [illegible] by comics but never so [illegible]) and using him for laughs in a [illegible].

From walk on, the oversized Leonard grabs attention and keeps the yocks tumbling [illegible] for 40 minutes he whams all the [illegible], topping the gags with [illegible] plus an agile bit of hoofing [illegible] wins him a begoff.

Supporting show is fair. The Dynamic Duo, French [illegible], are an exciting pair of acro dancers. Flips and butterflies bring the gasps steadily while [illegible] but also garners top response.

More in the dancing [illegible] is provided by Grace Poggi and Igor. [illegible] are obviously well thought out [illegible] most of the earlier ideas [illegible] stylized with the results [illegible] where more flash would bring the handsome twain a more [illegible] action. Most of the stuff is [illegible] oped into slow [illegible] with only attempt at lifts a slow [illegible]. Best of their routine is "[illegible] dance," a be-bop version of an Apache dance.

Kenny Davis holds over as emcee and in own spot offers some song delineations as before. Johnny Silvers and orch handle musical backgrounds in fine style. *Lary.*

Interstate Sets Route For 2d Vaude Unit

Dallas, Nov. 29.

Route for the presentation of Interstate's second vaude unit was announced here by Charles J. Freeman, booker for the circuit.

It will open in San Antonio on Dec. 29 for a week's run at the Majestic. The six-act bill then will go to Houston, Jan. 5; Fort Worth, Jan. 12; Dallas, Jan. 19; Tulsa, Okla., Jan. 26, and the final week of the tour will start Feb. 2 at Memphis, Tenn.

VARIETY BILLS

WEEK OF NOVEMBER 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 1
Dick Contino Show
Johnny Mungall
Don Baxter Orc
Music Hall (I) 1
Patricia Bowman
Robert De Voye
P Totley Kardos
June Gardner
Jim Kirkwood
Lee Goodman
Tony Sherman
Ray Raymond
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 1
Rose Lake
Johnny Burke
B & T Rafferty
3 Extremes
Louis & Oliver Sis
3 to fill
Paramount (P) 30
C Thornhill Bd
Sarah Vaughan
Red Buttons
Acromaniacs
Roxy (I) 1
Mindy Carson
Chandra Kaley Co
Debonaires
Tommy Trent
Los Gatos
Strand (W) 1
Fiesta in Havana
Desi Arnaz
Rosa Costello
T & P Rodriguez
Wally Wanger Girls
Ben Yost's Latin Caballeros
Bobby Winters
BALTIMORE
Hippodrome (I) 1
Francis Kohler
Chester Fredericks
Anne Rooney
Robert Harbin Co
Don Tannen
Dior Dancers
Dick Potts & Mrs Waterfall
Jim Wong Trp
State (I) 1-3
Karolie
Smith & Barrett
Bernice Foley
La Vine's Chimps
[illegible]
Vina & Hayes
Niki Harmon

Anita Martel
Doris King
Frank Payne
Inesto Villarino
A & M Havel
Hoffman & Schoop
Pat Rooney Sr
MIAMI
Olympia (P) 30
Parker Bros
Dellon's Boxing Cats
Paul Berkley Co
Bob Sydney
Sonny Tufts
MIDDLETOWN
Paramount (P) 4-5
Smiley Burnette
Harmonica Bill Russell
NEW BEDFORD
Baylies Sq (I) 3-4
Dennis & Thompson
Larry Daniels
3 Gals & Al
NEW LONDON
Victory (I) 3-4
Wigton & Diane
Dale Sis
Harry Steffen
Roy & Harrison
Buddy Walker
Howard Fuller 3
PHILADELPHIA
Carman (I) 1
Roy & Emily
Olive White
Lou Brown
3 Juggling Jewels
PLAINFIELD
Oxford (WR)
Dec 4-5
Archer & Gayle
Lolo & Lita
F Tucker & Gloria
June Lorraine
Sells & Thomas
R & M Norman
3 to fill
READING
Rajah (I) 1-3
Louis Prima Orc
Martin & Florena
Gus Marks
SARATOGA
Congress (WR)
4 Only
Molinos
Rex Ramer
Randie Richards
Hanlon & Murphy

Danny White
Sheridan Bros
BOSTON
Boston (R) 1
Chris Cross
Peggy Taylor 3
Fallenberg's Bears
Fred Sanborn
Congaroos
3 to fill
BUFFALO
Buffalo (L) 1
Rhonda Fleming
Louis Jourdan
Rory Calhoun
John Agar
Isabelita
Bob Hopkins
Seneca (P) 1-3
Smiley Burnette,
Harmonica Bill Russell
CAMDEN
Towers (I) 3-4
Red Carlell & Rose
Alan Olive
R & M Carnevale
Jim Reynolds
Monroe & Grant
CHICAGO
Chicago (P) 1
Xavier Cugat Orc
Yolo & Julo
Norma
George DeWitt
Oriental (I) 1
Al Morgan
Bonnie Baker
3 Antaleks
Terry & Ralph 3
Carl Sand's Orch
ELMIRA
Keeney (W) 3 only
Tommy Dorsey Orc
HARTFORD
State (I) 3-4
Frank Sinatra
Ziggy Elman
3 Herzogs
3 Dunhills
Harvey Stone
JAMESTOWN
Palace (W) 5 only
Duke Ellington Orc
LONG BRANCH
Paramount (WR)
30 Only
Molinos
Rex Ramer
Danger Ross & Andre
Fred Bamberger
Carlton & Dell
LOS ANGELES
Orpheum (I) 30
Jack Spot

Dumart & Denzer
Bud Sweeney
Woolford's Pets
SIOUX CITY
Orpheum (R) 3-4
A & G Hardock
C Emmy & His Mad Wags
4 Arnauts
Stan Timbin Co
Anthony, Allyn & Hodge
[illegible] Austen
Pat Henning
Herzogs
SPRINGFIELD
Court Sq (I) 1-4
Guzmans
Lady Francis
W Ward & Mind
Rowena Rollins
Conway & Parks
Bobby Jordan
Lovely's Dogs
TORRINGTON
State (I) 4 Only
Lee Wallace
Bob Coffey
R & I Drake
Nivelli Co
Gene Doyle
Perry's Goats
UTICA
Stanley (W) 4-6
Duke Ellington Orc
WASHINGTON
Capitol (L) 1
Lee Mays
Sylvia Froos
Canfield Smith
Paul Haakon
YOUNGSTOWN
Palace (I) 3-7
Art Mooney Orc
Penny Singleton
D & D Remy
Ron Douglas

CUBA
HAVANA
Warner (W) 1
Cab Calloway & Caballeros
ST LOUIS
Fox (F&M)
Olympic 3
Monico Del Gio Co
Chic Romer Revue
3 Carletons
Jack Morand Co
Rose David
Chas Acheson
Senator Murphy

BRITAIN
ASTON
Hippodrome (I) 30
Jimmy Slater
Jack Henry
Mad Martinos
Zillah
Frank Bernard
Merle Spencer
Vicky Raymond
Diamondettes
BIRMINGHAM
Hippodrome (M) 30
Jewell & B Warriss
Cycling Astons
Tay Bu
3 O'Doyle Bros
V Julian Pets
Anna Mae
Topper Martyn
Dowley & Dare
BLACKPOOL
Palace (I) 30
Terry Thomas

Dennis Rowbers
Sheik Ben Ali
Joe Church
M French Co
Betty Barrett 3
Gaby & Gere
[illegible] Jokers
BOSCOMBE
Hippodrome (I) 30
Jack Hoy
Harmony 3
Freddie Harrison
Norman Meadows
R & E March
Sabel Dunn
Pat Trevor
8 Merry Maids
BRADFORD
Alhambra (M) 30
Peggy Cochrane
Ron Willington
Bobbie Kimber
Jockey & Joe

3 Robertis
Les Spangler
El Granadas 4
Los Valettes
BRIGHTON
Hippodrome (M) 30
Harry Lester Co
Regan & Rozal
R & M Konrad
Chris Sands
Ann Vernon
BRISTOL
Empire (I) 30
Reine Becke
Fred Hugh
Albert Grant
CARDIFF
New (I) 30
Ruthene Leclere
Hilary de Chaville
Max Tomlin
John Wynyard
Maddie Andrews
CHATHAM
Empire (I) 30
Radio Revellers
Warren Latona & Sparks
Bedani
Eddie Julian & Eve
Eddie Reyes
Pauline & Eddie
Komoto
Chas Ancaster
FINSBURY PARK
Empire (M) 30
Del Cortona
Josef Locke
I & S Davis
Reg Dixon
Frances Duncan
Western Bros
Kathleen West
Tommy Fields
Louise's Dogs
Glasgow
Empire (M) 30
Vernon Sis
Anne Shelton
Dulgaro
M & H Nesbitt
Bruce & Freda
George Kerr
2 Virginians
Moon & Russell
New China Tp
GRIMSBY
Palace (I) 30
Reginald Dixon
2 Red Heads
Hope & Ray
Rita Carmo
Phillips & Marie
Cox Twins
Nat Hone
HACKNEY
Empire (S) 30
Deep River Boys
Suzette Tarri
Bobbie Kimber
Sonny Farrar
A & V Farrell
Doreen & Victor
Jack Crisp & Jill
LEEDS
Empire (M) 30
C & P Caronis
3 Chaks
Timor Bros
Harry Bogis
LEICESTER
Palace (S) 30
Dave Morris Co
Wilson Keppel & Betty
Jose Moreno
Tibbe Bros
Peter Blair
Madeline & Annette
Vonde & Destine
MANCHESTER
Hippodrome (S) 30
Ivy Benn

Darlos Co
Micky Russel
Metrano & Lilliane
Noberti Co
NEWCASTLE
Empire (M) 30
A Wassan Tpe
Swain & Swing Sis
A J Powell
Gus Aubrey
J Thorthorne
Allan & Shearer
Mark Darning Demons
John Boden
Mandolay Singers
Tom Kelly &
Stan Stafford
NORWICH
Hippodrome (I) 30
Norman Stanley
Michele
Ben Dudley 3
Daphne Johns
Harold Hutton
Vivienne Tempest
Lisabeth Young
Kent & Hayes
Roger Young Ladies
NOTTINGHAM
Hippodrome (I) 30
G H Elliott
Cyrile Gilane
Ella Shields
Billy Danvers
Bob Wayne & Barbara
Lyle Morris
Randolph Sutton
Hengler Bros
6 Silver Belles
PORTSMOUTH
Royal (M) 30
D & J O'Gorman
H Norman & Ladd
Monsettes
Mlle Madeline & N
Beryl Seton
Slim Allan
Brian Kent
4 Yeomen
Helen Harmony
Iris Kirkwhite Dcrs
SCUNTHORPE
Savoy (I) 30
Jackson Earle
Valerie & Doris
Billy Rees
F & P Naylor
Shenton Harris
Ramoni Bros & Delrina
Rodney & Hawk
Valentine Lyoline
SUNDERLAND
Empire (M) 30
Herbie Green
7 Ashtons
Renana DeLay
Victor Seaforth
Dorona 4
Terry Carol
Del Dush & Don
WOLVERHAMPTON
Hippodrome (I) 30
Sid Millward Co
Sam Costa
Harvey Twins
Ed Royale
Pekembos
Lorenzo
Max Bygraves
WOOD GREEN
Empire (S) 30
Annette Winn
Vic Beron
Steve Conway
Cottrell Bros & Margaret
Motler & Hall
D & B Lupino
El Granadas
Lionel King

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Cabaret Bills

NEW YORK CITY

Blue Angel
Roger Price
Kay Payton
Andy Williams
Connie Sawyer
H Chittison 3
Bop City
Herb Jeffries
Charley Ventura
Buddy Johnson Orc
Cafe Society
Dolly Dawn
Art Tatum
Cliff Jackson
Billy Taylor 4
China Doll
Noro Morales
Ralph Font Orc
Katherine Chang
Toy & Wing
Myra Kim
Canton Bros
Copacabana
Jimmy Durante
Alan Dale
Cupery & Arree
Terri Stevens
James Barrie
Patricia Adair
M Durso Orc
Alvarez Orc
Diamond Horseshoe
Walter Dareweld
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Orc
Chet Morrison Orc
Rigoletto Bros
Jack Spoone
Frank Evans
Tommy Ring
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Bellesteros & Torres
Yavito 3
D'Alonzo Orc
[illegible] Room
Harold Barne
Bela Bios
Havana-Madrid
Miguelito Valdes
De Castro Sis
Dinamos
Havana-Madrids
Pancho Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc

Hotel McAlpin
Max Kaminsky Orc
Hotel New Yorker
"Salute to Cole Porter"
Belle St John
Jimmie Powell
John Kriza
Don McGrane Orc
Hotel Pierre
Myrus
D'Angelo & Ann
Stanley Melba Orc
Ralph Lane Orc
Ralph Telerteller
Hotel Plaza
Tito Guizar
Arline & Consuelo
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St. Moritz
Maureen Cannon
Ramone Orc
Hotel St. Regis
Martha Wright
Lucia & Pepito
Milt Shaw Orc
Hotel Shelburne
Mirano & Miranda
Juanita Hall
Patricia Bright
Cy Coleman
Hotel Statler
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Walt Herth 3
Hotel Weylin
Irving Fields
Iceland
Karn Kebbiers
Sophisticates
George Diamond
Van Harvey Orc
Latin Quarter
Frank Libuse
Alex D'Arcy
Maurice Abbott Dcrs
Renee Double Sextet
Linda Lombard
Ernestine Mercer
Long Troupe
Kathy Barr 3
Art Waner O
Le Coq Rouge
Fellsie Schell
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Juanita Mabry
Farrelle
Richard Hayes

Marion Powers
Belle Smaro
Art Waner Orc
Mocambo
Dorothy Ross
Gene Baylos
Laurette Foster
Monte Carlo
Dick Stabile Orc
La Plata 6
Nightcap
Shaye Cogan
Bob Allen
Belle Locke
No. 1 Fifth Ave
The Holidays
Paul Lynde
Downey & Fonville
Hazel Webster
Old Knick
Gene Barry
Paul Killiam
Janie Stevens
Bill Mems
Clara Cedrone
Herbert Kingsley
Jack Galvin
Al Cooper Orc
Old Roumanian
Sadie Banks
Johnny Howard
Iwanoes
Gaye Dixon
Sandra Kiraly
Harley Burnell
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Billy Daniels
Dick Rogers
Lynne Wakefield

Penthouse
Bobby Breen
Michelle
Dave Martin
Ruban Bleu
Bibi Osterwald
Michael Brown
3 Riffs
Jo Hurt
Julius Monk
Norman Paris 3
Savannah
Manhattan Paul
Shatzie Davis
Andre & Durthea
Tini Benson
Lucille Dixon Orc
Thomas
Gina Gardner
Shura Belloff
Louis Horvath Jr
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Nancy Niland
Mary Ellen 4
De Leon & Ryder
Lee Moore
Bobby Peters Orc
Alan Holmes Orc
Village Vanguard
Stella Brooks
Jack Fletcher
Ellis Larkin 3
Jean Shaw
Clarence Williams
Waldorf-Astoria
Peter Lind Hayes
Mary Healy
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Dean Sherman
Joyce Harley
Freddie Nagel Orc
Blackstone Hotel
Kay Thompson
George Martin
Buzz Miller
Lee Scott
Dick LaSalle Orc
Chez Paree
Martin & Lewis
4 Step Bros
Alan Sis
Adorables & Pierres (12)
Lee Davidson Orc
Mandiola Orc
Ciro's
Paul Gilbert
Loretta Foster
Aaron Marks 3
Helsings
Paul Gilbert
Jimmie Jamerson
Evelyn Terry
Lorraine Fortune
Don Bradfield
Billy Chandler Orc
Hotel Bismarck
Jack Owens
Joe Isbell
Bill Bennett Orc
H Edgewater Beach
Harry Hall
Nancy Evans
Don Large Chorus

3 Meadowlarks
4 Grenadiers
Quintones
Wayne King Orc
Hotel Stevens
"Spice on Ice"
Jean Arlen
Maxwells (3)
Bob Murray
Buddy Lewis
Vernon Adams
Skating Blvdeers
Jack Raffluer
Jerry Mapes
Frank Masters Orc
Palmer House
Hildegarde
Salvatore Gioe
Sherman Hotel
"College Inn Stars"
Phyllis Gehrig
Don Weissmuller
Christine Nelson
Carmen Albano
Norman Fields
Frank Wagner
Ward Garner
Kenneth Reno
Eileen Green
Cliff Norton
Carolyn Gilbert
Lee Weinrott
Vega Gahan
Bill Snyder Orc
Vine Gardens
Wally Vernon
Doris Abbott
Pale Miller
Mel Cole Orc
Pancho Orc

U.S. Symphs

Continued from page 1

many as two or three concerts a year, with an expenditure of around $40,000 each annually. It has taken only about a generation for this score to change, he said, and the outlook is as good for the next generation. People have more leisure time now, and they will have more leisure in the next generation. Which means the average person will have more time for cultural events such as the major orchs, as Judson sees it.

About 2% of the total population can be counted on as regular music patrons today, but Judson said he would not be surprised if that percentage were quadrupled in the next generation.

Judson characterized the situation of the K. C. Philharmonic as favorable now. "A year ago," he said, "I was worried about it. But I'm not worried about it now."

Bidding Sales

Continued from page 3

intervened to insist that the latter method be used when and if demands to bid are made by exhibs. In the absence of those demands, sales toppers are still sticking by product-splitting as the more amicable way of marketing pix.

Other Factors

Entry of drive-ins as active competitors for early run of product, breakup of partnership holdings because of the Government anti-trust suit, and new theatre-building activity throughout the country are combining to extend competitive selling beyond its present limits, distrib execs believe. Demand for choice product in many situations has become hotter because of these factors. Blowoff inevitably comes in the form of a demand for the right to bid on a given run.

Entire situation has put the distrib in a hung-if-you-do, hung-if-you-don't snarl. It is claimed. While Theatre Owners of America and National Allied are both insisting on a narrowed-down limit to competitive sales, their members are acting individually to boost the total of situations. On one hand distribs are confronted with organized pressure to restrict the method, on the other with threats of anti-trust suits if they refuse the right to bid.

New Acts

MEDLOCK & MARLOWE
Dancing
14 Mins.
Casino, Toronto

This boy and girl team, who work in the Continental metier and have played western Europe, plus engagements at such swank London night spots as Dorchester House and Grosvenor House, came over here with George Formby and his "London Music Hall Varieties" for the Lancashire comedian's trans-Canada tour. This is their first visit to North America as a team.

With a fresh appearance, the pair, in evening clothes, are notable for their nice precision work and ballroom dancing until they go into their burlesque knockabouts for hearty laugh values, this stressed by their polished, deadpan delivery. In other routines, however, in single and double dances, the pair obviously enjoy their work and the audience response.

On individual turns, Miss Medlock scores on grace, Vic Marlowe on suave comedy. Together, the footwork is clean, except when they deliberately burlesque. With that Continental comedy style, they will find cordial receptivity on stage or in night spots till their visa time runs out. *McStay.*

PEGGY MARSHALL & THE HOLIDAYS (3)
Songs
15 Mins.
One Fifth Ave., N. Y.

Peggy Marshall, a seasoned chirper, and the Holidays (3), who have been doing radio and television stints (most recent the Godfrey show), have a good brand of vocal blending. Miss Marshall and the male trio are personable performers who do rather standard harmonic versions of pop ballads. They show more originality in their handling of "Three Blind Mice," which integrates parody snatches of other tunes, and in a musical interpretation of a day in New York. Latter number, written by Miss Marshall, has some humorous lyrics, the hypo of pantomime and a generally appealing theme.

Turn, while not slick, conveys impression of professional production. Men are togged nattily in double-breasted grey suits. Miss Marshall's satin gown, however, could use a bit more glamor. *Bril.*

THE MELODY MEN (8)
Songs
8 Mins.; One
Palace, N. Y.

The Melody Men, male octet comprising an equal number of clean-cut Negro and white singers, serve as a working model of race relations as well as a good singing turn. Their harmonies are disciplined and there are some good individual voices. Sole fault with this turn is their concession to commercialism. Some of their numbers have been kicked around too frequently to provide any freshness. In this category, the college medley and "Old Man River" are prime examples. They're a hard working team attempting many styles of vocal harmony that reap healthy mittings.

The Melody Men will do well in northern situations. They're good for orthodox theatre bookings as well as special events on the vicarious tolerance appeal. *Jose.*

KURT JONS DANCERS (6)
Dance
12 Mins.
Carrousel, Montreal

Five attractive gals and a guy make up this hep team headed by Kurt Jons. Booked for an indefinite stay, with Jons doing the choreography, group shows plenty of technique and ballet training.

For eye-appeal, their East Indian satire and Cuban interpolation are a click, with the more serious "Street Scene" giving all dancers a chance for a certain amount of individualism. Costuming throughout is colorful. As well as being lookers, all the gals can dance. Okay for video and hotel rooms. *Newt.*

SPAULDING TRIO
Dancing
8 Mins.; Full
Palace, N. Y.

The Spaulding Trio, a boy and two girls, have a collection of good adagio tricks plus a graceful line of ballroomology. The trio shows an experienced mien and could fill a spot in any visual medium.

The boy does some of the standard ballroom lifts and spins with both girls simultaneously and, in addition, does some aero work with both lookers, that gets spontaneous applause. Work is highlighted by smoothness and precision. Good for applause jackpots in most any situation. *Jose.*

PAUL LYNDE
Comedy
14 Mins.
One Fifth Ave., N. Y.

Young comic is an alumnus of this hotel boite's amateur nights, having won the usual prize of a week's engagement. Current run, holding over from his majorbowes award, demonstrates his pull with the nitery's clientele. Dressed in a tux, he opens singing a few bars of "Civilization," then announces he'll impersonate a typical lecturer on Africa and returns bandaged and on crutches. Stint has satiric bite and some good yocks.

Same lampooning approach is used in spoofing poets who read their own verse. Lynde recites three opuses, about a golddigger who comes to a bad end, an Edgar Guestish inspirational piece and a paean to New York. Material is fresh, but somewhat weak in that it's difficult to satirize mediocrity. Delivery, however, is poised, self-assured and sincere. *Bril.*

MIRIAM SEABOLD
Novelty Ballerina
12 Mins.
Drum Room, Kansas City

An alumnae of the Ballet Russe and the Radio City Rockettes, Miriam Seabold has been doing solo club and theatre work since the war. Although she's played K. C. dates before, this stand in the downstairs dinner room of the President hotel is her first in a stem nitery.

First rate at classic ballet, she's added a wealth of her own comic and modern versions to make her turn varied throughout. Session in the Drum Room includes acrobatic ballet to "Blue Danube," samba to "Tico, Tico," jitterbug ballerina to "One O'Clock Jump," and a fencing turn to the "Sabre Dance," all on her toes.

Comely blonde, her 12 minutes on the Drum Room floor seem all too short. *Quin.*

JACK NORTON
Comedy
8 Mins.; One
Palace, N. Y.

For many years Jack Norton has been essaying the role of the humorous drunk in a multitude of films. He's probably one of Hollywood's best known anonymities as is evidenced by the applause obtained on his entrance.

There's little left for Norton to do but to give his drunk impressions. He does a few with fairly good results, but the act as a whole needs considerable tightening and some major rewrites.

He's good for some boxoffice inasmuch as his picture in front of the theatre will entice some payees into the house. By this time, Norton knows how to act that role. With some verbiage equally as good, he could be a potent item in theatres. *Jose.*

GEORGE GUEST
Marimba
7 Mins.; One
Palace, N. Y.

For many years, a straight marimba player couldn't get very far in N. Y. houses because of the bandshow policy in vogue in many houses when patronage had all the music needed for a bill by name bands. The Palace, however, can use a musical act on occasion, but straight pounding of the lumber doesn't provide sufficient variety or novelty.

George Guest happens to be a good marimbaist. He's been around for some years and he's agile enough to provide some color. He's a good musician with interpretive skill, but the entire category of marimba players, except those with comedy angles, seem to be relegated for neighborhood houses. *Jose.*

HANK SIEMON
Ventriloquist
9 Mins.; One
Palace, N. Y.

Hank Siemon has still to acquire sufficient material if he's to become a standard. Technically he's okay showing some good vocal tricks, but verbiage has a small-time tinge.

Siemon winds up his stint with the assistance of a pair of audience volunteers who act as live dummies to Siemon's wordings. This now overly familiar bit gets over fairly well. *Jose.*

Rocco With Murrell

Vic Rocco has joined the Roger Murrell office succeeding Ray Melbach, who resigned last week to join the Jean Davis Agency.

Rocco at one time was an organizer for the American Guild of Variety Artists.

Gag Writers Institute holding open house Dec. 7 at the Malin Studios, N. Y.

Diamond Horseshoe
(NEW YORK)

Billy Rose presents John Murray Anderson's production of "Banjo on My Knee," with Walter Dare Wahl, Rigoletto Bros. (2), Gloria LeRoy, W. C. Handy, Harry Armstrong, Frank Evans, Harry Meehan, Eddie Franklin, Nancy Crompton, Jack Spooner, Tommy King, Herbert Lee, Duane Alexander, Noble Sissle Orch, Chuck Morrison Orch with Mary Louise, Line (5), dancers (10); dances, Richard Barstow; costumes, Thomas Becher; technical direction, Arthur Barlow. Minimums, $2.50, $4.

Billy Rose has parlayed his Diamond Horseshoe into a national institution merely by serving a tasty combination of three major ingredients on the entertainment menu—corn, schmaltz and cheese cake. With these basic items, he has kept this ornate dungeon in a solvent condition, having achieved some of the longest runs of any nitery shows. An opening at Billy Rose's is by now a major social event since his displays rarely run less than a year; his previous contection achieved a two-year tenure. The new divertissement, "Banjo on My Knee," both a satire and a faithful replica of the old minstrel days, will most likely hit a run of similar lengths. Rose, aided by John Murray Anderson's shrewd staging, has concocted a razzle-dazzle which will find favor with hepsters and tourists alike. Each of these categories will find what they're looking for. The Broadwayites will see a sophisticated takeoff on the old vaude olios while the cornfed roisterers will find plenty of entertainment merely by taking it straight.

Rose has shrewdly interspersed "Banjo's" sequences with entertainers who can command respect merely by their presence and from a performance viewpoint. In the former category, W. C. Handy, holding over from the last display, gets what is nearly a rising tribute. The dignified-looking composer of "St. Louis Blues," a landmark in the history of American music, repeats his turn of the previous show with Billy Banks, another holdover, assisting. A steady flow of applause accompanies him offstage.

Another surprise element is the community sing conducted by Harry Armstrong, composer of "Sweet Adeline," and there wasn't a voice that didn't chime in barber shop style with the rendition of this tune. This sequence made one of the [illegible] rapport with the audience.

[illegible]

Charles Becher's costumes [illegible] the mood of the minstrel era [illegible] by Herman Rosse are effective and Arthur Barlow's technical supervision rates nods. Noble Sissle's orchestra and Chuck Morrison's relief with Mary Louise doing the vocal hit it off nicely. The long-stemmed beauties (5) stage periodic parades for good effect.

Rose has built this revue on a solid premise. The feeling of nostalgia is on a firm footing now that vaudeville has a new degree of popularity, and the primary elements of good showmanship and good taste prevail at all times. If Rose could get a tenant for his Ziegfeld theatre that will run for as long as this Diamond Horseshoe show will, he'd be hitting a double-featured jackpot. *Jose.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Nov. 21.

Wayne King's Orch with Harry Hall, Nancy Evans, Don Large Chorus, Meadowlarks, Grenadiers, Quintones; $1.20 cover.

Wayne King's first date in Chi since 1945 has him exhibiting his orch and singers in a 45-minute program of smooth oldies and standards, much to the delight of the older crowd on hand.

Besides a 16-piece musical aggregation, King features six male singers and six female chirpers, with group combining to form the Don Large Chorus; three gals making up the Meadowlarks, the fellows becoming the Grenadiers and two gals and two guys the Quintones. Vocal effects project exceedingly well either as background for Harry Hall and Nancy Evans or combined with the orch a la Fred Waring. King himself sets the pace for the show, mixing nostalgia in song intros as well as homespun humor.

Opener's the group's theme, [illegible], with everyone participating and segueing into a medley including "Deep Purple," "Rhapsody in Blue" and "Sugar." King solos on the tenor sax in top style while rest of group helps highlight the fiddle section which is large. Hall comes out to score with "Circus," "Four Wind and Seven Seas" and "Lucky Old Sun," with chorus backgrounding on the latter. Hall's a young chap with a pleasant voice and fits into the King group and style with ease.

Miss Evans holds the spot through "How It Lies," "Jealous Heart," "Cheri Beri Bin" and "Maybe It's Because," with gal's wide range and pleasant manner rating kudos from payees. Grenadiers precede closer with "Dry Bones," while entire group finishes with "Tis the End." Show's a good bet for this northside room and King's orch more than fills the bill, keeping the musical program easy on the ears as well as getting young and old up on the dance floor. *Gross.*

Le Boeuf Sur le Toit
(PARIS)

Paris, Nov. 7.

Tommy Moore, [illegible]

Le Boeuf Sur Le Toit is more than just a nightclub [illegible] institution. It was made [illegible] by the various art cults and movements that were born there. An enterprising young man, Louis Moysès, opened a club called Le Gaya in 1920. Jean Cocteau made it his headquarters and with it with his followers, namely [illegible] Darius Milhaud, Germaine Tailleferre and Eric Satie. [illegible] other names have left their mark in the premises [illegible] Picasso, Berard, Gide [illegible]. The club became Le Boeuf Sur Le Toit when it moved to Rue De Boissy D'Anglais in 1922.

At present the club is [illegible] Right Bank St. Germain des Pres [illegible] artists and a must for the tourist trade. It tries to [illegible] the spirit of frivolity and [illegible] of cellar dive [illegible] sedate upholstered surroundings. Champagne [illegible] 2,000 francs, but is not obligatory.

Floor show features a 1920 motif with a melange of French period stuff and their interpretation of the [illegible] U.S. days when cloche hats and slick playboys were the vogue. Terry Moore, an American chanteuse, scores in her renditions of some red-hot period numbers. Show is a series of skits interspersed with dance music by a three-piece combo. A hilarious takeoff on "Madame Butterfly" pops up with a flapper Madame and a lisping Pinkerton. Mariette Reabo is excellent in her parodying of flapper singing. Marc Doinitz and Willy Holt fill out a pleasing roster. The aim of the show is to say nothing and create a pleasant evening pays off.

Club is run by Louis Durand and Germaine Henrion, and spark-plugged by Henri Henrion. He runs the club all night, and during the day bonifaces his popular Merry Bar a bit down the street. After 30 years Le Boeuf Sur Le Toit goes merrily on being a landmark and one of the most popular eateries in Paris. *Mosk.*

Larue's, N. Y.

Diane Adrian, Bernie Dolan Orch, Artie Arturos Orch; no cover or minimum.

The eastside dining salons of late have been getting the hankering for enlarged talent operations. Spots that did handsomely on the strength of its menu and a pair of dance bands for late trade are now going in for class talent to hypo business.

Larue restaurant, one of the staple eateries in the swank sector, has added Diane Adrian to its divertissement. Recently at the Copacabana and prior to that a promising fledgling under the name of Diane Del Rio, Miss Adrian is an excellent item for the smart set. Primarily, she's a capable chanteuse with a deal of charm and a skillful projection that makes her a considerable asset to this spot.

Songstress goes in heavily for tunes off the beaten path. She has a considerable knowledge of languages and assays tunes in French and Spanish along with chansons en anglais, which call for a degree of thespic skill in order to get across with potency. Miss Adrian fills the bill in this spot excellently with tunes previously made popular by Maurice Chevalier and Edith Piaf. She's a bracer for American audiences, and tunes are good enough to attract a Continental crowd.

For dance and show backing, Bernie Dolan batons a first rate society crew, and Artie Arturos does the Latin relief. *Jose.*

Bop City, N. Y.

Herb Jeffries, Charlie Ventura Orch (8), with Betty Bennett; Buddy Johnson Orch (15), with Ella Johnson, Arthur Prysock; admission, 98c; minimum at tables $1.50.

Herb Jeffries hasn't often worked in New York. Most of his reputation has been gathered in the east by recordings (Columbia). And it's standing him in good stead at Bop City, where he's coupled to Charlie Ventura's fine small bop combo and Buddy Johnson's big band.

Jeffries unfortunately doesn't record like he sings. If he did he'd be a much bigger name. For the nice-looking Coaster handles melody with unusual range and even more unusual control and a flair of imagination in arrangements. His style is difficult to describe, but that it holds audiences is evident in his ability to quiet the usually noisy cross-section of hepsters, jazz followers and the curious at this unique N. Y. spot.

He handles such tunes as the standard "These Foolish Things," through "Ol' Man River," "Basin Street" to Duke Ellington's "Flamingo"; that's as wide a range [illegible] and he does them all with rare ease, backed by a trio.

Charlie Ventura's group is on its [illegible] date at the club and [illegible] predecessor, the Royal Roost. Leading a group of eight musicians among whom Bennie Green, trombonist, is a bright standout, Ventura does bop items in a worth[illegible] commercial way [illegible]. He [illegible] a bit of [illegible] into his stuff, too, with vocals, particularly a [illegible] bit by bassist Red Mitchell. In short, the combo is solidly worthwhile. Betty Bennett, however, is an impressive singer.

Buddy Johnson's big combination isn't too impressive. It's a typically rough, heavy-beat outfit pegged around Johnson's keyboarding and using Arthur Prysock, a good voice, and Ella Johnson on vocals. Miss Johnson wasn't heard when caught. *Wood.*

5 O'Clock Club, Miami

Miami Beach, Nov. 27.

Jackie Miles, Sonny Sklar, [illegible] Orch; minimum $1.50-$2.50.

It was inevitable that Jackie Miles, long a winter favorite in this area, would be established in what would amount to his own club with a "fair" name supporting show, rather than the triple-name lineups he has been part of. Ned Schuyler has come up with the setting in the 200-seater Five O'Clock club, with the comedian in on a salary-percentage deal for a minimum 10 weeks' run, plus a voice in talent bookings.

That the idea will click is obvious in the manner in which the patronage has kept coming from opening night through the weekend. Based on a policy of changing the support acts every two weeks, it should continue with a healthy draw theme. If current show is any criterion, it will.

Sonny Sklar is a personable lad with a smart way with an audience and a song, be it one of his own or a current pop. His "then I wrote" routine is an amiable and amusing sequence, with the mitting on each tune's first 16 bars spontaneous. Opens with a "Hello" bit to set himself with ringsiders, then parlays his special material and own songology into a solid bowoff via "Good Man Is Hard to Find."

Stan Fisher adds considerable sock to the proceedings with his harmonica virtuosity. Cary Grant-ish looking lad projects his musical talents in showmanly fashion, blending his versions of "Slaughter on Tenth Avenue," a medley which features "Clare De Lune" and then builds to a jazz sesh with the orch, and "Roumanian Rhapsody" to keep the pace and the response mounting. It adds up to an outstanding turn.

Distaff side of the show is handled by Marion Stevens, a smartly gowned and eye-catching blonde with a well rounded lyric soprano. She stays away from the heavier stuff, utilizing to nifty aud reaction brightly arranged versions of the pops and the operetta standards.

Miles returns with most of his standard stuff. However, he brings with him several new stories that add enough of the freshness necessary. In the ensuing weeks, however, he'll have to keep adding new interweavings to keep the "long run" and "same stuff" criticism from arising among the more captious. As is, he is held by the payees for well over 50 minutes, with the laugh response to his smoothly underplayed dialectics, character and "type" stories and songs building all the way.

Frank Linale and orch maintain rep as one of the best small units in town via their well handled show music and dance tunes. *Lary.*

Ciro's Hollywood

Hollywood, Nov. 25.

Danny Thomas, Matty Malneck's Orch (9); $3-$4 minimum.

Danny Thomas, here at Herman Hover's elegant Sunset Strip eatery, should do terrific business even though a large part of his material isn't new. He hasn't been in these parts in a long time. New or not, his material and his manner of selling himself make him one of the top solo acts on the nitery circuit.

Opening nighters, with such folk as Louis B. Mayer at ringside tables, rocked the room with laughter for the full hour that Thomas worked. He led off with a fine piece of nonsense written by Jerry Seelen and Eddie Foreman. This was a travesty on "South Pacific," using a medley of the musical's tunes but original comedy lyrics. From that he went into his flat tire number of the hitter stranded motorist walking two miles in the rain to borrow a jack, the poor Lebanese patriot about to be hanged by the Turks, the harried night club performer who hates the boss and his routine on his first home in Beverly Hills, a delicious lampoon of snobbery.

Thomas' stuff is filled with belly-laughs all the way. He punches everything home with sly sublety and a fine blending of arrogance and humility. Although the "South Pacific" number is the only new thing he did, Thomas is always deft, fresh, fast and heartily amusing.

Walter Popp, his accompanist, and Matty Malneck's orchestra give him the best of backing. Malneck and Tito Rabbins' rhumba band take over for the dancing. *Dop.*

Cafe Society Downtown
(NEW YORK)

Art Tatum, Dolly Dawn, Billy Taylor Quartet, Cliff Jackson; $2.50 minimum.

This Greenwich Village spot is dishing up a conventional layout for its jazz-smart clientele. Art Tatum, the colored pianist, is the show's backbone with a long workout on the keyboard. Tatum's tricky style of variations and improvisations on a theme has earned him a top rep in jazz circles and he delivers in ace style.

Dolly Dawn is an okay vocalist but her lack of style counteracts her good set of pipes. She renders rhythmic numbers with a dated approach and her torchy ballads lack sufficient projection to hold the customers' attention. She has to punch up her delivery considerably in order to register.

The Billy Taylor quartet, a Cafe Society regular, is developing into a solid rhythmic combo. Comprising piano, guitar, drums and bass, this outfit plays with a firm beat, taking over some bop chords without going in for the frantic antic style of instrumentation. As the warmup for the two acts that follow, the quartet is the standout item in the show. Cliff Jackson handles the between-show pianologing in palatable fashion. *Herm.*

Click, Philly

Philadelphia, Nov. 26.

Rudy Vallee, Homer & Holly, Jerry Taps, Wally Wanger Line (5), Shep Fields Orch (13).

Rudy Vallee, who inaugurated the Click's switch to a show policy, has enough floor savvy to quiet down the bar crowd and a tasteful style in handling hecklers. Vallee's act has plenty of appeal both for the people who remember him when, and the younger set. He opens with his "Your Time Is My Time" trademark, and follows with "As Time Goes By" and the "Whiffenpoof" song, both of which are plenty recognizable in every age group. With another election gone by since the Truman upset, however, Vallee could very easily drop "the gentlemen pollsters all are we" parody on Dewey's defeat.

Nitery section of act has lengthy spiel with Rudy going into English character, complete with keps and monocle, and cued off with rendition of Noel Coward's "Mad Dogs and Englishmen." Stories are probably okay for characterization, but the punchlines lack sock, and with the crowd's slow uptake Vallee at times loses them. He also has tendency to mumble the Col. Blimp small talk. Star does a ventriloquy turn, with a remarkably effective dummy. The patter is amusing.

He adds a medley of fave numbers he introed on air years ago—including "Vagabond Lover," "Only Girl in the World" and "Maine Stein Song"—with fine backing throughout by Shep Fields and his orch, current occupants of the Click bandstand. Vallee's audience pull is never more in evidence than with his finale in which he gets the customers to join him in a community sing on "Alouette." Stunt in a bar the size of the Click would be dangerous for almost any performer, but crooner accomplishes it handily. Rest of show is strictly window dressing for star and includes the Wally Wanger Girls, line of five nimble blondes in boogie and ballet interludes; Jerry Taps, who does an okay imitation of the late Bill Robinson, and Homer and Holly, boy and girl novelty dance duo. *Gagh.*

Kitty Davis', Miami

Miami Beach, Nov. 26.

Jack E. Leonard, Grace Poggi & Igor, Dynamic Duo, Kenny Davis, Johnny Silvers Orch; no [illegible] or cover.

There's a big guy [illegible] who is ready for the [illegible] equipped with as fast a [illegible] a gag-twist or ad lib as [illegible] this show-wise town [illegible] familiar to those who [illegible] vaude shows at the [illegible], a [illegible] Jack E. Leonard [illegible] [illegible] added time allotted [illegible] picking a personality [illegible] in the current case [illegible] Davis, who has been [illegible] by comedy but [illegible] a [illegible] him for laughs in a [illegible].

From walk on [illegible] Leonard grabs attention and keeps the yocks mounting. [illegible] minutes he whams all [illegible] topping the gags with [illegible] plus an agile bit of tapping [illegible] wins him a begoff.

Supporting place is [illegible]. The Dynamic Duo, [illegible] are an exciting pair of acro dancers. Flips and butterflies bring the gasps steadily while [illegible] but also garners top response.

More to the dancing is provided by Grace Poggi and Igor. [illegible] are obviously well thought out but most of the earlier ideas [illegible] with the [illegible] where more flash would bring the handsome twain a more [illegible] Most of the stuff is [illegible] into slow spins [illegible] attempt at lifts a slow effect [illegible] Best of their routine is [illegible] dance," a be-bop version of an Apache dance.

Kenny Davis holds over as emcee and in own spot offers some song delineations as before. Johnny Silvers and orch handle musical backgrounds in fine style. *Lary.*

Interstate Sets Route For 2d Vaude Unit

Dallas, Nov. 29.

Route for the presentation of Interstate's second vaude unit was announced here by Charles J. Freeman, booker for the circuit.

It will open in San Antonio on Dec. 29 for a week's run at the Majestic. The six-act bill then will go to Houston, Jan. 5; Fort Worth, Jan. 12; Dallas, Jan. 19; Tulsa, Okla., Jan. 26, and the final week of the tour will start Feb. 2 at Memphis, Tenn.

VARIETY BILLS

WEEK OF NOVEMBER 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 1
Dick Contino Show
Johnny Mungall
Don Baxter Orc
Music Hall (I) 1
Patricia Bowman
Robert De Voye
P Totley-Kardos
June Gardner
Jim Kirkwood
Lee Goodman
Tony Starman
Bob Raymond
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 1
Rose Lake
Johnny Burke
R & T Rafferty
3 Extremes
Louis & Oliver Sis
3 to fill
Paramount (P) 30
C Thornhill Bd
Sarah Vaughan
Red Buttons
Accomaniacs
Roxy (I) 1
Mindy Carson
Chandra Kaley Co
Debonaire
Tommy Trent
Los Gatos
Strand (W) 1
Fiesta in Havana
Desi Arnaz
Dona Costello
T & P Rodriguez
Wally Wanger Girls
Don Vost's Latin Colleens
[illegible]
Anita Martel
Doris King
Frank Payne
Ineta Villarino
A & M Havel
Hoffman & Schoop
Pat Rooney, Sr

BALTIMORE
Hippodrome (I) 1
Francis Kohler
Chester Fredericks
Anne Rooney
Robert Harbin Co
Don Tannen
Four Dancers
Doc Potts & Mrs Waterfall
Jim Wong Tp
State (I) 1-3
Karolia
Smith & Barrett
Bernice Foley
Le Vine's Chimps
4-7
Vine & Hayes
Nat Harmon
Danny White
Sheridan Bros

BOSTON
Boston (R) 1
Christ Cross
Peggy Taylor 3
Falkenberg's Bears
Fred Sanborn
Congaroos
3 to fill

BUFFALO
Buffalo (L) 1
Rhonda Fleming
Louis Jourdan
Rory Calhoun
John Agar
Isabelita
Bob Hopkins
Seneca (P) 1-3
Smiley Burnette,
Harmonica Bill
Russell

CAMDEN
Towers (I) 1-4
Bud Carlell & Rose
Alan Clive
R & M Carnevale
Jim Reynolds
Monroe & Grant

CHICAGO
Chicago (P) 1
Xavier Cugat Orc
Toto & Julie
Norma
George DeWitt
Oriental (I) 1
Al Morgan
Bonnie Baker
3 Amigos
Terry & Ralph 3
Carl Sand's Orch

ELMIRA
Rooney (W) 1 only
Tommy Dorsey Orc

HARTFORD
State (I) 2-4
Frank Sinatra
Peggy Simon
3 Heroes
3 Dunhills
Harvey Stone

JAMESTOWN
Palace (W) 1 only
Duke Ellington Orc

LONG BRANCH
Paramount (WR)
30 Only
Melinos
Rex Ramer
Bonger Ross & Andre
Fred Bamberger
Carlton & Dell

LOS ANGELES
Orpheum (I) 30
Jack Spot

MIAMI
Olympia (P) 30
Parker Bros
Bellam's Boxing Cats
Paul Reckler Co
Bob Sydney
Sonny Tufts

MIDDLETOWN
Paramount (P) 4-5
Smiley Burnette
Harmonica Bill
Russell

NEW BEDFORD
Boylies Sq (I) 3-4
Dennis & Thompson
Larry Daniels
2 Gals & Al

NEW LONDON
Victory (I) 3-4
Wynton & Diane
Dale Sis
Harry Steffen
Ray & Harrison
Buddy Walker
Howard Fuller 3

PHILADELPHIA
Carman (I) 1
Ray & Emily
Olive White
Lou Brown
3 Juggling Jewels

PLAINFIELD
Oxford (WR)
Dec 1-2
Archer & Gaile
Lolo & Lita
F Tucker & Gloria
June Lorraine
Sully & Thomas
R & M Norman
3 to fill

READING
Rajah (I) 1-2
Louis Prima Orc
Martin & Florenz
Guy Marks

SARATOGA
Congress (WR)
4 Only
Melinos
Rex Ramer
Randie Richards
Hanlon & Murphy
Stewart & Denzer
Bud Sweeney
Woodford's Pets

SIOUX CITY
Orpheum (R) 1-4
V & G Hardeck
C Emma & His Mad Wags
3 Arnauts
Slim Timblin Co
Anthony, Allyn & Hodge
B J Watson & J Austen
Pat Henning
Herzogs

SPRINGFIELD
Court Sq (I) 1-4
Quinlans
Lady Francis
W Ward & Maid
Rowena Rollins
Conway & Parks
Bobby Jordan
Loyal's Dogs

TORRINGTON
State (I) 4 Only
Lee Wallace
Bob Coffey
R & I Drake
Novelli Co
Gene Doyle
Parry's Goats

UTICA
Stanley (W) 4-6
Duke Ellington Orc

WASHINGTON
Capitol (L) 1
Lee Mays
Sylvia Froos
Canfield Smith
Paul Haakon

YOUNGSTOWN
Palace (I) 2-7
Art Mooney Orc
Penny Singleton
D & D Remy
Roy Douglas

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CUBA

HAVANA
Warner (W) 1
Cab Calloway & Caballeros

ST LOUIS
Fox (F&M)
Olympic 3
Montes Del Oca Co
Ciro Rimac Revue
3 Carletons
Jack Marand Co
Ross Lloyd
Chas Atherton
Senator Murphy

BRITAIN

ASTON
Hippodrome (I) 28
Jimmy Slater
Jack Henry
Mad Martins
Jillah
Frank Bernard
Marie Spencer
Vicky Raymond
Diamondettes
Dennis Hawthorne
Shek Ben Ali
Joe Church
M French Co
Betty Burrell 3
Gaby & Gene
3 Jokers

BIRMINGHAM
Hippodrome (M) 28
Jewell & B Warriss
Cycling Antone
Tay-Ru
3 O'Doyle Bros
V Julian Pets
Anne Mae
Topper Martyn
Downey & Dave

BLACKPOOL
Palace (I) 28
Terry Thomas

BOSCOMBE
Hippodrome (I) 28
Jack Haig
Harmony 3
Freddie Harrison
Norman Meadows
R & E Marsh
Sybil Dean
Pat Trevor
8 Merry Maids

BRADFORD
Alhambra (M) 28
Peggy Cochrane
Ron Millington
Bobbie Kimber
Jackley & Joe
3 Robertis
Les Spangler
El Granadas 4
Les Violettes

BRIGHTON
Hippodrome (M) 28
Harry Lester Co
Regan & Royal
R & M Konyot
Chris Sands
Ann Vernon

BRISTOL
Empire (I) 28
Renee Backe
Fred Hugh
Albert Grant

CARDIFF
New (S) 28
Ruthene Leclere
Hilary de Chevalle
Max Tomlin
John Wenyard
Maudie Andrews

CHATHAM
Empire (S) 28
Radio Revellers
Warren Latona & Sparks
Sadami
Eddie Julian & Eve
Eddy Reyes
Pauline & Eddie
Komeda
Chas Ancaster

FINSBURY PARK
Empire (M) 28
Del Cortina
Josef Locke
I & S Davis
Reg Dixon
Frances Duncan
Western Bros
Kathleen West
Tommy Fields
Louise's Dogs

Glasgow
Empire (M) 28
Vernon Sis
Anne Shelton
Delaney
M & H Nesbitt
Ross & Freda
George Lacy
2 Virginians
Moon & Russell
New China Tp

GRIMSBY
Palace (I) 28
Reginald Dixon
2 Red Heads
Hope & Ray
Rita Carmen
Phillips & Marta
Con Twins
Nat Hone

HACKNEY
Empire (S) 28
Deep River Boys
Suzette Tarri
Bobbie Kimber
Sonny Farrar
A & V Farrell
Doreen & Victor
Jack Crow & Jill

LEEDS
Empire (M) 28
C & F Cairolis
3 Chalks
Timur Bros
Harry Beale

LEICESTER
Palace (S) 28
Dave Morris Co
Wilson Keppel & Betty
Jose Moreno
Tibbo Bros
Peter Blair
Madeline & Annette
Vonda & Dexter

MANCHESTER
Hippodrome (S) 28
Ivy Benson
Darlys Co
Micky Russel
Marceau & Lilliane
Roberts Co

NEWCASTLE
Empire (M) 28
A Watson Tpe
Swain & Swing Sis
A J Powell
Guy Aubrey
J Cheltenham
Allan & Shearer
Mark Denning
Demons
John Boden
Mandalay Singers
Tom Katz 6
Stan Stafford

NORWICH
Hippodrome (I) 28
Norman Stanley
Michele
Ben Dudley 3
Daphne Johns
Harold Hutton
Vivienne Tempest
Lizabeth Young
Kent & Hayes
Forry Young Ladies

NOTTINGHAM
Hippodrome (I) 28
G H Elliott
Cecile Gitana
Ella Shields
Billy Danvers
Bob Wayne & Barbara
Lily Morris
Randolph Sutton
Hengler Bros
6 Silver Belles

PORTSMOUTH
Royal (M) 28
D & J O'Gorman
H Norman & Ladd
3 Mongadors
Mlle Madeline & N
Beryl Seton
Slim Allan
Brian Kent
3 Yeomen
Helen Barmora
Iris Kirkwhite Dcrs

SCUNTHORPE
Savoy (I) 28
Jackson Earle
Valerie & Davis
Billy Rees
F & P Naylor
Sheldon Harris
Ramoni Bros & Delrina
Rodney & Hawk
Valentine Loyline

SUNDERLAND
Empire (M) 28
Hughie Green
2 Ashtons
Beaumont DuLay
Victor Seaforth
Durona 4
Terry Carol
Dot Dash & Don

WOLVERHAMPTON
Hippodrome (I) 28
Sid Millward Co
Sam Costa
Harvey Twins
Ed Revels
Palmambos
Larensa
Max Bygraves

WOOD GREEN
Empire (S) 28
Anona Winn
Sun Bacon
Steve Conway
Cottrell Bros & Margaret
Moller & Hall
D & D Lupino
El Granadas
Lionel King

Cabaret Bills

NEW YORK CITY

Blue Angel
Roger Price
Ray Penton
Andy Williams
Connie Sawyer
H Chittison 3
Bop City
Herb Jeffries
Charley Ventura
Buddy Johnson Orc
Cafe Society
Dolly Dawn
Art Tatum
Cliff Jackson
Billy Taylor 4
China Doll
Nora Morales
Ralph Font Orc
Katherine Chang
Toy & Wing
Mara Kim
Canton Bros
Copacabana
Jimmy Durante
Alan Dale
Lopez & Arres
Terri Stevens
James Barrie
Patricia Adair
M Durso Orc
Alvarez Orc
Diamond Horseshoe
Walter Dareswald
Gloria Leroy
W C Handy
Billy Banks
Noble Sissle Orc
Chas Morrison Orc
Rigoletto Bros
Jack Sprouse
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
El Chico
Rosita Rios
Ballesteros & Torres
Yenito 3
D'Alonso Orc
[illegible] Room
Harold Bayne
Rita Moss
Havana-Madrid
Miguelito Valdes
De Castro Sis
Imanos
Havana-Madrid
Pancho Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel McAlpin
Max Kaminsky Orc
Hotel New Yorker
"Salute to Cole Porter"
Belle St John
Jimmie Powell
John Kriza
Don McGrane Orc
Hotel Pierre
Myrus
D'Angelo & Ann
Stanley Melba Orc
Ralph Lane Orc
Ralph Tolentino
Hotel Plaza
Tito Guizar
Arline & Cannuela
Bob Grant Orc
Mark Monte Orc
Payson Re Orc
Nicolas Matthey
Hotel Roosevelt
Guy Lombardo
Hotel St Moritz
Maureen Cannon
Romeo Orc
Hotel St Regis
Martha Wright
Lucile & Pepito
Milt Shaw Orc
Hotel Shelburne
Miriam & Vivante
Juanita Hall
Patricia Bright
Cy Coleman
Hotel Statler
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Milt North 3
Hotel Weylin
Irving Fields
Iceland
Nana Robbins
Sophisticates
Dorothy Diamond
Ned Harvey Orc
Latin Quarter
Frank Libuse
Alex D'Arcy
Dorothy Alycen
Banks Double Septet
Linda Lombard
Ernestine Mercer
Long Troupe
Kirby Stone 5
Art Waner O
Le Coq Rouge
Arnold
Oscar Calvet Orc
Jack Towne Orc
Leon & Eddie's
Juanita Mabry
Farrells
Richard Hayes
Marion Powers
Billy Sharo
Art Waner Orc
Mocambo
Dorothy Ross
Gene Baylos
Lauretta Foster
Monte Carlo
Dick Stabile Orc
La Playa 4
Nightcap
Shaye Cogan
Bob Allen
Belle Carle
No 1 Fifth Ave
The Holidays
Paul Lynde
Downey & Fonville
Hazel Webster
Old Knick
Gene Barry
Paul Killiam
Janie Stevens
Bill Mertz
Clara Cedrone
Herbert Kingsley
Jack Galton
Al Cooper Orc
Old Roumanian
Sadie Banks
Johnny Howard
Dezmaris
Steve Dixon
Sandra Kiraly
Buster Burnell
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Billy Daniels
Dick Rogers
Lenore Wakefield
Penthouse
Bobby Breen
Michelle
Dave Martin
Ruban Bleu
Bibi Osterwald
Michael Brown
3 Riffs
Jo Hurt
Julius Monk
Norman Paris 3
Savannah
Manhattan Paul
Shelsie Davis
Andre & Dorthea
Tim Benson
Lucille Dixon Orc
Thomer
Gina Gardner
Shura Belloff
Louis Horvath Jr
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Nancy Noland
Mary Ellen 4
De Leon & Ryder
Lee Moore
Bobby Peters Orc
Alan Holmes Orc
Village Vanguard
Stella Brooks
Jack Fletcher
Ellis Larkin 3
Joan Shaw
Clarence Williams
Waldorf-Astoria
Peter Lind Hayes
Mary Healy
Eddy Duchin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Dean Sherman
Joyce Hayes
Freddie Nagel Orc
Blackstone Hotel
Kay Thompson
George Martin
Russ Miller
Eric Scott
Dick LaSalle Orc
Chez Paree
Martin & Lewis
4 Step Bros
Sue Jay
Adorables & Pierces (12)
Lee Davidson Orc
Manchito Orc
Ciro's
Paul Gilbert
Lorette Foster
Aaron Morse 3
Helsings
Paul Gilbert
Jimmie Jamerson
Evelyn Terry
Lorraine Fortune
Don Bradfield
Billy Chandler Orc
Hotel Bismarck
Jack Owens
Joe Isbell
Bill Bennett Orc
N Edgewater Beach
Harry Hall
Nancy Evans
Don Large Chorus
3 Meadowlarks
4 Grenadiers
Quintones
Wayne King Orc
Hotel Stevens
"Spice on Ice"
Jean Arlen
Maxwells (2)
Bob Murray
Buddy Lewis
Vivian Adams
Skating Bledsoes
Jack Raffloer
Jerry Mapes
Frank Masters Orc
Palmer House
Hildegarde
Salvatore Gioe
Sherman Hotel
"College Inn Story"
Phyllis Gehrig
Don Weissmuller
Christine Nelson
Carmen Albano
Norman Pablo
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Lee Wolcott
Vera Gaban
Bill Snyder Orc
Vine Gardens
Wally Vernon
Doris Abbott
Fuis Miller
Mel Cole Orc
Pancho Orc

U.S. Symphs

Continued from page 1

many as two or three concerts a year, with an expenditure of around $40,000 each annually. It has taken only about a generation for this score to change, he said, and the outlook is as good for the next generation. People have more leisure time now, and they will have more leisure in the next generation. Which means the average person will have more time for cultural events such as the major orchs, as Judson sees it.

About 2% of the total population can be counted on as regular music patrons today, but Judson said he would not be surprised if that percentage were quadrupled in the next generation.

Judson characterized the situation of the K. C. Philharmonic as favorable now. "A year ago," he said, "I was worried about it. But I'm not worried about it now."

Bidding Sales

Continued from page 5

intervened to insist that the latter method be used when and if demands to bid are made by exhibs. In the absence of those demands, sales toppers are still sticking by product-splitting as the more amicable way of marketing pix.

Other Factors

Entry of drive-ins as active competitors for early run of product, breakup of partnership holdings because of the Government anti-trust suit, and new theatre-building activity throughout the country are combining to extend competitive selling beyond its present limits, distrib execs believe. Demand for choice product in many situations has become hotter because of these factors. Blowoff inevitably comes in the form of a demand for the right to bid on a given run.

Entire situation has put the distrib in a hung-if-you-do, hung-if-you-don't snarl, it is claimed. While Theatre Owners of America and National Allied are both insisting on a narrowed-down limit to competitive sales, their members are acting individually to boost the total of situations. On one hand distribs are confronted with organized pressure to restrict the method, on the other with threats of anti-trust suits if they refuse the right to bid.

New Acts

MEDLOCK & MARLOWE
Dancing
14 Mins.
Casino, Toronto

This boy and girl team, who work in the Continental metier and have played western Europe, plus engagements at such swank London night spots as Dorchester House and Grosvenor House, came over here with George Formby and his "London Music Hall Varieties" for the Lancashire comedian's trans-Canada tour. This is their first visit to North America as a team.

With a fresh appearance, the pair, in evening clothes, are notable for their nice precision work and ballroom dancing until they go into their burlesque knockabouts for hearty laugh values, this stressed by their polished, deadpan delivery. In other routines, however, in single and double dances, the pair obviously enjoy their work and the audience response.

On individual turns, Miss Medlock scores on grace, Vic Marlowe on suave comedy. Together the footwork is clean, except when they deliberately burlesque. With that Continental comedy style they will find cordial receptivity on stage or in night spots till their visa time runs out. *McStay.*

PEGGY MARSHALL & THE HOLIDAYS (3)
Songs
15 Mins.
One Fifth Ave., N. Y.

Peggy Marshall, a seasoned chirper, and the Holidays (3), who have been doing radio and television stints (most recent the Godfrey show) have a good brand of vocal blending. Miss Marshall and the male trio are personable performers who do rather standard harmonic versions of pop ballads. They show more originality in their handling of "Three Blind Mice," which integrates parody snatches of other tunes, and in a musical interpretation of a day in New York. Latter number, written by Miss Marshall, has some humorous lyrics, the hypo of pantomime and a generally appealing theme.

Turn, while not slick, conveys impression of professional production. Men are togged nattily in double-breasted grey suits. Miss Marshall's satin gown, however, could use a bit more glamor. *Bril.*

THE MELODY MEN (8)
Songs
8 Mins.; One
Palace, N. Y.

The Melody Men, male octet comprising an equal number of clean-cut Negro and white singers, serve as a working model of race relations as well as a good singing turn. Their harmonics are disciplined and there are some good individual voices. Sole fault with this turn is their concession to commercialism. Some of their numbers have been kicked around too frequently to provide any freshness. In this category, the college medley and "Old Man River" are prime examples. They're a hard working team attempting many styles of vocal harmony that reap healthy mittings.

The Melody Men will do well in northern situations. They're good for orthodox theatre bookings as well as special events on the vicarious tolerance appeal. *Jose.*

KURT JONS DANCERS (6)
Dance
12 Mins.
Carrousel, Montreal

Five attractive gals and a guy make up this hep team headed by Kurt Jons. Booked for an indefinite stay, with Jons doing the choreography, group shows plenty of technique and ballet training.

For eye-appeal their East Indian satire and Cuban interpolation are a click, with the more serious "Street Scene" giving all dancers a chance for a certain amount of individualism. Costuming throughout is colorful. As well as being lookers, all the gals can dance. Okay for video and hotel rooms. *Newt.*

SPAULDING TRIO
Dancing
8 Mins.; Full
Palace, N. Y.

The Spaulding Trio, a boy and two girls, have a collection of good adagio tricks plus a graceful line of ballroomology. The trio shows an experienced mien and could fill a spot in any visual medium.

The boy does some of the standard ballroom lifts and spins with both girls simultaneously and, in addition, does some aero work with both lookers that gets spontaneous applause. Work is highlighted by smoothness and precision. Good for applause jackpots in most any situation. *Jose.*

PAUL LYNDE
Comedy
14 Mins.
One Fifth Ave., N. Y.

Young comic is an alumnus of this hotel boite's amateur nights, having won the usual prize of a week's engagement. Current run, holding over from his majorbowes award, demonstrates his pull with the nitery's clientele. Dressed in a tux, he opens singing a few bars of "Civilization," then announces he'll impersonate a typical lecturer on Africa and returns bandaged and on crutches. Stint has satiric bite and some good yocks.

Some lampooning approach is used in spoofing poets who read their own verse. Lynde recites three opuses, about a golddigger who comes to a bad end, an Edgar Guestish inspirational piece and a paean to New York. Material is fresh but somewhat weak in that it's difficult to satirize mediocrity. Delivery, however, is poised, self-assured and sincere. *Bril.*

MIRIAM SEABOLD
Novelty Ballerina
12 Mins.
Drum Room, Kansas City

An alumnae of the Ballet Russe and the Radio City Rockettes, Miriam Seabold has been doing solo club and theatre work since the war. Although she's played K. C. dates before, this stand in the downstairs dinner room of the President hotel is her first in a stem nitery.

First rate at classic ballet, she's added a wealth of her own comic and modern versions to make her turn varied throughout. Session in the Drum Room includes acrobatic ballet to "Blue Danube," samba to "Tico, Tico," jitterbug ballerina to "One O'Clock Jump," and a fencing turn to the "Sabre Dance," all on her toes.

Comely blonde, her 12 minutes on the Drum Room floor seem all too short. *Quin.*

JACK NORTON
Comedy
8 Mins.; One
Palace, N. Y.

For many years Jack Norton has been essaying the role of the humorous drunk in a multitude of films. He's probably one of Hollywood's best known anonymities as is evidenced by the applause obtained on his entrance.

There's little left for Norton to do but to give his drunk impressions. He does a few with fairly good results, but the act as a whole needs considerable tightening and some major rewrites.

He's good for some boxoffice inasmuch as his picture in front of the theatre will entice some payees into the house. By this time, Norton knows how to act that role. With some verbiage equally as good he could be a potent item in theatres. *Jose.*

GEORGE GUEST
Marimba
7 Mins.; One
Palace, N. Y.

For many years, a straight marimba player couldn't get very far in N. Y. houses because of the bandshow policy in vogue in many houses when patronage had all the music needed for a bill by name bands. The Palace, however, can use a musical act on occasion, but straight pounding of the lumber doesn't provide sufficient variety or novelty.

George Guest happens to be a good marimbaist. He's been around for some years and he's agile enough to provide some color. He's a good musician with interpretive skill but the entire category of marimba players, except those with comedy angles, seem to be relegated for neighborhood houses. *Jose.*

HANK SIEMON
Ventriloquist
9 Mins.; One
Palace, N. Y.

Hank Siemon has still to acquire sufficient material if he's to become a standard. Technically he's okay showing some good vocal tricks, but verbiage has a small-time tinge.

Siemon winds up his stint with the assistance of a pair of audience volunteers who act as live dummies to Siemon's wordings. This now overly familiar bit gets over fairly well. *Jose.*

Rocco With Murrell

Vic Rocco has joined the Roger Murrell office succeeding Ray Melbach, who resigned last week to join the Jean Davis Agency.

Rocco at one time was an organizer for the American Guild of Variety Artists.

Gag Writers Institute holding open house Dec. 7 at the Main Studios, N. Y.

Paramount, N. Y.

Claude Thornhill Orch (14), Acromaniacs, Red Buttons, Sarah Vaughan, "The Great Lover" (Par), reviewed in VARIETY Sept. 14, '49

A fairly pleasant stage layout in company with Bob Hope's "The Great Lover." All told, the show consume a rather brief 45 minutes and whether the marquee value lies in Claude Thornhill's orchestra or in singer Sarah Vaughan is anybody's guess. Miss Vaughan is a comparative newcomer who hasn't made much of a mark in the pop record field (Columbia), hence isn't likely to be too widely known among Paramount patrons. Thornhill has been around for a number of years.

Performance-wise, Miss Vaughan is an in and outer. She's got unusually fine vocal talent and she's able to hold onto her audiences with a tight grip while doing such ballad tunes as "As You Desire Me." On the other hand, the rhythm style she uses, which consists of overdone grace notes and nothing else, not even a beat, is monotonous. It loses her audiences. And when caught, the rhythm items were dominant. She did three as against the ballad and a rave time "Black Coffee," which goes over well.

Thornhill's combo, cut to five brass, including a French horn, five sax and four rhythm. With Thornhill at piano, of course, is a youthful combination long almost completely on the leader's pianistics. It gets several chances from the up-tempo bounce number through a Latin beat "Temptation," a novel medley of standards which puts the musicians through a whistling chorus as accompaniment to Thornhill's flashy keyboarding. It's all neatly presented and nicely received.

Red Buttons is the comic. Using the same routines as when last caught, he goes over easily, if not spectacularly. Instead of telling gags, his act consists of a recap of his earlier days, the routine based on his school autograph book, capped by the satire on a Hitlerite m.c. of a German nitery. It's consistently comical material even on a second time around and his delivery has much to do with the impact it makes.

Remaining act is the opener, the Acromaniacs, fast acrobatic turn. They've been around for years and haven't changed much in that time. Top stunt is achieving a three-high shoulder stand from an almost prone start. A good act.

Wood.

RKO-Orpheum, Mpls.

Minneapolis, Nov. 26.

Vince & Gloria Hayduck, Carlton Emmy's "Madness," 3 Arnauts, Charles "Slim" Timblin (3), Ann Thomp, Allyn & Hodge, Betty Jane Watson & Jerry Austen, Pat Henning, Herman (3); "Big Cat" (EL)

Opening days' attendance and enthusiastic receptions would indicate that vaudeville continues to gain converts here. Show itself, emphasizing comedy, stacks up as perhaps the best of the four presented locally as New York Palace units. Studded with veteran performers and standard, successful acts, it comes through with a substantial amount of first-rate entertainment and audience appeal.

Myron Roman conducting the Orpheum orchestra in the pit steams things up from the opening and maintains the slick pace. For a beginning the Hasdock brother and sister team does some neat stepping, their tap routines winning good applause. Laughs start early with Carlton Emmy's pooches handing out plenty of them in the deuce spot. Then the Three Arnauts do their bit for the fun cause with their acrobatic instrumental performance and their impression of birds carrying on a whistling conversation and being as effective as it has always been these many years.

The laugh waves continue to roll as Anthony, Allyn & Hodge perform their comedy adagio antics. There's no merriment letdown as Charles "Slim" Timblin revives his burlesque of a colored preacher sermonizing and officiating at a wedding. Oldtimers must get a kick out of this act, which also packs a wallop for the new generation.

Betty Jane Watson and Jerry Austen are as attractive and engaging a young singing duo as has come this way in a long time. Their fine voices blend nicely for stirring chirpings of the always welcome "It's a Most Unusual Day," "Some Enchanted Evening," "People Will Say We're in Love" and "Oklahoma."

The show gets back in the fun groove with Pat Henning, who carries off the fun laurels with his familiar routine of clowning and spooning along with his gags and other comicalities. There even are laughs injected into the sensational aerial stunts of the three Herzog girls for a thrilling closer.

Lower floor completely filled for first of four performances Friday. Appreciative audience lavished heavy applause on every act.

Rees.

Apollo, N. Y.

Duke Ellington Band (17) with Joan Barry, Al Hibler, Kay Davis, Patterson & Jackson, Peck & Peck, "Flaming Fury" (Rep).

With Duke Ellington's band on hand to entertain the customers, the current Apollo session comes off as a class show that could go over in any vaude. Ellington and his smooth aggregation offer the same finesse and musical knowhow that is evidenced when playing Carnegie Hall. All-in-all, it's a showmanly group that can stand up alone on any bill.

Show opens with the 17-man combo giving out with a medley of tunes w.k. to Ellington fans. Enhancing this starter is a smart production with the orch blacked out except for the spotlighting of individual players as they do solo turns. Composed of eight brass, six reeds and three rhythm, the band shows excellent form, with the audience responding wholeheartedly.

Following the curtain raiser, Peck & Peck display split-second timing with their presentation of a slow motion fight. Duo also provides some yocks with a satire on a bop tune and "Mule Train" supplemented by some fast stepping. Lou Elliot, sultry songstress with the outfit, gives a sexy rendition of "All of Me," followed by "I've Got a Man." Johnny Hodges on the sax and Al Killian on the trumpet offer sock solos, with their respective interpretations of "Brown Betty" and "You Oughta."

Joan Barry, an ofay gal working with the band, gets over some fancy twirls and body contortions in a leisurely manner, while the orch backs her with a quiet melody. Kay Davis is on hand to render her familiar "Creole Love Call," using her voice as musical instrument. Gal also does okay in the s.a. department, and shows up particularly well with a vocalization of "I Can Dream Can't I." Ellington takes the keyboard with a clever arrangement of "Frankie and Johnnie." Number also incorporates trumpet, clarinet and bass solos. Comic-trumpeter Ray Nance gets some laughs with his vocaling of "St. Louis Blues."

Comedy spot is handled capably by Patterson & Jackson, who get laughs by just walking out on stage. Both look like they tip the scales at 300 pounds. Act gets off with Jackson warbling "Ain't Misbehavin'" and "How High the Moon," while Patterson knocks himself out with some snappy hoofing. Impresh of the Ink Spots is handled well. Jackson also makes with some amusing patter. Audience ate it up.

Closing slot has Ellington's vocalist, Al Hibler. A big entry at this house. Hibler got heavy mitting for his renditions of "Do Nothing Till You Hear From Me," "Lover Come Back to Me" and "Slow Boat to China."

Olympia, Miami

Miami, Nov. 27.

Mary Beth Hughes & David Street, Herkie Styles, Jackie Bright, Jack Powell, Berk & Hallow, Les Rhode House Orch, "Beyond the Forest" (WB).

Components of current layout make for entertaining results most of the way.

In Mary Beth Hughes and David Street the audience finds an ingratiating pair of Hollywood personalities who deliver a satisfactory session of solo and duet singalongs. It is in the chatter section that they slow up. Some of the stuff is fairly amusing, but too much of it is shopworn. The vocalistics, however, bring them out on the heavy palm side.

Herkie Styles emcees in smart style, with the laughs coming fast to his easy mannered waggery. In own spot the youngster shows well via his zany impreshes, the bits on the piano, etc.

Vet Jack Powell, as per usual, socks with his drumstick canto, the blackface getup, zingy personality showmanship wrap up for him.

Berk and Hallow tee off bill with a well balanced sesh of tap work. Strong steps add to values to bring the pair hearty reception. Jackie Bright rounds out the show with his "crazy" auctioneer stanza. Hence, and went for the giveaways, with Bright's bright approach to their participation, winding up with five on stage involved in hat switching bit. Offed to top applause. Les Rhode and house orch do okay on the backgroundings.

Lary.

Strand, N. Y.

"Fiesta in Havana" revue, with Desi Arnaz, Diosa Costello, Teddy & Phyllis Rodriguez, Ben Yost's Colleens, Bobby Winters, line, Dave Schooler house orch; "Always Leave Them Laughing" (WB), reviewed in VARIETY, Nov. 23, '49.

After two tryouts of legit musical comedy condensations, this house is temporarily reverting to a more standard format for its stage presentations. Current layout, in the guise of a Latin revue, is a snappy, colorful bill with Desi Arnaz, sans his orch, headlining as emcee and top performer. With Milton Berle holding forth on the screen (also in person on the pic's opening day), the absence of straight comedy material in the stage show is not important.

Arnaz is the show's big wheel, socking across a brace of vocals and tying together the various turns with an ingratiating line of chatter. Working both as a single or vis-a-vis Diosa Costello, Arnaz has strong impact, stemming from his savvy with a mike and his romantic appeal. He works particularly hard in this layout, distributing more than a half-dozen numbers over the show. His repertory comprises his platter faves, such as "Cuban Pete," plus a Latin takeoff on "Mule Train."

Backing up Arnaz solidly is Miss Costello, the chile jitterbug. Garbed in lurid red, Miss Costello gives out with her brand of torso shaking, and shimmying at a terrific pace. Interspersed among her hoofing stints, she delivers several south-of-the-border vocals which register effectively. She also gets a few laughs with her teasing of the male ogglers via her partial bumps and grinds.

Bobby Winters scores with his deadpan juggling routine. Working with rubber balls and tenpins, Winters' stunts are not standout from the viewpoint of difficulty, but he compensates with expert timing and a comedy flavor which add plenty to this turn's eye appeal.

Teddy and Phyllis Rodriguez execute some fancy terping in the Latin manner, although their routines would be more effective if spread out through the show. Ben Yost's Colleens quartet harmonize neatly on a group of novelty tunes, including their standard operatic vs. jazz number.

Weakest sector of the show are the production numbers. The choreography is stale, the line has little finesse and the costuming has a helter-skelter look. Dave Schooler's orch, however, does a solid job of backing the revue.

Herm.

Chicago, Chi

Chicago, Nov. 28.

Xavier Cugat Orch (16), with Carmen Garcia, Otto Bolivar, Tato & Julia, George Lopez, Chino Santos, Dick Benedis, Dondido Domingo, Abbe Lane, George DeWitt, "Oh, You Beautiful Doll" (20th).

While Chicago might not be as strong in the hip-swaying contingent as its neighbors, New York, Los Angeles, and other towns, mobs which turned out opening day are a tribute to the Xavier Cugat's sock stage presentations. While his library is definitely heavy with the South American tunes, they're all in the commercial vein. Opening with "Money, Money," which seems a bit over long, there's a segue into "Siboney," with a fine flute solo by Candido Dimaling before maestro takes over for a violin passage with backing of fiddle group and accordion for heavy returns.

Tato and Julia, garbed in white satin and ruffles, gather a reception for their south-of-the-border terping, but register strongest with their aping of the hepcats jitterbugging. Guitarist, Dick Benedis, gets an unusual tone from his strings in rendition of "Sabre Dance." After spirited version of "Quanto La Gusta" by singer, Carmen Garcia, trumpeter George Gomez pulls down some of the high notes with sock "Peanut Vendor." "Hawaiian War Chant" rocks the audience as vocally beaten out by Dimaling.

Change of pace is instituted by sexy blonde chantress, Abbe Lane, who swishes her white, fringed gown as she sings "Let's Take An Old Fashioned Walk," and "Miami Beach Rhumba." Cugat snuggles near as he interpolates understandable Spanish suggestions into duet on "Baby, It's Cold Outside."

George De Witt, young comedian, seems to have a tremendous knack for impressions. His impreshes of Perry Como, Billy Eckstine, Vaughn Monroe and Mel Torme have the matinee crowd moaning. However, his take-offs on soap operas and mystery stories appear commonplace, and might be discarded for a different routine.

For curtain closer, Otto Bolivar, congo drummer, lends the Latin touch to pop "Mule Train," with DeWitt returning in riding costume to boke through a few bars.

Zabe.

Capitol, Wash.

Washington, Nov. 27.

Johnnie Johnston, Cabot & Dresden, Morris & Ryan, The Workmans (2), Sam Jack Kaufman House Orch, with Kay De Witt, "Doctor and the Girl" (MG).

Fairly smooth show at the Capitol this week, and there's no doubt about who's dragging in the big crowds. It is Johnnie Johnston all the way in a breeze and they go for him here.

This is the first Washington visit of the M-G-M baritone and, to the surprise of all and sundry, he shows far more stage presence than the average Hollywood name on a p.a. tour. Johnston sings well, but what is important is the assured fashion in which he works with the audience, winding up by getting two young girls from the front row to come on stage while he gives out with "I Can Dream, Can't I" and comically ogles the youngsters. He also sings "Toot, Toot, Tootsie," "Lucky Old Sun," "Nothing Like a Dame," and encores with a nice versing of "Mule Train." This is a good, though not sensational, act and for a change a picture colony guy lives up to the big marquee billing.

Cabot and Dresden are a smooth ballroom team, with a particular flare for the sensational whirling steps in which the man swings the girl round-and-round through the air with the greatest of ease.

Morris and Ryan draw the laughs with an act built on the old routine of a stumble-bum from the audience interrupting a gal singer and then proceeding on stage. There Morris settles down to knit a stocking and exchange witticisms with Dorothy Ryan. There are quite a few laughs in this one, a couple on the blue side.

The Workmans are old standbyes in this territory, with their act of coaxing music from glasses, swiss bells and a rubber tube attached to a small flute. The turn hasn't changed much in years, but still gets a nice mitt response.

Kay De Witt, deep-voiced chantoosey who works with the house orch, opens the show with a rendition of "Who?" As usual, this gal turns out to be one of the better things on the bill.

Lowe.

Casino, Toronto

Toronto, Nov. 25.

Rose Murphy, Medlock & Marlowe (2), The Franconas (2), Ferguson & Murray (4), Jimmy Cameron, Gregory Girls (16), Archie Stone House Orch; "Setup" (RKO).

With Rose Murphy in for the name draw, current layout is swiftly paced for strong entertainment value. Songstress, in fine form and unstinting in fulfilling the many audience requests for reprises of her discks. Had to beg off.

Murray Little's new format is based on his belief that a new generation of customers, not acquainted with the old vaudeville routine, wants their entertainment dressed up in "nightclub style," something that fits into this 1,120-seater. This includes the 16-girl line, with Charles Gregory doing the choreography and full-stage sets for the production numbers.

The 75-minute layout has plenty of novelty to suit all tastes. Line girls open in full-stage before a flag-decked grandstand for a football routine, the youngsters in helmets and briefies for flat-on-the-back leg and arm warmups and then into tap-dance huddles and ball-passing runs for a unison kicking finish.

The Franconas, in loose-jointed acrobatics and clever one-hand balancing, get big response, followed by Bob Ferguson and May Murray (with Bob Lee and Max Coleman foiling) for a burlesqued courtroom sketch that was pleasing enough but drawn out and needs tightening.

Apart from Miss Murphy, however, top honors went to Medlock & Marlowe, young couple, for their class eccentric dancing, ballroom burlesques and knockabouts. English team came over here with George Formby and his "London Music Hall Varieties" and, with that trans-Canada tour over, are filling in their visa time before returning to London. They score solidly.

Line in long, white dresses and picture hats, also had the audience absorbed in a combo tap and on toes routing to a Strauss waltz medley in full-stage garden set. In for songs during the two dance production numbers and pleasantly m.c.'ing throughout, is Jimmy Cameron.

McStay.

Palace, N. Y.

Johnson & Owen, George Guest, Hank Siemon, Spaulding Trio, Melody Men (8), Dick & Dot Remy, Jack Norton, Poodles Hannaford & Family (5); "The Dalton Gang" (Lippert), reviewed in current issue of VARIETY.

As a special lure for the juvenile trade of which there is plenty during the Thanksgiving Day weekend, the Palace has a talent collection aimed at the younger set. There's enough entertainment for the accompanying adults as well, and hell could have been one of the theatre's better efforts had the comedy spots held up.

The novelty sections of the show are good, with Johnson and Owen providing a fast opener on the parallel bars. In the closing spot the old circus equestrian family of Poodles Hannaford hits the applause jackpot. This turn is somewhat handicapped by the small working area at their disposal, but the elder Hannaford, assisted by a lad and three femmes, perform their leaps and Roman riding stunts with a high degree of comedics and skill.

The other familiar turn on this layout is Dick and Dot Remy, an agile rotund-femme and an equally acrobatically-inclined gent. The act offers considerable surprises with the girl's ability to perform a variety of tricks. Returns are solid.

Others in the retinue include George Guest, marimbaist, ventriloquist Hank Siemon, the graceful adagio work of the Spaulding Trio, the Melody Men (8), a mixed male quartet, and one of the best-known faces in films, Jack Norton, who is Hollywood's standard drunk. All the latter are reviewed under New Acts.

Jose.

State, Hartford

Hartford, Nov. 25.

Sammy Kaye Orch with Don Cornell, Tony Alamo, The Kaydets, Laura Leslie, Chubby Silvers, The Glenns, Sam Kaplan House Band; "Secret Service Investigator" (Rep).

Skimpy bill is being offered this sesh. As a result, boxoffice looks destined for slim returns. Ordinarily, this house books a name band or act with four or five supporting turns to round out the bill. No so this week. It would have been wiser to follow regular procedure than lighten the menu in view of fact that holiday season is underway with its resultant lag in business.

Despite the efforts of the Sammy Kaye organization to add meat to the impoverished bill, it winds up as lightweight fare. The Glenns, 2 lads and a gal, offer effective acro and hand-to-hand stuff. Climax with a series of pyramid builds.

Kaye has on tap four vocalists plus a band to deliver vocal efforts. Tony Alamo offers "Breaking My Heart" and "Room Full of Roses" to fair returns. Lad also doubles as a spare jockey on the 88's. Laura Leslie, band's femme chirper, also sells a couple of tunes, "Wonderful" and "Don't Cry Joe." Don Cornell offers "I Can Dream, Can't I" and "Mule Train." A band trio, the Kaydets, are out front for a novelty number. Chubby Silvers, a falstaffian sideman, makes with some falls for weak comedy efforts.

Midsection and end of show is devoted to the baton swinging efforts of audparticipants in leading band through tunes. New twist on this trademark of the Kaye organization is award of an auto at the culmination of show here. Winner of series of semi-finals of stick-swishing to get car.

Biz off Thanksgiving night.

Erk.

RKO, Boston

Boston, Nov. 26.

The Quinlans (2), Ruth & Tom Rafferty, Kaye Luke, Virginia Lee, Bob DePont, Buster Shaver (4), Johnny Burke, Elly Ardelty, Larry Flint House Orch; "And Baby Makes Three" (Col).

The current non-name eight acts adds up to a pleasant 70 minutes of family entertainment with fairly substantial appreciation down the line.

pleasant 70 minutes of family entertainment with fairly substantial appreciation down the line.

Bill gets off to solid start with the Quinlans, mixed roller skating duo, who get nice reaction with their stunts and unusual lighting effects used to play up their tricks. Ruth and Tom Rafferty follow with a sesh of comedy dancing for hefty returns. Kaye Luke, Charlie Chan's "No. 1 boy" of pix, does a neat job in skit in which he emboms Ronald Colman, Lionel Barrymore, Charlie Chan and Peter Lorre. Winds with okay vocalic.

(Continued on page 52)

Unable to Find Replacement For Harrison, 'Anne' to Fold in Chi

Detroit, Nov. 29.

With Rex Harrison due to leave the cast Dec. 31, when his contract expires, "Anne of the Thousand Days" is set to fold in Chicago, where it will be playing at that time. The Playwrights' Co. has been unable to obtain a suitable replacement, although it has made offers to both Robert Donat and Brian Aherne. Show has been averaging better than $25,000 gross in recent weeks. Harrison gets 10% off the top.

The star's future plans are indefinite, depending largely on the click or flop of the forthcoming Aldrich & Myers revival of "Caesar and Cleopatra," in which his wife, Lilli Palmer, will be co-starred with Sir Cedric Hardwicke. If the Shaw comedy has a short run, Harrison and Miss Palmer may do a film together in Italy sometime in the spring. The actor also has a tentative offer to appear in a picture to be produced in New York. But if "Caesar" clicks, Miss Palmer will be committed for the balance of the season, and possibly longer. In that case, Harrison may have no assignment.

The actor has told members of the "Anne" company that he is reluctant to close the show, since it would put 20-odd actors out of work. However, he is not contractually obligated to continue beyond Dec. 31 and he has explained that, in case "Caesar" has only a short run, he would like a rest before beginning a picture.

Although "Anne" has been making only a small operating profit on tour, it's figured the balance of the original investment might be earned back if the play could continue through the balance of the season. Considerable interest and a sizable advance sale is reported in Chicago, where the production opens next Monday (5). On that basis, it's expected that grosses at the 1,500-seat Great Northern may top recent weeks and, if Harrison were to continue or another name could be obtained to co-star with Joyce Redman, the Maxwell Anderson drama might have an extended run in Chicago.

If "Anne" closes as scheduled, it will be the second touring show to fold within a few weeks because of the withdrawal of a star. Previous instance involved the road edition of "Goodbye, My Fancy," which shuttered in Baltimore when Madeleine Carroll dropped out because of illness. Both Harrison and Miss Carroll appeared chiefly in films before doing the legit shows.

'Enchanted' to Cost 60G; Lowe-Richardson Entry Has 54 Listed Backers

The David Lowe and Richard R. Richardson production of "The Enchanted," now scheduled for a Broadway opening Jan. 18, without a road tryout, is financed at $60,600. It has 54 backers listed, 32 of whom have put $1,200 each. Two largest investors are Howard S. Cullman and Louis C. Blendermann, with $3,600 apiece. Joseph F. Cullman, 3d, and Marguerite (Mrs. Howard) Cullman are also in for $600 and $1,200, respectively, and several members of the "Cullman group" are also financially interested.

Additional backers include Robert M. Davidson, brother of the co-producer, $2,400; theatre party agent Lenore Tobin, $400; actor William M. Altman, $100; Ruth (Mrs. Marshall) Field, $1,200; film ad exec Maurice Bergman, $1,200; co-producer Davidson, $1,200; Arthur G. Altschul, of the N. Y. Times, $1,200, and several other Davidson relatives with $1,200 apiece. Limited partners are subject to a 20% overcall.

The play, adapted by Maurice Valency from the original French of Jean Giraudoux will be staged by George S. Kaufman, probably with Leueen MacGrath (Mrs. Kaufman) as femme lead. Robert Edmond Jones will design the scenery.

Da Silva Subs Max

Hollywood, Nov. 29.

Howard Da Silva has replaced Ed Max here in the cast of "Monday's Heroes," Actors Lab production of Les Pine's play.

Max left Friday (25) for N. Y. to take a role in "All You Need Is One Good Break," Arnold Manoff play.

PRINCETON TO SEE 1ST COCTEAU 'TYPEWRITER'

Princeton, Nov. 29.

The first American production of Jean Cocteau's "The Typewriter" will be offered by Princeton U.'s Theatre Intime for eight performances at the Murray theatre here beginning Friday (2). The work, originally produced in Paris, will be presented under the direction of the group's president, Morris E. Kinnan, Jr. No performance will be given Sunday (4).

Outfit's next production will be "King Lear," scheduled for early March.

$40 Minimum For Supers, Extras

Increased salary minimums for supers and extra players will be established by Actor Equity. The new rate of $35-$40 a week, replacing the $25 scale, is to be voted on by the union's council next week. It will apply to both members and non-members.

Since the super and extra-player classification is not covered in Equity's basic production contract with the League of N. Y. Theatres, the union has the right to set pay scales without approval of or consultation with the theatre-owner organization. There is no rule requiring super or extra players to be Equity members, but working non-members must pay $1 to the union.

Supers are defined as those not required to rehearse, speak lines or do "individual" playing. Extras must rehearse and speak lines in unison or ad lib as members of a group. Understudies doubling as supers or extras must be paid the regular actor minimum.

Aussie 'Streetcar' To Bow in Melbourne

Australian production of "Streetcar Named Desire" will open Feb. 11 at the Comedy theatre, Melbourne, as a presentation of Williamson Theatres, in association with Alfred Fischer. Latter, partnered with the Theatre Guild two seasons ago in the Broadway revival of Shaw's "You Never Can Tell," obtained the rights for the Tennessee Williams drama and arranged the Australian deal with Frank Tait, head of the Williamson firm.

Four principal leads of the play will be cast in New York by Fischer and the balance of the company will be recruited in Australia. The Melbourne engagement, after the current run of Robert Morley in "Edward, My Son," at the theatre, will be followed by stands in Adelaide, Brisbane, Sydney and New Zealand.

Besides Irene Selznick's Broadway and touring editions of "Streetcar," productions of the play are current in London, Paris, Mexico City and Buenos Aires.

'Streetcar' Bows To Leigh, Drops One Show

London, Nov. 29.

In order to save Vivien Leigh's strength for the exhausting portrayal of the femme lead, the management will drop the Monday night performances of "Streetcar Named Desire" at the Aldwych theatre. Seven-performance schedule will give the actress three consecutive days and two nights of rest, Sunday-through-Tuesday effective next week.

Action is being taken because of Miss Leigh's uncertain health.

Equity Sez Nix To Salary Slash; 'Goodbye' to Shut

As a result of differences between the management and Actors Equity, "Goodbye, My Fancy" is scheduled to close Saturday night (3) at the Golden, N. Y. Prospect of a tour to start after Christmas is uncertain. Decision on whether to continue the Broadway run beyond Saturday will depend on business this week. The show went into the red last week with a gross of $8,800.

Two weeks ago, while the Fay Kanin comedy was at the Martin Beck theatre, N. Y., Aldrich & Myers, co-producing with Michael Kanin, asked the cast to agree to a provisional salary cut on a sliding scale based on the gross. Actors agreed to accept a 25% (Continued on page 52)

Strawhat Managers Mull Enforcement Of Name Contracts

The Summer Stock Managers Assn. has voted to change its name to the Stock Managers Assn. Resolution was passed at the organization's meet at the Hotel Astor, N. Y., Monday (28).

With 35 of its 70 members in attendance, group passed a motion whereby members would forego buying plays if there were special fees involved other than royalties. Such a case occurred last summer when strawhat operators had to pay a percentage of the gross to the road company producers of "Present Laughter" to get the rights to the play.

It was also decided that a committee would be named to meet with Actors Equity on the question of enforcing contractual obligations on guest stars. Biggest problem is the failure of name players to conform with the one-week rehearsal period called for in contracts. Another measure taken with an eye towards achieving better relations with stars was the passing of a motion to give an annual award to the "most cooperative" name performer.

Committees to discuss the general affairs of barns operating with stars and those functioning without name attractions will also be appointed to study the situation and make recommendations. Report that the association would ask the Dramatists Guild for a cut in royalty fees was denied by Milton Stiefel, org's proxy.

Small Losses a Break for Angels; B'way Hit Average About Usual

Although the current Broadway season has thus far been the slowest on record in quantity of productions, it has been unusually favorable for investors. For the first 26 weeks of the season, through last Saturday night (26), only 16 new shows had been produced, compared to 28 in the first half of the 1948-49 semester. However, the loss on flops so far this season is estimated only about $320,000, in contrast to $1,200,000 for the same period last season.

At the moment, 11 of the 16 new shows this season are still running. Of that number there are four and possibly five indicated hits, including "Miss Liberty," "Yes, M'Lord," "Touch and Go," "I Know My Love" and "Lost in the Stars." At the halfway point of the 1948-49 season, 17 of the 28 new offerings were still on the boards. That included eight shows that proved hits, namely "As the Girls Go," "Edward, My Son," "Goodbye, My Fancy," "Howdy, Mr. Ice," "Light Up the Sky," "Private Lives," "Silver Whistle" and "Where's Charley." At the moment, there are 14 holdovers on the boards, while last season at this point there were 10 entries from previous seasons.

Besides the shows that had already folded during the first half of the 1948-49 season, seven of those still running at that time subsequently closed without paying off, raising the total investment loss another $1,100,000. Even if all the uncertain new shows of the current season go off without regaining any of their investment (which seems unlikely), the total loss involved would be less than $700,000. Thus, the final loss involved for all failures during the first half of the last season totaled about $2,300,000, while the aggregate amount dropped in the similar span this season cannot reach more than $1,200,000, or approximately half as much.

For the first half of 1948-49 the total invested in all 28 productions was just over $3,400,000. The amount put into the 16 shows so far this season comes to approximately $1,700,000. Thus, both the total investment and the total loss thus far this season is about half of the corresponding period last season. Of the new hits running at this point in 1948-49, six made a substantial profit. Of this season's indicated hits, three appear likely to pay sizable returns. They are "Miss Liberty," "I Know My Love" and possibly "Touch and Go."

Apparently because there have been fewer new productions this season, the total gross for all shows has been running behind that of last season. The total number of weeks played by all shows this season is also considerably less than last season, seemingly for the same reason. On the whole, therefore, the dearth of production has had an adverse effect on Broadway in virtually all directions. The exception appears to be the amount of investment money wasted.

DIAMOND MAE EYES N.Y. CLOSE, THEN TOUR

Although it is making a consistent profit, "Diamond Lil" will probably close Jan. 7 at the Plymouth, N. Y., to go on tour. Management figures that on the strength of Mae West's personal draw and the show's Broadway reputation, business will be considerably bigger out of town, particularly this season, while interest is presumably at a peak and the star and cast are fresh.

Tentative bookings have been lined up for Rochester, N. Y., Syracuse, Buffalo, Toronto, Kansas City and Baltimore.

'Love Me Long' $60,000 Folderoo

Brock Pemberton's recent presentation of Doris Frankel's comedy, "Love Me Long," involved a loss of about $60,000, of which the producer is understood to have put up about $8,000. Show played 16 performances, ending Nov. 19 at the 48th Street theatre, N. Y., after incurring losses on the tryout tour.

Production was financed at $50,000, with Pemberton and his wife, Margaret, as general partners. The producer was also a limited partner with a listed share of $5,500 for himself plus a $1,000 slice and two $500 pieces as nominee for unspecified other backers. Mrs. Pemberton's listed investment was $750.

Other limited partners and their contributions, included Saul Lancourt, of the Leblang ticket agency, which owns the 48th Street, $5,000; film talent executive Sydney Phillips, $2,000; actor John Alexander, $1,000; theatre manager Louis A. Lotito, producer-investor Barbara Payne, $1,000; theatre owner Louise (Mrs. Martin) Beck, $500; Jesse Moss, attorney for the ticket brokers' association, $2,000; Milton R. Weir, attorney for the League of N. Y. Theatres, $1,000, and Paul Beisman and John G. Cella, of the American theatre, St. Louis, $1,000 and $2,000, respectively.

Philly's Double Feature For Experimental Theatre

Philadelphia, Nov. 29.

A double bill consisting of two new works will be presented by the Philadelphia Experimental theatre in December. Elizabeth Walker Reeves' "You Can't Stop Artelia" will be the major part of the offering, following a short musical by Emily Chappell Smith, labeled "As Long as There Were Stars." The latter is a dramatization of "Frankie and Johnnie."

Jay Clemments' "St. Peter and Me Too" will be offered in January. Group recently produced Kathryn Mary Hanson's "From Adam Till Now." Miss Hanson is a former member of the Philadelphia Ledger's editorial staff.

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'Firebird' Is Standout In Its N.Y. City Ballet Preem; 'Jinx,' 'Guests' Add Lustre

The N. Y. City Ballet Co., which opened its second full season last Wednesday (23) at City Center, N. Y., continues to show amazing strides. Fledgling company is stronger than a year ago, its old ballets stand up, and its new works make substantial additions to its repertoire.

Troupe preemed George Balanchine's choreographic version of Stravinsky's "Firebird" Sunday (27), added Lew Christensen's "Jinx" to its repertory for the first time Thursday (24) and gave a new version of Jerome Robbins' "Guests" with Robbins dancing the lead for the first time, Friday (25).

"Firebird" is a striking re-creation by Balanchine of the Russ fairy tale and as set to Stravinsky's music and dressed in Marc Chagall's vivid costumes and sets, it's firstclass ballet, rating the N.Y. group's top shelf along with its "Orpheus" and Symphony in C. Maria Tallchief has probably the best role of her career as the Firebird with full opportunity to dis-

(Continued on page 56)

Plays Out of Town

The Rat Race

Boston, Nov. 24.

Leland Hayward production of drama in three acts by Garson Kanin. Stars Betty Field. Directed by Daniel Mann; sets and lights, Donald Oenslager; costumes, Lucinda Ballard and Joseph Fretwell. At Colonial, Boston, Nov. 24, '49; $3.00 top.

Pop McCreevy .... Joseph Sweeney
Helen Brown .... Betty Field
Telephone Man .... Ray Walston
Walter .... Joseph F. Bernard
Mrs. Luigi Gallo .... Doro Merande
Gus Hammer .... Barry Nelson
... Phillips .... Pat Harrington
... Phillips .... Dennie Moore
Joseph Kerry .... Johnny Dale
Frankie Joe .... Joseph Rushkin
Pop .... Sherman Kane
Carl .... Georgie Auld
Carl's Girl .... Toni Tucci
Ralph .... Hal Green
Otto Bender .... Williams
Upstairs Trumpet Player .... Lou Oles
Downstairs Sax Player .... David Edelman

Garson Kanin and Leland Hayward cannot count on "The Rat Race" as being anywhere near won at this stage of the game, but it's more than likely they'll groom a winner before they move in for a photo finish. Even so, it's a question if this one will pay off big.

As it stands at the moment, "The Rat Race" has one enormous advantage, the playing of Betty Field in the central role of this slightly Saroyanesque tale of a couple of young people vs. the N. Y. rat race. She alone—until the author rushes in with additional support—keeps this always interesting but not always water-tight play in the running with a superb performance as a call girl on the verge of defeat through her mistake of living in the past.

This escape from the present is, in 'act, the author's basic theme, and he contrasts the girl living in the past with a boy living in the future. He brings them together when the boy (Barry Nelson), a hopeful sax player from the sticks, succeeding the girl in her grubby apartment, lets her stay on there until she finds another flat. Before they finally do let down the walls of Jericho (and it is not easy to fancy a call girl and a musician allowing them to stand over night), both have been through some pretty melodramatic situations.

Actually, though it is in the end melodramatic, the lead-in is fairly slow-moving through the employment by Kanin of a chorus consisting of a garrulous, sharp-tongued landlady (Doro Merande) and a doddering septuagenarian (Joseph Sweeney). These two occupy the intervals of scene or time change with sly cracks on one hand, philosophical reveries on the other. Since these intervals must be filled with something, the only solution is judicious cutting and pointing.

Though Kanin has obviously planned authentic types and likely situations in regard to the various characters outside the main story line, much needs to be done in focusing the characters, reducing the melodramatic menace of the villain and coming to a sharper conclusion. It seems clear the basic material is here, especially for a New York audience, and there is, besides Miss Field's powerful work, a good performance by Nelson and a lot of authentic atmosphere. (In the use, for example, of a trio of really hep jazz musicians.) There is, moreover, a lot of excellent character work by Pat Harrington, Dennie Moore and Johnny Dale, while Donald Oenslager's set is profoundly ingenious.

"The Rat Race," for all its cynically comic moments and its authentic atmosphere, needs a good deal of hard work both in the story line and in the direction.

Elie.

Clutterbuck

New Haven, Nov. 24.

Irving L. Jacobs (in association with David Merrick) production of comedy in three acts by Benn W. Levy. Features Arthur Margetson, Tom Helmore, Ruth Matteson, Ruth Ford, Claire Carleton. Staged by Norris Houghton; settings, Samuel Leve; costumes by Alvin Colt. Opened at Shubert theatre, New Haven, Nov. 24, '49; $3.60 top.

Julian Pugh .... Tom Helmore
Arthur Pomfret .... Arthur Margetson
Deborah Pomfret .... Ruth Ford
Jane Pugh .... Ruth Matteson
Clutterbuck .... Charles Campbell
Waiter .... Tom Chung Yun
Melissa .... Claire Carleton

"Clutterbuck" seems destined to learn that the gap between Denver and Broadway is more than a matter of mere geographical mileage. What was no doubt rollicking good fun on an August evening at the Elitch strawhat emerges as pretty mild chuckle material in the more exacting chill of a late fall metropolitan premiere.

It's not that the script represents a wasted experience in the theatre; it's just that the producer is using a feather pillow for a battering ram in trying to crash the hit column. Play has ingenious angles, such as the title-role character, who ambles on and off in three acts without uttering a word until finally he makes a curtain speech. Show also contains some bits that are really funny, but the overall production is spottier than the North American freckle champ.

Its highly improbable plot might make an okay book for a bedroom farce-type musical, but for straight comedy entertainment it's too diaphanous. This Benn W. Levy opus reportedly enjoyed a substantial run in its original London stand a few seasons back. Indications are that its Broadway reception will be one more instance wherein British and American audiences do not see aye to aye on a play verdict.

Theme is located on a Carribean cruise involving two longtime girl chums and their respective spouses, one a stuffed-shirt rubber planter, the other a successful novelist. Developments bring out the fact that both girls had had pre-marital affairs with a character named Clutterbuck and both husbands had dittoed with a flighty femme named Melissa, all unbeknown to each other. Clutterbuck and Melissa, now husband and wife, turn up on the cruise, and situations are built around attempts at clandestine rekindling of romantic flames.

Good performances aid the script's shortcomings, thesping skill being a must to maintain an acceptable degree of interest in this verbose, virtually actionless tale of sex complications. Arthur Margetson is capably stuffy as the planter. Tom Helmore paints an efficient picture of the novelist. Ruth Matteson is vivacious and attractive as one wife, and Ruth Ford plays the second wife skillfully. Claire Carleton reveals a refreshing, if misguided naivete. Charles Campbell, as Clutterbuck, and Tom Chung Yun, a waiter, add okay minor support.

Staging has built from a snail's-pace opener to more rapid proportions in stanzas two and three. Direction manages to squeeze a fair percentage of life out of a somewhat inanimate script.

Two striking sets add hefty eye appeal, which is further enhanced by some attractive femme finery.

Bone.

An Old Beat Up Woman

Dallas, Nov. 28.

Theatre '49 production of drama by Sari Scott. Staged by Margo Jones; costumes, Don Wray; lighting, Marshall Vaketon. At Fair Park Playhouse, Dallas, Nov. 28, '49; $2.50 top.

Joe Neal .... Joe Sullivan
Utah Neal .... Virginia Robinson
Pete .... John Denney

Sari Scott's "An Old Beat Up Woman" carries terrific emotional impact, but needs clarification in certain spots. The three-character, one-set play, laid in the Texas panhandle, is a story of primitive and violent passion. Miss Scott displays a gift for characterization and dialog, but right now play is not ready for more commercial auspices.

Drama revolves around an oilfield trucking operator, his wife, whose devotion to him survives his drunken abuse and philandering, and their friend Pete, who cherishes a hopeless love for the gal.

Virginia Robinson and Joe Sullivan, in the principal roles, are physically miscast for the earthy creatures they portray, but give intelligent readings. John Denney scores as the friend. A firm and imaginative directing hand by Margo Jones has overcome tremendous difficulties faced in presenting this play "in the round."

Drama is scheduled to run for three weeks through Dec. 16.

'ANNE' NEAT $24,100 IN OHIO SPLIT-WEEK

Cincinnati, Nov. 29.

After a slow start Tuesday and Wednesday nights (22-23), "Anne of the Thousand Days" packed them in the final three nights, ending Saturday (26), at the 2,500-seat Taft auditorium here. Maxwell Anderson drama got almost $20,000 for the seven performances at $4.20 top.

$4,100 in Dayton

Dayton, Nov. 29.

"Anne of the Thousand Days" was a powerhouse for a single performance Monday night (21) of last week at the 1,400-seat Victory theatre here. Rex Harrison-Joyce Redman starrer copped over $4,100 on the one-nighter.

'USA' 26½G IN DENVER

Denver, Nov. 29.

"Inside U. S. A." did a fine $26,500 in seven shows (five nights and two mats) at the city auditorium, using 3,000 seats at $4.20 top.

Advance sale on "High Button Shoes," booked here by A. M. Oberfelder this weekend, has passed the $10,000 mark.

Theodore Pratt

Gives a Novelist's View of the Barnyard Belascos, in an Amusing Piece Titled

Heartbreak on the Strawhat Trail

• • •

an editorial feature in the forthcoming

44th Anniversary Number

of

VARIETY

Current Road Shows

(Nov. 28-Dec. 10)

"Alive and Kicking"—Shubert, Boston (8-10).

"Anne of the Thousand Days"—Cass, Detroit (28-3); Great Northern, Chicago (5-10).

"As You Like It"—Shubert, New Haven (7-10).

Ballet Theatre—Mosque, Pittsburgh (28); Taft Aud., Cincinnati (29-30); Masonic Aud., Detroit (1-3); Erlanger, Buffalo (4); Opera House, Boston (5-10).

"Barretts of Wimpole Street"—Orpheum, Kansas City (28-3); Home, Oklahoma City (5-6); Convention Hall, Tulsa (7); Robinson Aud., Little Rock (8); Aud., Memphis (9-10).

"Blossom Time"—Shubert, Phila. (28-3); Nixon, Pittsburgh (5-10).

"Brigadoon"—Ford's, Baltimore (28-3); Shubert, Phila. (5-10).

"Death of a Salesman"—Erlanger, Chicago (28-10).

"Detective Story"—Blackstone, Chicago (28-10).

"Finian's Rainbow"—Great Northern, Chicago (28-3); American, St. Louis (5-10).

"Gentlemen Prefer Blondes"—Forrest, Phila. (28-3).

"High Button Shoes"—Aud., Denver (30-4); Macky Aud., Boulder, Col. (5); Chief, Colorado Springs (6); City Aud., Pueblo (7); Convention Hall, Hutchinson, Kans. (9); Music Hall, Kansas City (10).

"Inside U. S. A."—Curran, San Francisco (28-10).

"Kiss Me, Kate"—Shubert, Chicago (28-10).

"Light Up the Sky"—Hanna, Cleveland (28-3); Shea's, Erie, Pa. (5); Colonial, Akron (6); Weller, Zanesville, O. (7); Murat, Indianapolis (8-10).

"Man Who Came to Dinner"—Plymouth, Boston (28-3); Royal Alexandra, Toronto (5-10).

"Metropole"—Walnut, Phila. (28-3).

"Mister Roberts"—Hartman, Columbus, O. (28-3); Taft Aud., Cincinnati (5-10).

"Night in Spain"—Shubert, Boston (28-3).

"Oklahoma!"—Metropolitan, Seattle (28-3); Royal Victoria, Victoria (5-10).

"Philadelphia Story"—Locust, Phila. (28-3); Erlanger, Buffalo (5-8); Aud., Rochester (9-10).

"Private Lives"—WRVA theatre, Richmond (28-29); Carolina, Raleigh, N. C. (1); Carolina, Durham, N. C. (2); Carolina, Winston-Salem, N. C. (3); National, Greensboro, N. C. (5); Carolina, Spartanburg, S. C. (6); Carolina, Charlotte, N. C. (7); Aud., Asheville, N. C. (8); Carolina, Greenville, S. C. (9); Municipal Aud., Savannah (10).

"Rat Race"—Colonial, Boston (28-3); Forrest, Phila. (5-10).

Sadler's Wells Ballet—Royal Alexandra, Toronto (28-3); Paramount, Ottawa (4); His Majesty's, Montreal (5-11).

"Scandals"—Aud., Oakland, Cal. (28-29); Aud., Sacramento (30); Aud., Fresno (1); Civic Aud., Pasadena (3-4).

"Streetcar Named Desire"—Poche, New Orleans (28-10).

"Student Prince"—Aud., Rochester (28-29); Erlanger, Buffalo (30-3); Cass, Detroit (5-10).

"Summer and Smoke"—Nixon, Pittsburgh (28-3); Locust, Phila. (5-10).

Webster-Shakespeare—Manchester College, N. Manchester, Ind. (30); McDowell Aud., Ashland, O. (1); Univ. Hall, Ohio State Univ., Columbus (2-3); Michigan State College Aud., E. Lansing (5-6); Central Highschool Aud., Ypsilanti, Mich. (7); Springfield (O.) Highschool Aud. (8); Henry Clay Highschool Aud., Lexington, Ky. (9-10).

Martha Lipton recorded Monday (28) with Leopold Stokowski and the N. Y. Philharmonic, for Columbia Records, the Schoenberg "Song of the Dove" which she sang recently with the orch at Carnegie Hall, N. Y.

Inside Stuff—Legit

Special firm to handle commercial tieups for "Harvey," formed by producer Brock Pemberton shortly after the Mary Coyle Chase comedy opened on Broadway, antedated by five years a similar setup for "South Pacific." The previous agency, known as the Harvey-Kamen Co., licensed such articles as dolls, robes, etc., and is still collecting returns on a children's drawing book. However, material shortages during the war years seriously limited the number and scope of tieups possible.

Similar firm was formed some months ago in England to exploit commercial deals for the London edition of "Harvey" and it has licensed various uses of the play's name and the rabbit trademark. U. S. company is headed by George Kamen, nephew of the late Kay Kamen, who operated licensing tieups for Walt Disney.

William Hawkins, drama critic of the N. Y. World-Telegram, has pulled a switch on the majority of first-nighters by asking pressagents to locate his opening-night seats to Broadway shows back of the 12th row. Aisle-sitter has explained that he prefers not to sit too far up front, where he can see the actors' makeup and otherwise lose the illusion of reality.

Almost invariable attitude of critics and other premiere patrons (as well as regular theatregoers) is in favor of getting as far forward as possible, many even liking the front row. In some cases the relative location of various critics, drama editors, columnists, etc., becomes a matter of complicated protocol.

Edward Choate, general manager of Margaret Webster's touring Shakespeare company, has been named managing director and coproducer of the offering. The troupe's presentations of "Julius Caesar" and "Taming of the Shrew," playing midwest dates this week, will lay off Dec. 18 through Christmas, reopening Dec. 28 at the McCarter theatre, Princeton, and playing the week of Jan. 2 at Ford's, Baltimore. Additional bookings are being set through the balance of the season. The two shows are owned by Marweb Productions, Inc., of which Miss Webster is president. Choate is secretary-treasurer, and Joseph Verner Reed is v.p.

Legit Bits

John Shubert plans a January presentation of the London play "The Paragon," by Roland and Michael Pertwee. ... Stanley Martineau will be associated with Robert Whitehead and Oliver Rea in the production of "Member of the Wedding." ... Rex Harrison has refused a plea from the Playwrights' Co. to continue beyond Dec. 31 as co-star of the touring "Anne of the Thousand Days," and Robert Donat or some other name may take over the Henry VIII role in the Maxwell Anderson drama, which will likely be in Chicago at that time.

Daniel Mann, who has been succeeded by Garson Kanin as director of the latter's "Rat Race," is still being billed as stager while the comedy is trying out in Boston, but the credits will be revised before the show opens in New York. Because the copy was prepared some days in advance, Mann was also listed as director of the Leland Hayward production in the display ads in last Sunday's (27) editions of the N. Y. Times and Herald Tribune. ... Richard Highley has succeeded Edgar Runkle as company manager of the Paper Mill playhouse, Millburn, N. J. ... John Derro will design the costumes for "Now I Lay Me Down to Sleep." ... Clifford Sales has taken over the part of Bobby Clark's son in "As the Girls Go."

Robert Breen, executive secretary of the American National Theatre & Academy, is co-ordinating director of the annual "ANTA Album," the date of which has been postponed a week to Jan. 29. Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers, is serving as general manager of the production. ... Louis Cline, new manager of The Lambs, is a former VARIETY mugg, having been Atlantic City correspondent, succeeding the late Jack Pulaski, before becoming a legit pressagent, manager and producer.

Jed Harris, who planed to New York last week to make preliminary arrangements for a Broadway production next spring, flies back to the Coast this week to resume his film directing activities. He intends doubling in both legit and pictures hereafter. ... Howard Lindsay, of the new playwrights committee of the Dramatists Guild, will give a talk on stage authorship technique Dec. 6 at YWHA and YMHA at Lexington and 92d street, N. Y. ... Donald Buka will be guest speaker Sunday (4) at the first of a series of monthly meetings of the Ohio Valley Community Theatre Assn. at the McLure hotel, Wheeling, W. Va.

John M. Murtagh, New York City commissioner of investigations, is due back next week from Charleston, S. C., where he and his wife are hospitalized after a motor crash. His knee was sprained, not fractured as reported in the dailies, and Mrs. Murtagh received a broken jaw. ... Rex Carlton and Joseph Lerner, of Laurel Films, have partnered with Mark Marvin to produce "The Criminals," by Martin Stern, on Broadway in February.

"Mistress of the House," modern adaptation of Strindberg's "Countess Julie," will be put on by Portable Theatre Productions at the Carnegie Recital Hall, N. Y., for six performances beginning Jan. 30.

BALLET RUSSE BIG $49,800 IN FRISCO

San Francisco, Nov. 29.

Ballet Russe de Monte Carlo, finishing a week's run at the War Memorial Opera House Sunday (27), grossed a terrific $49,800 for eight performances at a $3.60 top. Gross was biggest the troupe ever garnered here, and continues a sock season it's had on the Coast this fall.

Ballet Russe is playing Sacramento, San Jose and San Bernardino this week, arriving in Los Angeles Friday (2).

'Smoke' Mild $12,000 In 4 Short Stands

Columbus, O., Nov. 29.

Splitting the week between the Murat, Indianapolis, and the Hartman here, "Summer and Smoke" collected the mild total of $10,500 in seven performances ending Saturday night (26).

Single permances Sunday (20) at the Auditorium, Louisville, and Monday (21) at the Fairbanks, Springfield, took the week's total gross to about $12,000.

'Student Prince' Fair $18,000 in Pittsburgh

Pittsburgh, Nov. 29.

Shuberts can still "drink, drink, drink" to their hardy "Student Prince." Appeal of this one is apparently inexhaustible. Coming back to Nixon last week, show grabbed a so-so $18,000 at $2.50 top ($3.25 including federal and city taxes). That wasn't the top gross of the season but it certainly was the biggest money-maker at any rate.

Nixon currently has "Summer and Smoke," second subscription offering of the year, and then gets the other of those sure-thing perennials, "Blossom Time."

'Firebird'

Continued from page 49

play her classic style and brilliant technique.

"Jinx," first done by Dance Players in 1942, is a skillful dramatic study of the effects on a superstitious circus troupe of a hard-lucked clown. It's gay and wistful for a good part, and sufficiently sombre at the tragic close. Score by Benjamin Britten is wonderfully evocative, and a great aid in setting the morbid latterly atmosphere. Francisco Moncion does an excellent job as the clown, and Beatrice Tompkins adds a sympathetic dance-study as the bearded lady.

Robbins has radically refurbished his "Guests," an abstract dance-study of discrimination, so that now it is taut, tense and dramatically vivid. Robbins is content with a relatively minor dancing role as the monitor, while Tanaquil LeClerc and Nicholas Magallanes are standouts as the lovers who break through the caste system. Marc Blitzstein's music continues to lend bite and drama to the story.

Bron.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 26th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	25	27
Total weeks played so far by all shows	409	500
Total gross for all current shows last week	$624,800	$701,300
Total season's gross so far by all shows	$11,904,500	$12,273,800
Number of new productions so far	16	29
ROAD (Excluding Stock)		
Number of current touring shows reported	30	31
Total weeks played so far by all shows	385	539
Total road gross reported last week	$510,600	$606,500
Season's total road gross so far	$8,506,900	$11,136,300

'Kate' Still Paces Chi at $50,000, 'Detective' $15,100, 'Finian' $12,000

Chicago, Nov. 29.

Thanksgiving cut into legit b.o. first part of week, with snow and ice holding up biz in latter part. "Kiss Me Kate" has slipped from its SRO pace, while "Death of a Salesman" has leveled off with healthy returns. "Detective Story" can't seem to find its niche here, with grosses improving only slightly, regardless of good press and word-of-mouth boosts.

"At War with the Army" shuttered Sat. (26) after a five week struggle, and "Finian's Rainbow," which opened Monday (21), had a suicidal first week on its return. New York City Opera Co. at Civic Opera House, helped by favorable press, rounded out five performances with healthy returns. Ballet Theatre comes into Chi Civic Opera House, Dec. 26-Jan. 28, and Mickey Katz' "Borschtcapades" opened at Eighth St. theatre Sunday eve. (27).

Estimates for Last Week

"At War with the Army," Harris (5th week) (1,000; $3.71). Hit low $6,000 for last week.

"Detective Story," Blackstone (4th week) (1,358; $4.40). Somewhat better at over $15,100.

"Death of a Salesman," Erlanger (10th week) (1,334; $4.33). Leveled off at $21,500.

"Finian's Rainbow," Great Northern (1st week) (1,500; $4.33). Disappointing $12,000, which is deep in the hole.

"Kiss Me, Kate," Shubert (10th week) (2,100; $6.18). Off Monday and Tues. but near capacity at almost $50,000.

New York City Opera Co., Civic Opera House (3,593; $4.94). Opened Wed. (23) with five performances chalking up neat $35,000.

SADLER'S WELLS SRO FOR TORONTO DATE

Toronto, Nov. 29.

With four performances (Nov. 24-26), Sadler's Wells Ballet grossed a smash $20,700, with current week sold out for $36,400. This is unprecedented in the 42-year history of the Royal Alexandra here. Opening night, at $6 top, the 1,525-seater grossed over $7,000; all subsequent performances for the nine-day engagement were scaled at $4.80 top.

Mail order avalanche was so heavy after Royal Alexandra's first announcement ad that an estimated $75,000 worth of checks had to be returned three days later. Boxoffice sale saw an early morning four-abreast lineup extending for two blocks and racks quickly cleaned out.

Advance Selout in Montreal

Montreal, Nov. 29.

Sadler's Wells terpsters should set both a boxoffice and ballet record when they open at His Majesty's (1,579) next Tuesday (6) for nine performances. With first night set at a $6 top, house has been sold out for two weeks.

Shows in Rehearsal

"Alive and Kicking" — William Katzell & Ray Golden.

"As You Like It" — Theatre Guild.

"Caesar and Cleopatra" — Aldrich & Myers, Julius Fleischman.

"Dance Me a Song" — Dwight Deere Wiman.

"Happy As Larry" — Leonard Sillman.

"How Long Till Summer" — Leon Bronesky & Edward Gilbert.

"Member of the Wedding" — Robert Whitehead & Oliver Rea, Stanley Martineau.

"Pursuit of Happiness" — Theatre Guild.

"Velvet Glove" — Guthrie McClintic.

'Barretts' Fair 15G In St. Louis Week

St. Louis, Nov. 29.

"The Barretts of Wimpole Street," with Susan Peters, Brandon Peters and Robert Carroll in the top roles, wound up a one-week engagement at the American theatre Saturday (26) with a fair b.o. score. With the house scaled to $3.05, nine performances grossed about $15,000. Piece copped raves from the crix.

Theatre, sole legiter here, is dark currently but relights Sunday, Dec. 4 with a one-weeker of "Finian's Rainbow," that had an abbreviated and profitable engagement here two weeks ago. A lusty demand for ducats points to a profit-taking stand. House is scaled to $3.66 for "Rainbow."

Ballet Theatre $21,800 in Split

Cleveland, Nov. 29.

Ballet Theatre, opening its 10th season last week with a two-day stand Thursday-Friday (24-25) at the Lyric, Baltimore, grossed $10,800 in two performances. The Baltimore Symphony Orchestra joined in the presentations. In three performances in Cleveland, at the Music Hall, Saturday night (26), and Sunday matinee and evening, the troupe did $11,000, for a total of $21,800 in five shows.

Dwight Deere Wiman, Broadway legit producer who has been on Ballet Theatre's board since its beginning, has been appointed associate producer of the troupe and is taking a more important share in its affairs.

'CLUTTERBUCK' MILD $5,000 IN NEW HAVEN

New Haven, Nov. 29.

Breakin of "Clutterbuck" at Shubert last weekend (24-26) played to mild biz in four-performance stand. Word-of-mouth only fair, and final take, at $3.60 top, fell just short of $5,000.

Shubert legit takes a siesta this week but "Ice Capades" starts a 10-day stand at the Arena (1-10). Next week has preem of "As You Like It" (Katharine Hepburn) relighting the Shubert for three days (8-10) instead of the originally booked four days (7-10). Other tryouts to follow include "How Long Till Summer" (Dec. 15-17), "Dance Me A Song" (22-24), "The Enchanted" (28-31), "Happy Time" (Jan. 5-7).

'Okla.!' $30,200 In Week at Vancouver

Vancouver, Nov. 29.

Riding the crest of a holiday wave of business, "Oklahoma!" came through with a gross of nearly $30,200 last week at the International Cinema here.

Theatre Guild musical is playing Seattle this week.

'Scandals' 7½G, Frisco

San Francisco, Nov. 29.

"George White's Scandals of 1950" shuttered Saturday (26) after a colorless three stanzas at the 1,550-seat Geary. Final week showed about $7,500.

Tonight (30) "Inside U.S.A." with Beatrice Lillie moves into the 1,775-seat Curran for 19 days.

L. A. LAGS; MILD 13G FOR 'LA CARTE'

Los Angeles, Nov. 29.

Things continue very slow here with "A la Carte," musical revue, doing mild business in its second week at El Capitan and with nothing but two other poor offerings in small houses. Of these, "Winter Kill," new play by Steve Fisher at Las Palmas, managed to stumble through three bad weeks before closing Saturday (26).

"Dear Virtue," at the Stage theatre, also has just about run its course as far as b.o. returns are concerned, although it is scheduled to continue this week. Producers of "A la Carte" are doing some fast rewriting and cast changes to inject more comedy and the show may be able to get back its investment of upwards of $40,000 if this is done properly.

Estimates For Last Week

"A la Carte," El Capitan (1,142; $3.60; 2d week). Disappointing $13,000.

"Dear Virtue," Stage (135; $2.40; 2d week). Slow $800.

"Winter Kill," Las Palmas (388; $3.60; 3d week). Bad $900.

'Blondes' $39,100, 'Metropole' 7,400 In Brisk Philly

Philadelphia, Nov. 29.

With the first really big week of the still-new current legit season behind, and the football and holiday crowds departed, Philly is prepared to settle down to the traditional pre-Xmas slump.

However, booking activities continue to be most encouraging and, at present writing, there are few open dates.

Estimates for Last Week

"Gentlemen Prefer Blondes," Forrest (2nd week) (1,766; $4.55). In first full week, musical tryout got $39,100, solid except for scattered seats for the Thursday matinee. "Rat Race" next.

"Philadelphia Story," Locust (1st week) (1,580; $3.25). Get second string crix because of being a revival but Sarah Churchill starrer easily outdrew its first-night rival, almost $11,800, with holiday and football fans naturally helping last three days of the week. "Summer and Smoke" Monday.

"Metropole," Walnut (1st week) (1,340; $3.25). Also helped by Thanksgiving and Army-Navy crowds but reviews, while not downright pans, didn't help. Not-so-hot $7,400. Blackstone Monday.

"Blossom Time," Shubert (1st week) (1,877; $3.90). Second operetta perennial to arrive and, although aided considerably by holiday and grid games, this one didn't fare as well as "Student Prince" a month ago, $18,000. "Brigadoon" next Monday.

'STREETCAR' BUILDS TO $20,000 IN HOUSTON

Houston, Nov. 29.

"Streetcar Named Desire," with Judith Evelyn, concluded a week's stand at the 2,200-seat Music Hall here Saturday night (26) with almost $20,000. Show had a fair draw the start of the week and built the last three days, but didn't cause the expected weekend stampede.

20G Advance in N.O.

New Orleans, Nov. 29.

Arriving on its home grounds with a terrific advance buildup, "Streetcar Named Desire" opened last night (Mon.) at the Poche theatre to an advance sale of approximately $20,000. Tennessee Williams prize-winner, located in the French quarter of New Orleans, is booked into the house for a two-week engagement, which is virtually unheard of here for a touring legiter.

'Shoes' 31G, Seattle

Seattle, Nov. 29.

Fair biz greeted the nine-day, plus three-matinee engagement of "High Button Shoes" at the Metropolitan theatre. House grossed around $31,000. Thanksgiving and two Sundays cut into the biz. The 1,500-seater was scaled from $4.50.

"Oklahoma!" scaled from $4.50, is having a big advance for six-day engagement starting last night. All except main floor were sold out a week ahead.

Holiday Week Biz Spotty on B'way; 'Lady' $23,900 in 7, 'Texas' $16,800 (3), 'Father' $15,300, 'Fancy' to Shutter

Business was spotty last week on Broadway. Attendance was sparse Monday night (21) at all but the strongest draws, and was worse Tuesday night (22). It improved Wednesday night (23) was under expectations at the Thanksgiving Day matinees Thursday (24), but was better that night and zoomed to maximum proportions over the holiday weekend.

Such shows as "Lost in the Stars," "Montserrat" and "Touch and Go," with theatre parties the first few nights of the week withstood the prevailing slump and productions with solid advance sales also failed to report. But most below-capacity entries felt the slack conditions.

Shows playing Sunday (27) reported moderately good receipts but trade for Monday night (28) was light.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, exclusive of tax.

"As the Girls Go," Broadway (45th wk) (M-1,900; $6). Business was brutal at the start of the week, but the holiday surge carried the gross to about $32,600.

"Born Yesterday," Miller (199th wk) (C-940; $2.40). Also got some extra play on the weekend, jumped to nearly $8,200.

"Browning Version," Coronet (7th wk) (CD-1,027; $4.80). Maurice Evans production has been feeling the traditional public apathy toward one-act bills, faded again to $13,900.

"Death of a Salesman," Morosco (32d wk) (D-914; $4.80). Large advance sale has maintained enough b.o. pressure to insure capacity even on generally slack nights, as the Arthur Miller prize-winner got the maximum standee trade again last week, $24,100.

"Detective Story," Hudson (36th wk) (D-1,015; $4.80). Went to capacity houses the latter part of the week, up slightly to over $22,100.

"Diamond Lil," Plymouth (15th wk) (D-1,063; $4.80). Felt the ebb tide, $21,500.

"Goodbye, My Fancy," Golden (53d wk) (CD-769; $4.80). Holdover comedy felt the move to the smaller house, receipts dived, and closing is slated for Saturday (3), about $8,800.

"Howdy, Mr. Ice of 1950," Center (27th wk) (R-2,964; $2.80). Skating spectacle always cleans up during holiday periods. 10 performances took the gross to $38,000.

"I Know My Love," Shubert (4th wk) (CD-1,391; $4.80). No room for more trade at this Lunt-Fontanne starrer, but Guild subscription is holding the gross to over $32,200.

"Kiss Me, Kate," Century (47th wk) (M-1,654; $6). One of the invariable standee-limit shows, $47,100 again.

"Lend an Ear," Mansfield (50th wk) (R-1,041; $6). Picked up some welcome trade in the holiday rush, about $21,500.

"Lost in the Stars," Music Box (4th wk) (M-1,012; $5.40). Theatre parties may have been a factor in the capacity week, over $26,000.

"Madwoman of Chaillot," Royale (39th wk) (CD-1,035; $4.80). Parisian satire now likely to continue through Jan. 7, then tour, edged up some to better than $17,200.

"Miss Liberty," Imperial (20th wk) (M-1,400; $6.60). One of the hits that felt the slump, tobogganed to $37,400.

"Mister Roberts," Alvin (93d wk) (CD-1,360; $4.80). Holdover smash almost always goes clean late in the week, so the final total was a fine $33,000.

"Montserrat," Fulton (4th wk) (D-976; $4.80). Theatre parties are still figured a major help, especially during general slump periods; matinees were thin, however, $15,000.

"Regina," 46th Street (4th wk) (D-1,319; $6). Hit by the general droop, $22,000.

"South Pacific," Majestic (93d wk) (M-1,650; $6). Not even Ezio Pinza's absence from the cast, coupled with the general business droop early in the week, could dent the standee-limit pace of the Rodgers-Hammerstein steamroller, topped $50,600 as usual.

"Streetcar Named Desire," Barrymore (104th wk) (D-1,066; $4.80). Has been reacting to adverse factors as it nears its Dec. 17 closing, over $17,000.

"Texas L'll Darlin'," Hellinger (1st wk) (M-1,543; $6). New tune show opened Friday night (25) to six pans, one favorable nod and one no-opinion from the eight first-stringers covering; production cost about $100,000, breaks even at approximately $25,000 and can gross $42,000 at the scale; first three performances got over $16,800.

"That Lady," Martin Beck (1st wk) (D-1,214; $4.80). Katharine Cornell starrer preemed Tuesday night (22) to eight raps and one good notice; production cost $60,000, breaks at $18,000 and can gross $27,000; first seven times registered over $23,900.

"The Father," Cort (2d wk) (D-1,064; $4.80). Strindberg revival has started promisingly and may get a boost from theatre party bookings; show cost $50,000 to bring in, can get by at $13,000 and can get a maximum of $22,000 a week; first full week chalked up $15,300.

"Touch and Go," Broadhurst (7th wk) (R-1,160; $6). Has been getting capacity every week with theatre parties a possible factor, $35,000 again.

"Where's Charley?" St. James (89th wk) (M-1,059; $6). Ray Bolger holdover is stronger now than when it first opened more than a year ago, but felt the early-week dip, $36,600.

"Yes, M'Lord," Booth (8th wk) (C-712; $4.80). Getting by on modest scale, $9,000.

Openings

"Closing Door," Empire (D-1,082; $4.80). Melodrama by Alexander Knox, presented by Cheryl Crawford, had mixed reception in tryout, opens tomorrow night (Thur.); show cost $48,000 to produce, can break at $12,000 and has a potential maximum gross of $22,500.

"Clutterbuck," Biltmore (C-920; $4.80). Play by Benn W. Levy, presented by Irving L. Jacobs and David Merrick, had varied reaction out of town, opens Saturday night (3); production cost $50,000, has a $13,000 operating nut and can take in about $23,000 a week.

'Rat Race' Brisk $11,500 in Hub; 'Door' $3,900

Boston, Nov. 29.

Nothing new in this week but four houses alight last week, three this and plenty ahead until the holidays. Due in are the Ballet Theatre at the Opera House, Dec. 5, "Alive and Kicking" at the Shubert, Dec. 8, "The Velvet Glove" at the Wilbur, Dec. 12, and "As You Like It," at the Colonial, Dec. 12.

Estimates for Last Week

"A Night in Spain," Shubert (first week) (1,750; $4.80). This one got nice reviews but mild business and glimmers here Saturday (3); last week under $18,000.

"The Closing Door," Wilbur (third week) (1,200; $3.60). Never really contended and moved out with a poor $3,900.

"The Man Who Came to Dinner," Plymouth (1st week) (1,200; $3.60). Return of Monte Woolley in this 10th and visit got nice $14,000. Final week current.

"The Rat Race," Colonial (first week) (1,500; $3.60). Opened Thanksgiving night with a spck advance but mixed notices; first four performances got $11,800.

'Roberts' Sock $30,700, 'Sky' Pale $9,000, Det.

Detroit, Nov. 29.

A tremendous spurt in its second and final week boosted "Mister Roberts" to a terrific $31,900 at the Cass. The first week gross was mediocre $24,200. The second week take just missed the house record of $32,300 chalked up earlier this year by "Death of A Salesman." Current play is "Anne of the Thousand Days," in for a week.

Meanwhile, "Light Up the Sky" continued to lag for the second straight week at the Shubert-Lafayette, where it pulled down another $11,000. The Shubert shuttered after "Sky" and nothing has been booked for the immediate future.

Plays on Broadway

Texas, Li'l Darlin'

Studio Productions, Inc., and Anthony Brady Farrell presentation of musical comedy in prolog and two acts (10 scenes). Book, John Whedon and Sam Moore; music, Robert Emmett Dolan; lyrics, Johnny Mercer. Features Kenny Delmar, Loring Smith, Danny Scholl, Mary Hatcher, Fredd Wayne, Kate Murtah, Jared Reed, Betty Lou Keim, Ray Long. Staged by Paul Crabtree; choreography, Al White, Jr.; scenery and lighting, Theodore Cooper; costumes, Eleanor Goldsmith; orchestrations, Robert Russell Bennett; orchestra director, Will Irwin. At Hellinger theatre, N. Y., Nov. 25, '49; $6 top ($7.20 opening).

Harvey Small ... Loring Smith
John Baxter Trumbull ... Charles Bang
Parker Stuart Eliot ... Alden Aldrich
William Dean Benson, Jr. ... Edward Platt
Frothingham Fry ... Ned Wertimer
Brewster Ames II ... Fredd Wayne
Three Cousins ... Texas Rhythm Boys
Bunkhouse ... Eddy Smith
Muleshoes ... Bill Horan
Fred ... Joel McConkey
Hominy Smith ... Kenny Delmar
Dogie Smith ... Betty Lou Keim
Amos Hall ... Dante Di Paolo
Sherm ... Cameron Andrews
Duane Fawcett ... William Ambler
Beulah Pedley ... Ray Long
Delia Pratt ... Ronnie Hartmann
Red ... Merrill Hilton
Jo Ann Woods ... Elyse Weber
Calista Munson ... Dorothy Love
Rebecca Bass ... Carol Lee
Sally Tucker ... Ruth Ostrander
Sue Crocket ... Doris Schmitt
Sarah Boone ... Arleen Ethane
Belle Cooper ... Yvonne Tibor
Dallas Smith ... Mary Hatcher
Easy Jones ... Danny Scholl
Sam ... Jared Reed
Melissa Tatum ... Kate Murtah
Three Little Maids ... Elyse Weber, Carol Lee, Dorothy Love
Three Prospectors ... Elliott Martin, Edmund Hall, Carl Conway
Stan ... Edmund Hall
Herb ... Ralph Patterson
Jack Pope ... Bob Bernard
Harry Stern ... Joey Thomas
Cowboys ... Ray Long, Dante Di Paolo
Oil Workers ... Jack Purcell, Carol Lee, Tommy Morel
Drum Majorette ... Jacqueline James
Cheer Leader ... Elyse Weber
Football Player ... Edmund Hall
Texas Rangers ... Charles Bang, Ralph Patterson, Edward Platt, William Ambler
Voice of "Trend" ... Edward Platt
"Trend" Secretaries ... Jacqueline James, Ronnie Hartmann, Elyse Weber, Dorothy Love, Mary Richards, Marion Lauer, B. J. Keating
Guard ... Ray Long
Radio Announcer ... Charles Bang
Engineer ... Alden Aldrich
Joe Baker ... Cameron Andrews
Neighbors ... Elliott Martin, Patricia Jennings, Carl Conway, Lloyd Knight, Jo Gibson, Muriel Bullis

Despite a week's tryout last summer at Westport, Conn., and a month's doctoring in New Haven and Boston, "Texas, Li'l Darlin'" still isn't ready for Broadway. The trouble is not so much the material or the performers, but the production and direction, which fail to exploit them. Thus what might have been a hit is a disappointing musical with only a slim chance of catching popular support.

The basic idea of the show is promising, not especially original perhaps, but offering provocative scope for story development, characterization, comedy and atmosphere. The book, by screen and radio writers John Whedon and Sam Moore, is amusing and though somewhat plotty, provides an acceptable framework for laugh situations and musical numbers. Robert Emmett Dolan's music is generally lively and melodious, with several surefire hit numbers, and Johnny Mercer's lyrics are standout.

But the production and direction are deplorable. Deficient in inspiration or style, they fail to highlight the positive elements of the book, songs or cast, or gloss over the inevitable weaknesses. And while the narrative scenes are passable, the comedy generally needs punch, the musical numbers lack direction, and the dancing is with few exceptions aimless. It is an appalling waste of material and talent.

Satirizing Texas politics and Luce magazines, the show is vaguely suggestive of "Of Thee I Sing" and "Oklahoma!" but it lacks the comic bite of the former or the appealing Americana flavor of the other. The basic story is about a Pappy O'Daniel-like politician who is supported by a Life-like national mag, but opposed by a diffident ex-GI and, ultimately, by his own daughter. It's properly rambunctious at the start, but except for some funny kidding of Time-style language, bogs down in the second half.

The Dolan-Mercer numbers that can hardly miss major popularity on the networks include the "Texas, L'il Darlin'" title song, "They Talk a Different Language," "A Month of Sundays," "Hootin' Owl Trail," "Love Me, Love My Dog" and "It's Great to Be Alive," while "Whoopin' and a-Hollerin'," "The Big Movie Show in the Sky," "Take a Crank Letter," "Politics," "Square Dance" and "Affable, Balding Me" are good show tunes.

Kenny Delmar, who obviously auditioned for the part by playing the mule-voiced Senator Claghorn character on the Fred Allen radio series, is believable as the rascally politician Hominy Smith, although he is pretty much lost in the concluding scenes. Danny Scholl is ingratiating and sings nicely as his young opponent, and Mary Hatcher is appealing and reveals a clear voice and excellent diction as his sweetheart. Loring Smith provides needed drive as the rampaging publisher, while Fredd Wayne is hilariously accurate as a stereotype Time-Life sub-editor and Kate Murtah whacks the role of a sultry-voiced Texas she-wolf.

Paul Crabtree is responsible for the staging and Al White Jr. did the dances. Theodore Cooper's settings look reasonably Texan, and Eleanor Goldsmith's costumes add decorative atmosphere.

Studio Productions, Inc., presenting the show with Anthony Brady Farrell, is a group mostly associated with the Theatre Guild, which did it originally at Westport. Farrell, owner of the Hellinger theatre, bankrolled two previous musicals, "Hold It" and "All for Love." Although he put up virtually the entire $100,000 to do this one, he has indicated that, contrary to past policy, he will not keep it running against adverse notices and sparse attendance. *Hobe.*

That Lady

Katharine Cornell production of drama in three acts (10 scenes) by Kate O'Brien from her own novel, "For One Sweet Grape." Stars Katharine Cornell; features Henry Daniell, Torin Thatcher, Henry Stephenson, Joseph Wiseman. Staged by Guthrie McClintic; settings and costumes, Rolf Gerard. At Martin Beck theatre, N. Y., Nov. 22, '49, at $4.80 top ($7.20 opening).

Rodrigo ... Douglas Watson
Anichu ... Jada Rowland
Duenna ... Esther Minciotti
Footman ... Peter Barno
Pantoja ... Joseph Wiseman
Another Footman ... Anthony Radecki
King Philip II ... Henry Daniell
Princess of Eboli ... Katharine Cornell
Antonio Perez ... Torin Thatcher
Cardinal ... Henry Stephenson
Servant ... Richard Sterling
Maid Servant ... Lisa Del Porto
Don Mateo ... Will Kuluva
King's Footman ... Wallace Chadwell
Manuel Ortega ... David J. Stewart
Anichu at 18 ... Marian Seldes
Doctor ... Oliver Cliff

The problem of finding suitable plays for stars is apparently getting no easier—as Helen Hayes, Maurice Evans, Judith Anderson and the Lunts can obviously testify. Now Katharine Cornell, whose recent Broadway vehicles have undoubtedly been somewhat less combustible than she wished, has had to resort to an item like "That Lady." This newest offering can hardly outlast the star's personal following.

Adapted by Kate O'Brien from her own novel, "For One Sweet Grape," the play is a ponderous drama about amours and intrigue at the 16th century court of Philip II of Spain. In particular, it's about the Princess of Eboli, whose adulterous affair with the secretary of state created a scandal and aroused the fatal jealousy of the king. According to the dialog, that led to the destruction of civil liberties in the country, which may be of interest to historians but has little significance theatrically.

"That Lady" is a long play, but it seems endless. Except for occasional passages, the three acts and 10 scenes are progressively tedious. Although the events themselves are dramatic, even lurid, they seem stilted and tepid on the stage. The first few minutes create the atmosphere of the period, but then the story bogs down in episodic scenes of pretentious and not always audible palaver.

The handsome production and generally impressive performances don't help much—or at any rate not enough. As the beautiful Princess of Eboli, who wore an eye patch as a result of a youthful dueling escapade, Miss Cornell ages attractively during the play's 13-year span. Her playing is warm, vibrant and expert, but not consistently believable. Also, the part suffers because she is the center of some of the more garrulous and soporific scenes.

Several of the star's supporting players come off more fortunately. Henry Daniell is fine as the self-righteously vengeful king who tortures and exiles his secretary of state and dooms his adored princess to imprisonment in total darkness for daring to have an affair without his permission. Torin Thatcher is also admirable in the difficult part of the diplomat who sacrifices his career for romance.

Joseph Wiseman is convincing as the psychotic moral fanatic, and Henry Stephenson is adequate as the compassionate Cardinal. Of the minor players, Douglas Watson contributes a moving bit as the princess' devoted son, Esther Minciotti is acceptable as the Duenna, while Will Kuluva, David J. Stewart and Marian Seldes are competent in other parts. *Hobe.*

Ralph T. Kettering

in a memorabilia piece, recalls

The Days When Chicago Used to Be a Breezy (Instead of a Windy) City for Legits

• • •

in the forthcoming

44th Anniversary Number

of

VARIETY

'BRIGADOON' MODEST $20,600 IN CLEVELAND

Cleveland, Nov. 29.

Return visit of "Brigadoon" rang up a languid $20,600 for the Hanna last week in eight performances at $3.35 top, considerably less than on its previous stand here.

"Light Up the Sky" opened last night (Mon.) in the 1,435-seated house for a full stanza.

Conflict in bookings has temporarily stymied plans by Milt Krantz, manager of the Hanna, to sponsor road company of "South Pacific," headed by Janet Blair at Public Music Hall in spring.

Equity Sez

Continued from page 49

slice if receipts went below $10,500 and 40% if the taking dropped below $9,000. Management proposed to reduce its charge for office expense from $200 to $75, and the author and director likewise accepted a cut in royalty.

However, the Equity council board refused to allow the cast to take a salary slice until the production had had two successive losing weeks. After the production had moved to the smaller-capacity Golden theatre, business dropped below the break-even point before the management could post a closing notice, so there was an operating loss of more than $1,000 last week.

Since that production is relatively new (the original edition having gone on tour), there was no cash reserve, so the management could not take a loss on the engagement. Louis Lotito, manager of the Martin Beck theatre, has received back the $13,000 he advanced for the production, and the management has regained its $5,000 outlay, however. Meanwhile, an Aldrich & Myers bid to cut salaries as of Monday (28), on the basis of a single week's losing operation, was turned down by Equity.

Possibility of the play going on tour after Christmas may depend on union regulations. Under normal rules, a show may not reopen within eight weeks of closing (except in the case of the pre-Christmas week), and there are restrictions about recasting which may apply. But if possible, the management would like to open a tour in Pittsburgh and play some other stands east of Chicago, and go to the latter city for an extended run.

The original production, which went on the road early last fall, closed in Baltimore recently because of the illness of the star, Madeleine Carroll.

Jenkins' 'Trial' Sets

Pasadena, Nov. 29.

George Jenkins is doing the sets for premiere of the first English translation of Franz Kafka's "The Trial," which will be staged at Pasadena Playhouse Dec. 7.

Frank Sundstrom is starring and directing.

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House Reviews

Continued from page 48

RKO, Boston

ing of "Lucky Old Sun" and "Irish Lullaby."

Virginia Lee, with the aid of male plant from audience, gets nice yocks with zany acro turn. Bob DuPont scores neatly with sesh of juggling, and although most of the stunts were standard, guy presented them with air of complete indifference that was neat laugh getter. Buster Shaver, with troupe of three midgets, wins nice appreciation in singing and dancing turn.

The perennial GI, Johnny Burke, with his time tested line of chatter ribbing his army life, always clicks with payees here. Elly Ardelty winds up bill with some nifty trapeze work, neatest stunt sitting in chair balanced on horizontal bar. *Elie.*

Lyric, Indpls.

Indianapolis, Nov. 27.

Art Mooney Orch, with Harold Parr, Jimmy Grosso; Harrison, Carroll & Ross, Terry & Ralph Rio, Art James, Kerwin Somerville, Johnny Martin; "Master Minds" (Mono).

The Lyric, devoted largely to hillbilly packages since it resumed spot booking of stage shows, comes up with a smart musical variety program sparked by Art Mooney and his band. First rate acts help to break up excess of male singers and give bill just the right balance, although loss of Art James after second show Sunday slowed it a bit. James, skating virtuoso who lights a cigarette while in a sensational spin, pulled ligaments loose and is out indefinitely.

Mooney's band style and personality please first time on stage here. He features solid instrumentals of "Caravan," "Canadian Capers" and "Four Leaf Clover," and gets a fresh touch into the band's clowning, especially in "Mule Train" behind Johnny Martin. Latter impresses with his handling of that vocal as well as "Lucky Old Sun." A sparkling piano is one of outfit's best assets. Kerwin Somerville clicks in a parody on "Don't Cry, Joe."

Jimmy Grosso's imitations of popular band theme songs and singing leaders stop the show. Harold Parr also gets a nice hand for his sincere warbling of "Where Or When," "Ave Maria" and "Four Winds and Seven Seas," but is handicapped in closing spot especially since he follows whirlwind turn of Harrison, Carroll & Ross, who get the house in an uproar with their fast dancing and musical novelties. The little guy in the act plays a better piano standing up than many performers do sitting down. Terry & Ralph Rio, she being an under-sized cutie who makes like a little girl, get their quota of laughs in a reliable comedy turn. Biz was good when caught. *Corb.*

Orpheum, L. A.

Los Angeles, Nov. 23.

The Titans (2), Lois Ray, Larions (2), Stan Kramer & Co., Toni Madison's Acrobatic Dogs (10), Joe Termini, Gus Van, Harvest Moon Dancers (6), Rene Williams House Orch (10) with Herb Kern.

Gus Van heads up this week's bill, and is the only talker among the eight acts. All the rest are sight turns. Van smooths his way through a 15-minute appearance with songs and patter sold easily. A medley of four old tunes he and his late partner, Joe Schenck, helped make popular are included, along with special material. He earns good returns.

Another oldtimer this week is Joe Termini, long-faced comic who still reaches an audience with his expressive fooling around with violin, banjo, steel guitar and breakaway fiddle. His 10-minute offering gets over strongly. Toni Madison's 10 acrobatic canines please with a good catalog of tricks, including wire-walking. Human wire turn on the bill is The Larions. Male and femme earn an okay mitt for their balancing efforts.

There's a smartly put together puppet show presented by Stan Kramer & Co. A Betty Hutton takeoff, using a recording by the songstress, a park bench drunk, a Bill Robinson tap dance, a rhumba dancer, magician and a cake walk by five puppets are included. All click. The Titans, male balancers, sell their turn with neatly executed strong arm stuff.

Lois Ray offers glamor rhythms for her stint. Gal's foot work is just adequate, but she puts it over with scantily costumed curves that keep the male eyes above the footlight level. Closing the show are three teams of Harvest Moon dancers. Pat Riveer and Morton Bernarchi do a samba, there's a rhumba by Gene and Kaye Raule and a snappy jitterbug routine by Guy and Lorraine Dossey. *Brog.*

Fox, Detroit

Detroit, Nov. 29.

Lena Horne, Gil Maison, The Olguins (3), The Dunhills (3), Dale Rhodes, House Orch (18); "Everybody Does It" (20th).

Lena Horne gives this abbreviated stage show plenty of body and a voice that incites her audience to demands for more. She took two encores and could have stayed on stage indefinitely as far as the customers who packed the 5,000-seater Fox were concerned.

Miss Horne, beautifully gowned in a strapless white number, began with an under-control version of "You Do Something to Me" and then pulled out all stops in her major production number "Frankie and Johnny." She turns that American folk song into the nearest thing to miniature grand opera. Miss Horne has the assistance of a mixed quartet in the background, sometimes in recitative, which adds dimension to her dramatic narration of Frankie's story.

When she went into another elaborately-arranged number, "The Lady Is a Tramp," the audience clamored aggressively for more. She encored with "Deed I Do," which just increased the tempo of the clapping. After "Stormy Weather," emcee Dale Rhodes had to step in to permit songstress to beg off.

Despite the fact that the Olguins, two girls and a boy, presented an act that was very similar to that of the Kanazawa Troupe (3), who appeared at the last Fox stage show two weeks ago, they went over big with foot-juggling of girls and barrels.

Also popular was Gil Maison and his animal act. As in the show two weeks ago when the three Berry Bros. won only a scattered patter of applause with their tap routines, so it was again with the Three Dunhills. Looks like things are getting tough here for the tapsters. *Tew.*

RKO-Keith's, Syracuse

Syracuse, Nov. 27.

Jesse, James & Cornell, Cris Cross, Peggy Taylor Trio, Doris Patts & Mrs. Waterfall, Fred Sanborn, Leni Lynn, Senator Murphy, Pallenberg's Bears; "Bad Boy" (Allied).

Syracuse's vaude lovers are offered an amusing potpourri in the eight-act bill this week at RKO Keith's. Unadorned by any "name" attraction, this third Palace unit packs enough variety appeal to sell itself, whether it's the satiric oratory of Senator Murphy or the novelty of Pallenberg's Bears stunting around on bikes.

Jesse, James & Cornell, Negro dancers, provide a lively opener with their rhythmic tap and acrobatic numbers. Cris Cross, an able ventriloquist specializing in songs, scores with a trio of dummies, cleverest of which is an impresh of the Ink Spots.

Peggy Taylor Trio lends class to the show with expert adagio work. Miss Taylor, assisted by Lawlor and Clarke, present a Spanish motif number which earned a solid hand when caught. Doris Patts and Mrs. Waterfall slow things a bit with their slapstick attempts in "Inquiring Reporter from London." Too bad, as the girls probably could click with newer comedy material.

Fred Sanborn, a bemused gent billed as "the speechless comic," fools around on a xylophone to good advantage, and Leni Lynn, a petite soprano, pleases with her light opera vocalizing.

Murphy, always a dependable monologist, blasts the politicians with good natured barbs, bringing down the house opening day. For the closer, Pallenberg's Bears ride bikes, motorcycles and juggle in a fast turn full of surprises. *Hand.*

Tallulah Fair $16,000 In Week at Balto

Baltimore, Nov. 29.

Tallulah Bankhead in "Private Lives" drew a steady response at Ford's here last week, winding up with a nice total of $16,000. "Brigadoon" is current as first of subscription series under auspices of the American Theatre Society and Theatre Guild, with a healthy advance.

Next dating at Ford's is "Summer and Smoke," Dec. 19.

Literati

Hemingway's Next

Ernest Hemingway's new novel, "Across the River and Into the Trees," has the interest of major studios. However, a sale of the film rights won't be made until after it's published next spring, according to the author's New York attorney, Alfred Rice. He pointed out that it's a matter of general principle for his client to wait until actual publication before making a picture deal.

Scribners is bringing "River" out in bookform while Cosmopolitan is scheduled to start a serialization next March. There's no question as to a price for the film rights at the moment, Rice said, for no company has seen the script and no terms have been discussed. Rice, incidentally, replaced the late Maurice Speiser as Hemingway's legalite.

Wanda Hale Heads Pix Crix

Wanda Hale, picture critic for the N. Y. Daily News, stepped up to chairman of the New York Film Critics this week under a rule which automatically promotes the vice-chairman each year. Miss Hale took over the spot held this year by Tom Pryor of the Times. Howard Barnes (Herald Tribune) was elected vice-chairman, and Alton Cook (World-Telegram) secretary.

Crix meet set Dec. 27 as the date for the selection of awards. Pundits choose a best in the fields of English-language films, foreign-langauge, directors, actors and actresses.

Miami Beach's New Daily

Miami Beach will be reading a new morning daily starting Dec. 14, according to plans announced this weekend by Harry Voiler, former sports promoter and hotel owner, who will publish. Format calls for 24-page tabloid to be titled the Morning Mail.

There will be two editions daily, with a midnight and early ayem city run of 20,000 to start. Editor is Frank Malone, former Miami Daily News editorial staffer, editor of the Miami Legionnaire and lately in public relations work. Staff columnists signed are Barry Gray, radio disk-jockey turned commentator on a "personal views" idea; Dorothy Day, former Miami Herald staffer, who will cover amusements and personalities, plus syndicated columns such as Bill Corum and Jack Lait.

Sixteen-page colored comic supplement will be part of the Sunday editions. Wire service will be provided by United Press. Only daily publication on the Beach currently is the Florida Sun. There are two weeklies—Panorama, a photonews slick, and The Miami Beach Times.

Philly's '20,000 Years of Comics'

The men who draw the comics invade Philadelphia tomorrow, Friday and Saturday (Dec. 1, 2 and 3) to take part in the "20,000 Years of Comics" exhibition at Snellenburg's department store. The exhibit is jointly sponsored by the U.S. Savings Bonds Division for Pennsylvania, the National Cartoonists Society savings bonds committee, and the newspaper feature syndicates which distribute the cartoon strips, as well as cooperating local publications.

Among the pen-and-brush wielders slated to appear are Ham Fisher (Joe Palooka), Milt Caniff (Steve Canyon), Ernie Bushmiller (Nancy), Al Andriola (Kerry Drake), Harry Haenigsen (Penny), Howard Sparber (Timmy), Walt Kelly (Pogo), Rennie McEvoy (Dixie Dugan), Bob Dunn (Jimmy Hatlo collabber), William de la Torre (Little Pedro), Foxo Reardon (Boo) and cartoonists Bo Brown and Rube Goldberg.

Ziff-Davis Into Mags Only

Ziff-Davis will turn its back on book publishing Dec. 15, at which time it will become a mag publishing firm solely. A large number of company's trade book titles will be taken over by Prentice-Hall. Among the mags already being put out by Ziff-Davis are Popular Photography and Radio and Television News.

Firm will also put two new mags in circulation early next year.

Writers' Journal Sold

Writers' Journal, trade mag monthly, has been sold by P. W. Tell to Sol Kalichmann. New editor is DeWard Jones. William Ornstein and Harvey Rosenthal will be associate editors, former also doing book reviews. Mag is undergoing change of format with smaller pages, and upped from 12 to 24 pages. Monthly run is also being increased from 10,000 to 30,000 copies, and new features are being added. Two new columnists are Peter Bowman and Richard Hoffman.

First issue under the new format will be out tomorrow (1). Tell, once a VARIETY mugg, is p. a. of the Rivoli, N. Y. Ornstein, incidentally, is resigning as associate fiction editor of Quarto, Columbia U. quarterly.

OK 'Theatre Law' Book

In "Outline of Theatre Law," recently published by Aberdeen Press, author Milton C. Jacobs helps clarify a maze of legal pitfalls which usually criss-cross the theatre, film, radio and music fields. Within its 148 pages the tome touches on such vital topics as common law and statutory copyrights, titles and problems arising out of co-ownership.

A member of the New York bar, Jacobs handles his subject concisely and in a style easily followed by the layman. Book employs a textbook format to define scores of legal terms and puzzlers. Unfortunately the volume's limited size restricts explanations of some phases of theatre law which could stand more adequate coverage. On the whole, however, "Outline of Theatre Law" covers a complicated field with reasonable lucidity.

Ethel Colby Critic Again

Ethel Colby returns to the N. Y. Journal of Commerce as legit-film critic, effective Friday (2). Publication will reopen its theatrical office in the Sardi building, N. Y.

Miss Colby, who succeeds Edwin Single as critic for the sheet, previously had the assignment from 1939 to 1946. Husband Julius J. Colby is ad manager of VARIETY.

Lyon As Indie P.A.

George H. Lyon, veteran editor and publicist, has stepped out on his own as an independent public relations counsel in New York. Prior to setting up his own firm he served as public relations manager from 1946-49 for the Atlantic division of Pan American World Airways.

Before the war he was city editor of the N. Y. Telegram and World-Telegram from 1928 to 1933 and subsequently was editor of the Buffalo Times. During the war he was with the OWI News Bureau as well as several other government agencies.

Negro Critics Circle

Negro Critics Circle, a group similar to the New York Film and Drama Circle, has been formed in N. Y. by leading Negro critics and newspapermen. It will make annual awards to films, plays, books and other creative efforts by Negroes or dealing with stories affecting them. Executive secretary of the unit is Ludlow W. Werner of the Oracle.

Besides Werner, other founders are Lillian Scott, Chicago Defender; James Hicks, NNPA New York correspondent and feature writer for the N. Y. Afro-American; Bill Chase, N. Y. Age; George Schuyler, Pittsburgh Courier; Julius Adams, N. Y. Amsterdam News, and Dick Campbell of the Sphinx. Impetus behind formation of the panel was said to be the success of three current films dealing with Negroes.

Portuguese TV Mag

Canterbury Press, Chicago, will issue the first Portuguese television trade magazine, Televisao, which will have an initial circulation of 1,000 and will be aimed at the Brazilian retailer and the import and export market.

A Spanish edition is set and will be published as soon as a station in Cuba, now underway, is finished. Charles Hahn is editor of the two mags.

'Good Party Games'

Maggi McNellis and Hulee (Herbert) Berowitz are great party getter-arounders, and apparently have found that even glam moppets get bored unless there's something diverting to do of an evening. Accordingly they've whipped up a breezy "Party Games" book (Prentice-Hall; $1.95) which is full of names such as Ann Sheridan, Joan Fontaine, Van Johnson, Joan Crawford, Lana Turner, Joseph Cotten, Walter Pidgeon, Gypsy Rose Lee, Hank Greenberg, Robert Montgomery, Gregory Peck, William Powell, Fred MacMurray, Guy Lombardo, Clark Gable and others who have contributed their favorite games, quiz shows, musical tests, etc. The authors and their spouses, respectively Clyde Newhouse and Lillian Emerson, as well as the Dick Kollmars, et al., give the reader inside stuff on how to kill an evening. Much of it is as good reading as participating, hence should be a ready manual for divers people. The $1.95 price is right. *Abel.*

Grasset Case Confirmed

Bernard Grasset, French publisher who had appealed from a life indignity sentence, with confiscation of all his property, for collaboration, has had the sentence confirmed by the higher court.

Grasset, who was one of the leading book publishers before the war, permitted his firm to print books used by the Petain regime, and after the war had his firm placed under public domain administration.

'Chatterly' Squared

The French court has ordered Editions des Deux Rives, book publishers, to stop selling "Lady Chatterly," which they claimed was a first stage of the manuscript which later became "Lady Chatterly's Lover," of which rights are held by the publisher Gallimard.

Many people bought "Lady Chatterly" under the impression that it was the complete D. H. Lawrence story.

Brown Derby Recipes

Cookbooks are traditionally good sellers and publishers figure that, if given a little added glamor by a name or under certain w.k. auspices that's so much added gravy (pun intended). Doubleday has come up with a good parlay in "The Brown Derby Cookbook" ($3), wherein ex-VARIETY mugg Leonard L. Levinson, who knows better what cooks with the b.o. in Bull, has done an excellent stand-in for the West Coast, Brillat-Savarins and Escoffiers.

Bob Cobb, prez of the BD Corp., gives Levinson the nod both as an enthusiastic BD patron and as a scrivener. Working with the ghost writer for the sundry impresarios of souffles, truffles and other delicacies was Robert Kreis, the supervising chef of the BD restaurants, and Marjorie Child Husted, home economics expert. In the Hollywood tradition there are sundry other credits, with beaucoup name droppings of who likes what and why, but Cobb's finale credit is to James W. Warren, veepee and g.m. of the Brown Derbies, who supervised this venture and who apparently has been the prime enthusiast in finally getting a BD Cookbook into type.

Levinson has written a breezy intro on "The Story of the Brown Derbies," there is an interesting glossary and, of course, the recipes. Pressure cooker take it away! *Abel.*

CHATTER

Milton Shulman in Hollywood to round up news for the London Evening Standard.

Jules Archer's "Menu for Democracy" to be leadoff article in This Week, national edition, shortly.

Roberto Canta gandering Hollywood on his annual visit as a Mexico City trade paper publisher.

Hortense Morton in Hollywood for a week to round up film stories for the San Francisco Examiner.

Eliot Paul's "Paris Revisited" will be serialized in Cosmopolitan next spring and published by Random House.

Kurt Pahlen's "Music of the World: A History," which has gone into three Argentinian and several Swiss editions, has been published in English by Crown.

Toby Cole and Helen Krich Chinoy's "Actors on Acting," containing selections on histrionics by thespers from classical Greece to the present, has been published by Crown.

Actor Alexander Kirkland has an article in the January issue of Esquire, "Once Upon a New Year's Eve," which deals primarily with the goings-on around Rector's restaurant in New York at the turn of the century.

Simon & Schuster publishing this week "Lyrics by Oscar Hammerstein II," consisting of 73 lyrics from his various shows, with a special preface by the author on the writing of lyrics. Richard Rodgers contributed a preface.

James D. Horan got a peek at sealed Pinkerton files and Putnam has issued the history of the detectives, with a lot unmentioned to now, under the title of "Desperate Men." New stuff on "The Wild Bunch," Butch Cassidy and his gang.

Doubleday editor-in-chief Ken McCormick wants to send over a wire recorder to Pegeen Fitzgerald to encourage her to do a book, since the radio Mr. and Mrs. team are now more grooved to talking rather than writing their stuff.

"Party Games" by Maggi McNellis and Hulee Berowitz has already sold out its first edition of 3,000 and is going into a second 3,000 copies. TV moderator of "Meet the Girls" also plugging the book as a [illegible] giveaway prize. Prentice-Hall publisher.

Hilda Livingston has joined Pageant as promotion manager. She has just completed a special promotion survey for the American Book Publishers Council Glass Book Project, was formerly advertising and publicity manager of Grosset & Dunlap and an associate editor of Tide.

Mody C. Boatright, associate prof of English at U. of Texas, authored "Folk Laughter on the American Frontier" for Macmillan. The professor, who also penned "Tall Tales from Texas," "Gunn Hell to Breakfast" and two other tomes, became interested in rustic life and humor via early life on a cattle ranch.

Roland Gammon, whose article, "The Shame of Our Sunday Schools," appears in the December issue of Pageant, was an added speaker last Tuesday at the Town Meeting of the Air radio discussion over ABC on the church's place in American life. Gammon, former Life and Pageant staffer, also became associate editor of [illegible] [illegible] last week.

Trade mag, pointing up its pitch for advertisers as a good medium for [illegible] circulation, is plugging "The Time-Reader's Book of Recipes," which E. P. Dutton published last week. Volume includes favorite recipes of several stars, incl. celebs Mary Margaret McBride, Kate Smith, Rosalind Russell, Jinx Falkenburg, Martha Deane, etc.

SCULLY'S SCRAPBOOK

By Frank Scully

Nutt Mt., Ariz., Nov. 27.

Twentyfive years ago when a Hollywoodian confided to Si Seadler "I tell you, Si, we have the mucous of a great organization," nobody in Hollywood thought a malaprop was anything more than a prop made by a carpenter named Mala.

But by the time Freud moved his interpreters into Hollywood, blow-ups, slips and malaprops assumed strange shapes indeed, most of them phallic. "Queer Street" became "Queer People."

I myself have called all this a lot of hogwash, only to have other experts in the field of psychiatry suspect that I was reverting to a form of infantilism. Since we're discussing "Queer People," let's see what else there is under "Q" in Scully's psychiatric word book.

Q.

Quality de Chef: Leadership. In psychiatry refers to nuts who come as guests, and then insist on cooking you their special dish, mess up your kitchen, delay the dinner by hours and cause you the loss of the best cook you ever had.

Quart: French for fourth. English for approximate fifth. Pronounced by the French to sound like "cat." A symptom of dames who are always hunting a fourth for bridge, even when marooned with a flat tire on the Queensboro.

Quadrate Lobe: An area on the mesial surface of the cerebrum. If suffering from pressure there, the patient keeps seeing mesas even in the Rockies.

Quadrigeminal Compulsion: Four oval tubercles behind the third ventricle of the brain, divided into upper and lower. If the lower colliculi are more pronounced it explains why the patient finds his greatest entertainment in serials and lower-budgeted westerns.

Quale: Any sensation, considered without regard to its significance beyond itself. Screen kisses and other bits which make a story stand still, but eat up playing time which would otherwise be dead on its feet anyway.

Quality: A fundamental dimension which involves variation in kind but not in degree. In Hollywood "Quality" [illegible] the kisses of Shelley Winters and Lassie.

Quantity: The general character of phenomena by which they can be measured or counted. In Hollywood the footage allowed Shelley Winters' kisses as opposed to Lassie's.

Quarter-Tone Tremors: Common to musicians who divide a quart into an octave and take their drinks in 24 equal quarter-tone intervals. In the Stein Song syndrome.

Quartile Delusion: One of the points by which a serially arranged group is divided into quarters. Met with among writers who have worked as teams and are broken up. On hearing the words, "Here are your new quarters," they frequently begin playing the walls, sit a bottle in front of their typewriter and try to hide themselves in the chandelier.

Quiescence: The feeling of restfulness in the Wundtian tridimensional scheme of feeling. Opposite of excitement. Felt by longterm contractees on coming out in the sunlight at Palm Springs the first morning after they've walked off a set in Hollywood with a good big mad on.

Quinke Tubes: A type of interference tubes, small open pipes for producing tones of high pitch. Used to describe under-sized executives who scream orders at the top of their lungs.

Quickenstedt's Sign: Pressure on the jugular vein to see if the spinal canal is clear or suffers some obstruction. In Hollywood erroneously ascribed to an old UFA producer named Quickenstedt who claimed he could judge the suspense-content of a picture by this jugular test. He had signal success till one day he got so excited he pressed too hard on his own jugular vein and was subsequently reported as an accidental suicide.

Quasi-Innocence: Delusion of stars who make the rounds of niteries night after night and still believe they can give the fresh bloom of innocence to the name-role of "The White Sister."

Quasi Recollection: Common to Hollywood visitors who bow to stars in restaurants before they remember they have only met them on the screen.

Quasimodo Complex: Belief of directors that if they can include a foundling hunchback, strong and ugly, but with a tender and chivalrous nature, such as employed by Victor Hugo in "Notre Dame de Paris," they can't miss turning out a hit.

Quat Neurosis: Pimple-hunters. Delusion of Hollywood people that a New York critic is a pimply, disagreeable person, and probably beats his crippled mother.

Queechy Complaint: Otherwise robust bit players who feel sick and feeble because their parts are so small.

Quadratrix Delusion: A curve used in the quadrature of other curves. Occasional psychotic symptom which comes over directors who look at rushes of Betty Grable and imagine they have seen all this before in Mack Sennett's Bathing Beauties.

Q and I Detector: Originally used to identify the "quantity" and "intensity" in electricity but more recently used by patients to test the quotient of intelligence of their psychiatrists.

Q Language: One of the Q group of the Celtic language. It is a frequent psychotic symptom of those who before becoming deranged talked pig-Latin. Believed to date back to World War I when crews of British Q-boats talked Q-language. These were mystery ships. In the Hitchcock syndrome.

Quack Complex: Patients who suspect every doctor of being something of a quack and because they are right in their suspicions the quacks regard them as cracked.

Quadruplex Compulsion: The equine complex. Common to Hollywood characters who, having failed to master their own business, feel quite sure they can outguess those who work out track odds.

Quadrangle Delusion: Producers who believe that a picture growing up the lives of four people is 2½ better than one which sticks to the eternal triangle.

Broadway

Jack Mills due back from Europe Dec. 5.

Norman Reader, French National Tourist Office p.a., to the Coast on biz.

Bernie Kalban, Mills Music publicist, convalescing from a kidney ailment.

Dinah Shore's four-week date at the Waldorf-Astoria's Wedgwood Room begins Jan. 12.

Lillian Gish and film producer John Shepridge in from Paris Sunday (27) on the De Grasse.

Diana Lynn due from the Coast for Theatre Guild on the Air date Dec. 11. Play is "Street Scene."

M. L. (Mike) Simmons, Metro h.o. sales exec, in Nassau hospital suffering from a grave asthma attack.

Joe Weil flying to Coast to supervise production of a special fund trailer and several television spots.

Harold Conrad to the Coast to consult with Todd Faulkner, industrialist, on biog Conrad is writing.

Comic Sid Caesar snared his proudest buck last week. While hunting upstate, he shot a six-pointer.

Lida Almy and Jean Fluery, Greek dance team, arrived on the Washington Saturday (26) for a tour here.

James J. Geller, ex-William Morris story chief turned indie agent, back to the Coast following three weeks east.

Cecile Aubrey, French film actress, and playwright Kate O'Brien sailed for Paris yesterday (Tues.) on the De Grasse.

David Webster, general manager of Covent Garden, London, flew in Thursday (24) for a week in N. Y. on biz, then going to Canada.

Larry Beller, formerly of 20th-Fox and Motion Picture Assn. of America flackeries, joined Tom Waller's new public relations outfit.

Evelyn Keyes returned to the Coast over last weekend after completing location sequences for Columbia's "Killer That Stalked New York."

Film thesper Edward Arnold tapped by the National Council of Christians & Jews to address its convention in Detroit next February.

Harry Ruby getting over a minor eye operation on the Coast which, he regrets, interfered more with his inability to see a ballgame than with writing.

H. V. Kaltenborn, film producer Julien Bryan, and John Mason Brown, are scheduled for Times Hall, N. Y., lectures Dec. 7, 10 and 14, respectively.

Producer-director John Ford handed an award in Dublin for cultural achievements at the annual benefit show of the Irish Catholic Stage Guild.

Henry King, director of 20th-Fox's "Prince of Foxes," flew in from the Coast yesterday (Tues.) to help ballyhoo the film. He flew his own plane on the trip.

Ninette de Valois, Sadler's Wells Ballet director, came in from Chi last Wednesday (23) to see some performances of the N. Y. City Ballet Co., then flew home to London Sunday (27).

Alfred Corwin, director of information at the Motion Picture Assn. of America's N. Y. office, lecturing tomorrow (Thurs.) before the Dramatic Workshop on the MPAA's functions and services.

Tex O'Rourke introduced Cecil B. DeMille, the last "fall guy" of the Circus Saints and Sinners, with the crack that the producer "never comes on the Paramount lot, he always makes an entrance."

Sir Louis Sterling profiled in Collier's under the caption of "Knight from Orchard Street," by Richard B. Gehmann. Accent on vet Anglo-U. S. music man's career is the fact he went to Europe to make good.

Gertrude Berg, star of "The Goldbergs" tele and radio airer, being handed the Cinema lodge, B'nai B'rith, '49 interfaith award at the Hotel Astor, Dec. 15. Broadway columnist Ed Sullivan doing the honors.

Janet Blair will be in N. Y. Dec. 2 to 14. She'll guest on Milton Berle TV show for fourth time Dec. 6, and she'll do the Frank Sinatra airer on NBC Dec. 13. Opens at Ciro's, Hollywood, Jan. 6 for three weeks.

Marian Anderson and Isaac Stern will be soloists with the N. Y. Philharmonic Orch under Dimitri Mitropoulos at a benefit concert-supper for the American Fund for Israel Institutions at the Hotel Astor tonight (Wed.).

RKO's Rutgers Neilson always had Table 30 (the symbolic newspaperman's "30" being the key) at the monthly Saints & Sinners shindigs, but the Waldorf jazzed up the numerical sequence and his permanent table is now No. 43.

Lucille Ball and husband Desi Arnaz celebrating wedding anni today (Wed.) with Young & Rubicam throwing 21 Club party in their honor. Agency handles actress' CBS airer, "My Favorite Husband." She planes back to Coast tomorrow, while Arnaz continues headlining current Strand show.

Lisbon

By Lewis Garyo

Spanish songstress Carmencita Aubert under contract to appear at Avenida theatre.

Maurice Chevalier will give six recitals at the firstrun house, Sao Luis, early in December.

Brunilde Judice is the star at the Trindade theatre of "The Blue Fox," a new play by Hungarian Helbert Herczeg.

Legit actress Irene Isidro, back from Spain, will star in a new Portuguese operetta at Teatro Variedades in December.

Brazilian songstress Lily Moreno, after starring for two months at Maria Victoria theatre, left for Paris to work in niteries there.

Portuguese folksong singer Julio Proenca left for Brazil to fulfill six months' contracts with radio stations in Rio de Janeiro and Sao Paulo.

Berlin

By William H. Conlan

Elizabeth Bergner's appearance here last week brought SRO signs at Titania Palast.

Arthur Young and Mary MacLeod in from Vienna to record for Telefunken records.

Boxer Tommy Loring, who formerly managed the Latin Quarter in Boston, now living in Berlin.

Howard Univ. Players will bring their production of "Mamba's Daughters" to Titania Palast next week.

Edward G. Robinson spent a few days here last week as guest of Haigh Brown, director of the British Film and Information Services.

"Grand Ole Opry" here this week for an appearance at Titania Palast. Roy Acuff, Minnie Pearl, Hank Williams, Bashful Red Foley, Rod Brasfield and Little Jimmy Dickens head the cast.

South Africa

By Joe Hanson

Pic biz still bad, with nothing in town strong enough to draw.

Isidore Goodman, South African-born pianist, here on concert tour.

"Birth of a Baby" being shown in Johannesburg and Cape Town to separate male and female adult audiences.

"Jim Comes to Jo'burg," locally-made film with all-Negro cast, showing to non-European audiences in Johannesburg.

"Christopher Columbus" premiered at Colosseum, Johannesburg, with gross proceeds devoted to Polio Fund. All expenses borne by African Consolidated Theatres.

Brian Brooke Repertory Co. closing record-breaking run of "The Heiress" in Cape Town, to fulfill engagement for season at His Majesty's, Johannesburg, under direction of African Consolidated Theatres.

Ottawa

Snow shuttered drive-ins here.

Jimmy Costello heads Gatineau Club show.

Mischa Elman skedded for one-niter at Capitol.

Bill Hartnett, IATSE biz manager, out of hospital after surgery.

Piano-vocalist Giselle set for Lions Club supper for local football champs.

National Film Board's newest short, "Sight and Sound," concerns audio-visual education.

Lise Roy, "Miss Radio Canada 1949," Eleanor Ryde and Cliff Tripp orch, at annual Press Club Ball at Chateau Laurier.

Atlantic City

By Joe W. Walker

Radio booked into State Armory here.

Workmen rapidly completing demolition of Garden Pier building, including structure which housed huge dance hall and theatre were at one time legit shows had their preems.

Babette's ordered closed for 10 days by state authorities starting Nov. 28 following plea of non vult on charges of having bottles on premises which did not reveal their contents.

London

Philip King's backstage comedy, "On Monday Next," has now been sold for production in 20 countries.

Marilyn Hightower sustained ankle injury which is keeping her out of the "Folies Bergere" revue at the Hippodrome for a couple of weeks.

"A Guardsman's Cup of Tea," new comedy by Thomas Browne, is likely to move in to the West End after its tryout at the Bedford, Camden Town.

Herbert Lomas played part he created in 1912 in revival of Lancashire comedy, "Hindle Wakes," at Arts Theatre Club, Nov. 23. Directed by Alec Clunes.

Tamara-Drina Hoffman sailed on the Ile de France yesterday (Tues.) after completing an 11-week vaude tour of Britain, but hopes to be back next year.

Bill Batchelor has taken over publicity of London Films and British Lion Studios, succeeding Ingram Fraser, who recently switched to continental film management.

"Tobacco Road" is due to fold Dec. 3 after four months in the West End, and the new Agatha Christie thriller, "Murder at the Vicarage," is moving in at the Playhouse.

By the time Joe E. Brown leaves the cast of "Harvey" Dec. 17, he'll have played the principal part 1,305 times, of which 128 will have been in London. Sid Field returns to the cast Dec. 26.

Paul Scofield, currently in "The Seagull," will portray twin brothers in the next Christopher Fry play, adapted from the French "L'Invitation au Chateau" by Jean Anouilh, set for production in January.

When he gets back from Egypt, where he is now locationing for "Poison Road," Eric Portman will return to legit in the starring role of "His Excellency," which will go on the road before coming to London in April.

Philadelphia

By Jerry Gaghan

Art Smith, organist at Warwick and KYW programmer, signed by Mercury Records.

Norman Black orch, which played the "Ice Capades" at the Arena, signed to play for the "Ice Follies" and other events requiring music there.

Eddie Cantor will head cast at City of Hope benefit show in Convention Hall, Dec. 7. Eddie Fisher, local protege of Cantor, will be featured.

Fran Warren, currently singing at Chubby's, W. Collingswood, N. J., has for accompanist Ralph Burns, former Stan Kenton and Woody Herman arranger.

The Merion housewife who won one of Freedom Foundation's $1,500 awards was Ruth Welles, veteran KYW femme broadcaster, unrecognized under her real tag, Ruth Mills.

Pittsburgh

By Hal Cohen

Cy Reeves and Adair Dancers headlining at Jackie Heller's Carousel.

Bill Roddy in town beating drums for annual visit of "Blossom Time."

Toni Byron has left Playhouse School to join Donn Arden line at Miami Beach's Copa City.

U. S. Senator Francis Myers will be sole speaker at closing banquet of AMPTO convention next week.

Beryl Cooper making first appearance here as a dancing single, formerly was half of Zarco and Beryl team.

Harold Lund, who manages Dick Powell Enterprises, flew back to Coast after rushing here on word of sister's death.

James Schmitt, former Playhouse and Tech actor, studying pantomime in Paris and also doing stage work there.

Scotland

By Gordon Irving

Charlie Chester and his gang play a two-week season in Glasgow in February.

Carl Rosa Opera negotiating for month's season in Glasgow in spring of 1950.

Nova Pilbeam and Barry Morse to Glasgow in new play, "Flowers for the Living."

Scots accordionists Mackenzie Reid and Dorothy off on nine-weeks' Middle East tour.

Harry Gordon and Alec Finlay, top Scot comics, to London for panto talk with producer Robert Nesbitt.

Cliff Harley and Florence Hunter, Scots prewar favorites, combining business with concert work in Durban, South Africa.

Jordon Jackson, young Glasgow-born film star, playing lead in radio version of Moultrie R. Kelsall's play, "Who Fought Alone."

Scot comic Aly Wilson and wife had narrow escape when their car overturned on ice-bound road enroute from Glasgow Empress to Palace theatre, Dundee.

Valerie Lawson, 23-year-old newcomer, doing well in title role of C. B. Cochran's "Bless the Bride," currently in Glasgow and playing Edinburgh over Christmas.

Betty Jackson, of Jackson Sisters act, off to join son Douglas and sister Doris in Salt Lake City. Sister Mabel is in Queen's theatre, Glasgow, pantomime, "Babes in the Wood."

Billy Tasker to play Buttons in "Cinderella" at His Majesty's, Aberdeen. Gypsy Boys, Dutch clown back from touring Canada with George Formby, booked as specialty.

Washington

By Florence S. Lowe

Roberta Cook, ex-OWI film worker, back in town working on her own writing and research bureau.

Mary Garden, Anna Case and Rosa Ponselle formed a Met alumnae nucleus at Margaret Truman concert Sunday (27).

Howard University Players, currently winding up European tour, will receive special citation from American Public Relations Assn. on return to U. S., for furthering international public relations by their tour.

White House Correspondents guests of MPAA at screening of "Samson and Delilah" and a party of their own Wednesday (23) night following unshuttering of "Academia" by President Truman and company prexies.

Australia

By Eric Gorrick

"Edward, My Son" debuts in Melbourne with Robert Morley Dec. 2.

"Separate Rooms" wound up a 17 weeks' run at the Comedy, Melbourne. June Clyde and Hal Thompson headed cast.

"Oklahoma" closed in Brisbane Saturday (26) after breaking all records, and opened in Sydney, at Theatre Royal, Tuesday (29).

British comedy star Clifford Mollison bows in Melbourne Dec. 26 in "Is Your Honeymoon Necessary?" for the Fuller-Carroll combo.

"Robbery Under Arms," local yarn, will be on the 1950 Ealing production schedule here, according to Ealing's local g.m. Eric Williams.

B. A. Zeeman, Col. exec, is here with Col. International prexy, Joe McConville. Duo will visit India, Egypt, Rome, Paris and London on way back home.

Peter Hennessy, chief cameraman for J. Arthur Rank's reel, "This Modern Age," is shooting material in New Zealand. He's just finished a coverage of Japan.

Lux Radio Theatre had Robert Morley, currently in Sydney with "Edward, My Son," and Diana Wynard, with the Shakespeare Memorial Theatre Co., do a radio adaptation of Shaw's "Pygmalion" Nov. 27.

Minneapolis

By Les Rees

"Borscht Capades" playing two nights at Lyceum.

Beatrice Kay and Jan August into Club Carnival.

Hotel Nicollet Minnesota Terrace has Three Suns and Hector & Byrd.

Eric Thorson and Paula Drake top Hotel Radisson Flame Room show.

Xavier Cugat preceded Radio City theatre date here this week of dance one-nighters.

Hildegarde inked for two weeks at Hotel Nicollet Minnesota Terrace Jan. 6. It will be her first local hotel engagement.

Following date at Macalester college, Margaret Webster Shakespearean troupe set for April booking at local Lyceum legit house.

George DeWitt, comedian, rejoined Xavier Cugat at Radio City here after honeymoon in Miami Beach following marriage to Helaine Rose, non-pro, in New York.

Worcester

Horace Heidt orch booked for a concert at Auditorium Dec. 30.

Harold Maloney, manager of Loew's Poli, only able to whisper after a throat operation.

Censor board demanded previews of "Trapped" and "Abandoned" before they could be shown publicly.

Hollywood

Robert Rossen and Tom Lea to Mexico City.

Charles Starrett to Chicago on hospital tour.

Ed Begley elected to council of West Coast Lambs.

Gilbert Whitman hospitalized with heart ailment.

Dan Dailey returned to work at 20th-Fox after hospital siege.

Earl Miller back as RKO's chief juicer after seven months of illness.

Robert Ryan returned to his RKO chores after eight days out with flu.

Tyrone Power and Linda Christian to spend Christmas holidays in Acapulco.

Fred Kelsey will play Santa Claus at RKO Studio Club's Christmas party.

Kinuyo Tanaka, Japanese film star, in town to study Hollywood technique.

Joan Fontaine and Joseph Cotten recorded appeals for fund-raising campaign of American Heart Assn.

Jane Russell and Marie Wilson to be guests of honor at Screen Publicists Guild's annual Panhandle Dinner.

Miami Beach

By Lary Solloway

Thanksgiving weekend best in years for niteries.

Playwright Tennessee Williams leased house in Key West.

Morton Downey set to tee off annual run of Club Boheme on Xmas eve.

Ann Dvorak in town, while husband fills dance engagement at Kitty Davis.

Olsen and Johnson preem show for Copa City Dec. 9; will also have Betty Reilly.

Monogram pix unit in town shooting backgrounds for circus film based on midgets.

Chez Paree debuts on Dec. 6 with Steve Condos and Jerry Brandow heading up show.

Mother Kelly's opened for season with Tune Toppers, Danny Rogers, Gloria Gale and Deacon Ware comprising show.

Jerry Lewis (Martin &) reserved four-room layout for himself and aides at the Delano, where dad Danny and his Mom are staying. Due in Dec. 19.

Las Vegas

Jane Powell here with husband Gary Steffan on honeymoon.

Arthur Lee Simpkins in town for third appearance at Last Frontier.

Nancy Carroll guest star for week in "Personal Appearance" at Bird Cage playhouse.

Carlton Hayes, combo orch pilot and emcee at El Rancho Vegas, celebrating first anni this week.

Jimmy Wakely, singer of cowboy songs and recording artist for Capitol records, started two-weeks date at Thunderbird.

Distinguished tycoons in town for vacation: Ferdinand Giannini, son of late A. P. Giannini, and Howard Hughes.

Nino Milo, singing host for Last Frontier floor shows, signed with Supreme records, also acquired Joe Glaser as agent.

Emcee Jack McElroy brought his "Breakfast in Hollywood" radio show to Last Frontier for two broadcasts honoring local oldsters. Spent spare time fishing on Lake Mead.

Station KLAS, Columbia outlet, announced it will move studios to Wilbur Clark's Desert Inn which opens in March. KLAS is currently located in downtown section at Hotel Elwell.

Vienna

By Emil W. Maass

Writer Viktor Witther, 52, died.

Leopold Liegler, 64, well-known legit critic, died.

Hans Jaray appearing at Volkstheatre in Shaw's "Pygmalion."

Josef Krips, musical director of State Opera, hurt in car accident.

Salzburg Festivals in the red for 1,500,000 schilling (normal rate $150,000).

Ivan Petroff, U. S. Baritone, appeared at the State Opera in "Rigoletto."

All South American countries registered for "Music Olympic" planned by Salzburg for 1951.

Herbert Hardt, N. Y. tenor, sang at Albertina Hall in a concert of U. S. spirituals and Gershwin pieces.

Innsbruck city theatre rehearsing Erich Wolfgang Korngold's operetta, "Song of Love," for world preem.

New Vienna Film Co. completing "Salzburg Mazurka," with Gustav Ucicky directing, based on novel of Carl Zuckmayer.

OBITUARIES

BILL ROBINSON

Bill "Bojangles" Robinson, 71, the dancer, died in Columbia-Presbyterian Medical Center, N. Y., Nov. 25, where he had been under treatment for a heart ailment since Nov. 14. Although in bad health for the last couple of years, Robinson kept on dancing until three months ago, when failing vision prevented him from seeing the steps in his famed stair routine.

Starting his hoofing career at the age of 11, Robinson rose out of poverty in the south, where he danced for pennies as a kid, to become one of the highest paid performers in show business. In 1937, he earned $6,600 a week for his work in motion pictures and it's estimated that his life-time earnings totalled over $2,000,000. But Robinson died broke, with his funeral expenses paid for by a group of friends.

Robinson was active in all facets of showbusiness, often appearing during one night in a musical comedy, a nightclub and a special benefit show. The Negro hoofer was always available for benefits, averaging about 400 such appearances a year. It was one of his many charitable activities, including contributions to the needy in his home town, Richmond, Va., donations to orphanages and scholarships to students.

Robinson changed his first name from Luther to Bill at the age of eight when he began working in a Washington, D. C., racing stable. He later toured the vaude circuits. During one long layoff, he became a waiter in a Richmond diner, where he met Marty Forkins, the booking agent, in 1908. Forkins saw Robinson perform and became his manager, starting a life-long friendship between the two. Forkins was Robinson's manager at the time of the latter's death.

Robinson climbed steadily, rising to a $2,000 weekly salary as a

IN FOND REMEMBRANCE

WILLIAM FREDERICK PETERS

(December 1st, 1938)

He could read music—He could write music
He could orchestrate, and was a wonderful Conductor

His loving Wife Mrs. William Frederick Peters

musical comedy star. He appeared in several "Blackbirds" revues on Broadway and later scored a hit in "The Hot Mikado," the swing version of Gilbert & Sullivan's operetta. He also starred in many films, including "In Old Kentucky," "The Littlest Rebel," "One Mile From Heaven" and "The Little Colonel."

He is survived by his second wife, Elaine Dash, a former dancer whom he married in 1944, a sister and a brother.

Further details in Vaudeville section and P. 2.

HARRY N. BLAIR

Harry N. Blair, 47, RKO home-office trades representative and treasurer of the Associated Motion Picture Advertisers, died suddenly following a heart attack at his home in New York, Nov. 26. Blair had been a publicist in N. Y. and on the Coast for a number of years and was widely known in the industry. He also had authored several short subjects and a play, "It's the Indian In Me," which was produced by the Biss-Hayden theatre. He had just completed another play which he was ready to offer for Broadway production.

Born in Philadelphia, Blair was educated at Pennsylvania U. He went into the film business as manager of a Paoli, Pa., theatre. Later he was with the publicity departments at Fox, Pathe and Columbia. While on the Coast, he was named secretary of AMPA and served in many publicity jobs before returning east. At one time Blair was vice-president of Regent Pictures and headed the ad-publicity department of Producers Releasing Corp. subsequently. Previously he had been press representative for several film stars on the Coast.

In addition to AMPA, Blair was a member of N. Y. Variety Club and an original member of Philadelphia's Poor Richard Club. He helped organize and was named first president of the Charles Morris Price School of Advertising and Journalism alumni association in Philadelphia.

Survived by five sisters and two brothers, one of whom is Col. George Blair, now retired from active Army duty. Funeral services will be tomorrow (Thurs.) at 11 a.m., at Joseph F. Andrews Funeral Home on East 29th Street, N. Y., with burial in Philadelphia.

LEO FEODOROFF

Leo Feodoroff, 82, retired actor and singer who brought the Russian Opera to this country in 1922, died in Long Beach, N. Y., Nov. 23, of injuries suffered in an automobile accident on Nov. 12.

Born in Odessa, Feodoroff left home at an early age to join a travelling opera company. He sang bass parts with a number of companies before he organized his own group in 1917.

He brought his company to the U. S. for performances at the New Amsterdam Theatre, N. Y., after they had toured Russia and the Far East. Among the cast upon its arrival in this country was the celebrated Feodor Chaliapin. The company disbanded a little more than two years later.

Feodoroff thereafter appeared in silent pictures produced in New York and Hollywood. He played in "Laugh, Clown, Laugh" with Lon Chaney and in "God Gave Me Twenty Cents" with Lois Moran and Jack Mulhall, as well as in a number of other pictures. He also appeared on the Jewish stage in New York before he retired in 1935.

[illegible] Pressman of New York, survives.

TOM WALLS

Tom Walls, 66, British actor-producer who also was a successful owner and trainer of race horses, died Nov. 27, at his home in Ewell, England.

He began his stage career in 1905 and played in a long string of London successes in the late 1920's. He entered films in 1929 and had a part last year in the film comedy, "Spring in Park Lane."

Walls trained the winners of many races, including the Victory Steeplechase, the Grand Military Gold Cup, the Brighton Cup, the Liverpool Cup and the Epsom Derby. Shortly after starting his stage career he toured America and Canada in 1906 and 1907, later returning to London's Empire Theatre. He soon began to produce plays on his own, among which were "A Cuckoo in the Nest," "Rookery Nook" and "Plunder."

After entering the films, he directed and acted in many pictures made from the earlier plays. Among them were "They Met in the Dark," "Strange Boarders," "Love Story," "He Belongs to Me," "Spring in Park Lane" and "Johnny Frenchman."

JOHN CECIL GRAHAM

John Cecil Graham, 76, veteran with Paramount in the foreign field, died Nov. 23 in Falls City, Nebr. He suffered a stroke four years ago and had never fully regained his health.

Graham was Paramount managing director in Great Britain from 1916 to 1938, retiring from the company when David Rose was placed in charge. He returned to the U. S. and was a travelling representative for Technicolor for several years. Graham made preliminary surveys for Technicolor in several countries, including Australia. Then he resigned because of failing health.

Prior to going with Paramount he had been briefly in the industry from 1913-15 with Universal and the old Mutual Film Co. He is an uncle of Robert Graham, Paramount's assistant manager in Latin-America.

FREDERICK W. LLOYD

Frederick W. Lloyd, 69, veteran British actor who had appeared often on the American stage, died in Hove, England, Nov. 24.

Lloyd, who began his acting career in 1905, made three tours of the United States, appearing here in 1907 with Ellen Terry in "Captain Brassbound's Conversion," in 1912-13 in "Milestones," and again in 1918. Among those with whom he had acted was George Arliss in "The Green Goddess."

Since 1930 he had played on the average of once a month in British Broadcasting Corp. radio dramas.

He also was seen in several films, including "The Battle of Gallipoli" (1931) and "Twenty-one Days Together" (1940).

B. RAY CUMMINGS

B. Ray Cummings, 58, former vice-president of the Farnsworth Television and Radio Corp., Fort Wayne, Ind., who retired a year ago because of ill-health, died Nov. 23 in Johns Hopkins hospital, Baltimore. He was a 20-year veteran in the radio and television industry, coming to Fort Wayne in 1929 as vice-president of engineering and research at Farnsworth. Previously he had been named executive vice-president in 1937 of Philadelphia Television, Inc., Philadelphia, a predecessor firm.

Earlier in his career, he had been a division manager for the General Electric Co. in Schenectady, and from 1930 to 1937 assistant vice-president in charge of engineering for RCA-Victor Co.

His wife survives.

FRED A. CRUISE

Fred A. Cruise, 55, house manager of Radio City Music Hall, died Nov. 23 in New York.

Active in theatre management for 37 years, he had managed film houses in Florida and California prior to his long association with the Music Hall.

Cruise was born in New York City. He went to work at 19 for the late Percy G. Williams in the box-office of the old Bronx Theatre, N. Y. In 1915 he became assistant manager of the [illegible] and later managed the old Rialto theatre.

In 1933 he managed the Center theatre and a year later took over at the Music Hall.

Survived by mother, wife, two brothers and a sister.

RICHARD CONNELL

Richard Connell, 56, screen and magazine writer, died Nov. 22 at his home in Beverly Hills following a heart attack. A Harvard graduate, he achieved note as a magazine writer before moving to Hollywood to write screenplays.

Among the pictures on which he collaborated were "The Milky Way," "Cheer Up and Smile," "The Most Dangerous Game," "Not Damaged," "Hired Wife," "Brother Orchid," "Two Girls and a Sailor," "Her Highness and the Bellboy" and "Thrill of a Romance." Surviving is his wife, the former Louise Fox.

HENRY PFIZENMAYER

Henry Pfizenmayer, 71, who was traveling secretary for the American Federation of Musicians and associated with the Local No. 4 as an official for 29 years, died Nov. 26 in Cleveland.

For many years he directed theatre orchestras in the Stillman, Hippodrome and old Euclid Avenue Opera House, Cleveland, playing piano, organ and trombone. He was president of the Cleveland musicians' union 18 years and its veep for 11 years.

Survivedu by wife and son.

MARION MURRAY

Marion Murray, 75, former vaudeville actress, died Nov. 22 in Englewood, N. J. Until recently she had been a guest at the Actors Fund Home in Englewood.

For many years she had done an act with her sister, billed as the Murray Sisters. She also was later teamed with the late Arthur Dunn and in vaudeville sketches for Max Gordon before appearing in William A. Brady's legiter, "Overnight."

Survived by sister.

HARRY BERNSTEIN

Harry Bernstein, 67, New England exploitation manager for Columbia Pictures, died Nov. 22 at Veterans Administration Hospital in Washington, D. C.

He was associated with Columbia Pictures at various times since 1935. He was originally associated with the Pittsburgh branch of the company. During recent years he covered New England, making his headquarters in Boston.

Survived by a daughter and a son.

MAURICE GOLDBERG

Maurice Goldberg, 56, still photographer, died in his sleep Nov. 23 at his home in Beverly Hills. He had been in Hollywood 15 years, coming from New York where he had previously established a photo portrait gallery. Much of his early work was done for Vanity Fair.

Up to the time of his death, Goldberg was working on George Pal's "Destination Moon."

THOMAS BOWYER

Thomas Bowyer, 45, Odeon Theatres executive, died Nov. 25 in Toronto. He was responsible for the establishment across Canada of the Odeon Children's Movie Clubs, a Saturday morning outlet for features and shorts with a juvenile appeal. He was past president of the Toronto local of the International Brotherhood of Magicians.

Survived by wife and daughter.

MAX M. DILL

Max M. Dill, 71, of the comedy team of Kolb and Dill, vaude headliners and musicomedy stars, died in San Francisco Nov. 21.

Dill and C. William Kolb were German dialect comedians who had often been termed the Weber & Fields of the West Coast. After years in vaude they appeared in a succession of legits, including the musical "Lonesome Town," "Give and Take," "Friendly Enemies" and others.

CALVIN B. CONWAY

Calvin B. Conway, 36, staff organist for WFAH, Alliance, O., and well-known dance band leader in that area, was killed Nov. 22 in a head-on automobile crash five miles east of Canton, O. He was also formerly employed by WHBC, Canton. Conway had his own orchestra for many years.

Wife and two children survive.

GEORGE H. WEBSTER

George Hopkinson Webster, 60, assistant film director missing for more than a week, was found floating in the ocean near Santa Monica Nov. 22.

He had been despondent because of his failure to find employment on a film lot for three years.

LEONARD M. POOLE

Leonard M. Poole, 52, former Pacific Coast editor of Fox Movietone Newsreel and later with Pathe News, died Nov. 25 in Los Angeles.

At the time of his death he was president of the Creative Engineering Co.

BERNARD G. LADD

Bernard G. Ladd, 46, musician in various radio orchestras in New York City, died Nov. 22 in Holt, N. H., where he resided for the past three years.

Survived by wife, daughter and a brother.

TOM WILLIAMS

Tom Williams, 58, conductor of the "Garden Gate" program on CBS, died in Nashville, Tenn., Nov. 28.

He broadcast over WLAC, Nashville, since 1933 and went network on CBS in 1942. He was known as the "Old Dirt Dobber."

ARCH KEPNER

Arch Kepner, 34, continuity editor of WQXR, N. Y., died Sunday (27) in N. Y.

Born in Frankfort, Ky., Kepner joined WQXR in 1937 as announcer and later became chief announcer. After four years in the Navy, he returned as continuity chief.

DAVID RICE

David Rice, 64, veteran theatre manager in Chicago, died Nov. 23. Survived by wife and four daughters.

Billy Wyler, 3-year-old son of director William Wyler and former Margaret Tallichet, died Nov. 27 at Palm Springs, Cal. Boy had been taken there to recuperate from virus pneumonia, but was stricken suddenly with fatal attack.

Mother, 92, of Joe Wright, former actor turned agent, died in New York, Nov. 13.

Father, 84, of Travis Banton, fashion designer, died Nov. 23 in Hollywood.

Father-in-law of Bobby Sanford of Music Corp. of America radio dept., died in New York Nov. 24.

Sister-in-law of comedian Al Kelly died Nov. 15 in New York.

TV Set Sales

(Continued from page 1)

people in cities with no TV stations are asking for receivers.

In N. Y., a spokesman for Davega stores termed the fall season "hot" after a very light summer. He too could offer no reason for the demand for sets, declaring television is "just a good, new business." Spokesman for Vim stores echoed that reaction, averring customers are placing orders for sets long before the orders can be filled. He declared, however, that Vim has had no slowdown in sales throughout the year, attributing this to the number of "specials" that the store runs.

Situation is the same in all parts of the country. In Minneapolis, one distributor who has been out of sets for three weeks claims to have about $1,250,000 in unfilled orders. It's estimated that the number of sets in the area has more than doubled during the last few months. In that city, however, dealers believe televising of the Univ. of Minnesota football games have stimulated sales. Also aiding set sales is televising of the Minneapolis Lakers basketball games.

Reports from Cleveland have dealers being snowed under by pre-Christmas orders for sets. Demand has also spilled over into the AM field. Manufacturers in all parts of the country, as well as dealers, report the new trend is towards larger screens. While 10-inch models are still selling well, the demand is for the 16 and 19-inch jobs.

MARRIAGES

Bonnie Rodgers to Mike Brown, Las Vegas, Nov. 20. Bride is a nitery singer.

Rhoda Cantor to Dr. Henry D. Diamond, Miami Beach, Nov. 19. Bride is a radio and TV writer.

Ann Cahill to Robert Lubliner, Chicago, Nov. 27. He's partnered in the Booth & Lubliner pic house circuit.

Lana Marconi to Sacha Guitry, Paris, Nov. 25. Bride is an actress; he's an actor-playwright.

Enid Rae Levy to George Robert Paton, New York, Nov. 27. Bride, daughter of Nat Levy, RKO eastern division sales manager, is associated in the radio and TV production of "Original Amateur Hour."

Edmalore Cadugan to Harry Bagley, Pittsburgh, Nov. 26. He's a bandleader.

Ann Pekach to Louis Rankovich, Pittsburgh, Nov. 26. Bride has been with Pitt summer opera company last three seasons.

Annie Montecourage to William Leech, Pittsburgh, Nov. 24. Both on Pittsburgh Playhouse staff.

Coral June Vance to Allan Walker, Fresno, Cal., Nov. 11. He's an actor-writer.

Frances Goebel to Jack Conley, Las Vegas, Nov. 19. He's [illegible].

Leonore Garland to Robert Bream, New York, Dec. 24. Bride is an actress appearing in "Goodbye My Fancy," Golden theatre, N. Y.

Alice Murphy to Ralph Bellamy, New York, Nov. 27. He's star of "Detective Story," Hudson theatre, N. Y.

Mrs. Evelyn Carolan Auffmordt to John Loder, New York, Nov. 21. He's an actor and former husband of Hedy Lamarr, screen actress.

Laura Lee to Bruce Brighton, Columbia, S. C., Nov. 22. Both are stock company players, lately in Worcester, Mass.

Jane Abel to Eddie Sloan, Boston, Nov. 7. Bride is a night club vocalist; he's bandleader at Ye Olde Tavern, West Brookfield, Mass.

Aleta Roileau to T. Sgt. Raymond Chmielewski, Quartette AFB, recently. Bride is a night club dancer, last with Walli Wanger girls at Latin Quarter, Boston.

Jean Holt to Robert Benjamin, New York, Nov. 23. Bride is researcher with Time mag; he is head of the J. Arthur Rank office in the U. S., a director of Universal and member of the showbiz law firm of Phillips, Nizer, Benjamin & Krim.

BIRTHS

Mr. and Mrs. Leonard O'Connor, son, Chicago, Nov. 17. Father is a newscaster for WMAQ.

Mr. and Mrs. Reinald Werrenrath, Jr., son, Chicago, Nov. 17. Father is NBC-TV remote director.

Mr. and Mrs. Ed Morrell, son, Highland Park, Ill., Nov. 19. Father is continuity engineer at WNBQ.

Mr. and Mrs. Richard Walsh, daughter, Pittsburgh, Nov. 15. Father's an actor.

Mr. and Mrs. Alan Young, son, Hollywood, Nov. 19. Father's the radio and screen comic; mother is Gini McCurdy, former Pittsburgh band singer and ex-Four Chicks and a Chuck.

Mr. and Mrs. Al Azzaro, daughter, Pittsburgh, Nov. 18. Father is with Slim Bryant Wildcats on KDKA.

Mr. and Mrs. John C. Flinn, daughter, Hollywood, Nov. 20. Father is a screen publicist.

Mr. and Mrs. Colin Neil Mackay, daughter, Glasgow, Nov. 6. Father is prexy of Scottish Critics' Circle and [illegible] representative.

Mr. and Mrs. Bill Germanut, daughter, Hollywood, Nov. 21. Mother is Lois January, screen and radio actress; father is a radio producer.

Mr. and Mrs. Buddy Lester, son, St. Louis, Nov. 28. Father is a nitery comic.

Mr. and Mrs. Murray Alvey, son, Washington, D. C., Nov. 18. Father is booker in the Warner-Pathe newsreel D. C. bureau.

VARIETY'S "HAPPY COMBINATION"

PEGGY RYAN AND RAY McDONALD

CELEBRATE THEIR FIRST SIX WEEKS AS A TEAM

Bournemouth, England
"THE NEW ASTAIRES"
(Bournemouth "Times")

Miami, Florida
"Reaction solid all the way. Teaming of Peggy Ryan and Ray McDonald is a happy one. The youngsters belt from walk-on—Miss Ryan garners healthy laughs via her mugging and comedics, and in the terp slot with McDonald adds to overall impact. McDonald's hoofing top-drawer. Offed to solid applause."
(Variety)

Glasgow, Scotland
". . . Brought the house down . . ."
(Glasgow Herald")

Liverpool, England
"Peggy has the American punch and vitality and, with Ray, dances wonderfully. Their high standard of dancing is rarely seen in variety."
(Liverpool Express)

"Their dancing is the finest seen in London for many a long day"
(Sporting Review)

The London Palladium
"Peggy Ryan and Ray McDonald register big with a smooth line of dancing and an easy flow of songs and patter"
(Variety)

Birmingham, England
"A slick quick-fire act of crazy comedy and expert dancing. They have a naturalness and assuredness rarely found in young performers"
(Birmingham Gazette)

"Dance SO expertly"
(Evening News)

AND *THEN*—TO TOP IT ALL OFF—

THE ROYAL COMMAND PERFORMANCE!

LONDON COLISEUM NOVEMBER 7TH

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